

T.C.  
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YABANCI DİLLER ANABİLİM DALI  
İNGİLİZCE ÖĞRETMENLİĞİ PROGRAMI  
YÜKSEK LİSANS TEZİ

**THE STUDY OF “BELOVED” BY TONI MORRISON  
FROM THE PERSPECTIVE OF PSYCHOANALYTIC  
APPROACH**

**Filiz KÖREZ**

**İzmir  
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## YEMİN METNİ

Yüksek Lisans Tezi olarak sunduđum “The Study of ‘Beloved’ by Toni Morrison From The Perspective of Psychoanalytic Approach” adlı alıřmanın, tarafımdan, bilimsel ahlak ve geleneklere aykırı dűşecek bir yardıma bařvurmaksızın yazıldıđını ve yararlandıđım eserlerin kaynakada gűsterilenlerden olduđunu, bunlara atıf yapılarak yararlanılmıř olduđunu belirtir ve bunu onurumla dođrularım.

03/02/2010  
Filiz KŐREZ

Eđitim Bilimleri Enstitüsü M¼d¼rl¼đ¼'ne,

İř bu alıřma, j¼rimiz tarafından Yabancı Diller Eđitimi Anabilim Dalı İngilizce Öğretmenliđi Bilim Dalında Y¼KSEK LİSANS TEZİ olarak kabul edilmiřtir.

Danıřman Adı Soyadı : Yrd.Do.Dr. Kadim ÖZT¼RK

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ONAY

Yukarıdaki imzaların, adı geen öğretim ¼yelerine ait olduđunu onaylıyorum.

Prof.Dr. İbrahim ATALAY  
Enstit¼ M¼d¼r¼



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# THE STUDY OF “BELOVED” BY TONI MORRISON FROM THE PERSPECTIVE OF PSYCHOANALYTIC APPROACH

**Filiz KÖREZ**

## ABSTRACT

This critical study explores psychoanalysis as a form of literary criticism on *Beloved*, a Pulitzer prize-winning novel by Toni Morrison. Key concepts of the psychoanalytic approach are overviewed through the lenses of Sigmund Freud, the father of psychoanalysis; Jacques émile Lacan, the forerunner French psychoanalyst; Alfred Adler, one of the initiators of the school of the psychoanalysis; and Julia Kristeva, a living representative of French psychoanalysts. This makes up the theoretical background for the thesis. The necessary information about the literary career of Toni Morrison and the plot summary of *Beloved* has been viewed as central to the textual analysis. The psychoanalytic theory is applied both to the author's life and the novel in order to show the close relation between the psychoanalysis and the literary criticism. Finally, this study intends to draw out some psychoanalytic elements in the form of teaching materials so as to illustrate how it is possible to read a novel through the psychoanalytic perspective.

**Key Words:** 1) Psychoanalysis    2) Psychoanalytic Literary Criticism  
3) Sigmund Freud    4) Jacques Lacan    5) Alfred Adler    6) Julia Kristeva  
7) Toni Morrison    8) *Beloved*.

## THE STUDY OF “BELOVED” BY TONI MORRISON FROM THE PERSPECTIVE OF PSYCHOANALYTIC APPROACH

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### ÖZET

Bu eleştirel çalışma, psikanalizi Toni Morrison’un Plutzer ödüllü romanı *Beloved* üzerinde bir edebiyat eleştirisi türü olarak araştırır. Psikanalitik yaklaşımın temel kavramları; psikanalizin babası Sigmund Freud, Fransız psikanalistlerin öncüsü Jacques émile Lacan, psikanaliz okulunu başlatanlardan biri olan Alfred Adler ve Fransız psikanalistlerin yaşayan temsilcisi Julia Kristeva’nın objektifleriyle gözden geçirilmiştir. Bu, tezin teoritik altyapısını oluşturur. Toni Morrison’un edebi kariyeri ve *Beloved* romanının konu özeti hakkındaki gerekli bilgi metinsel analize temel olarak gözden geçirilmiştir. Psikanaliz ve edebiyat eleştirisinin arasındaki yakın bağı göstermek için Psikoanalitik teori hem yazarın yaşamına hem de romana uygulanmıştır. Son olarak, bu çalışma bir romanı psikoanalitik bakış açısıyla okumanın nasıl mümkün olacağını örneklendirmek için bazı psikoanalitik öğeleri öğretim materyali olarak tasarlamayı amaçlar.

**Anahtar Kelimeler:** 1) Psikanaliz 2) Psikanalitik Edebiyat Eleştirisi  
3) Sigmund Freud 4) Jacques Lacan 5) Alfred Adler 6) Julia Kristeva  
7) Toni Morrison 8) *Beloved*.

## INTRODUCTION

### The Statement of the Problem

This thesis seeks an answer to the question “*Is it possible to apply psychoanalysis to novels?*”. It is supported that when the connection between psychoanalysis and literary criticism is revealed, language students can make use of this connection to interpret literary texts.

Readers of literature sometimes miss the implied meanings behind the words and this causes lack of understanding. As psychoanalysis deals with language and its interpretation, telling the true meaning of a reading passage through the symbolic will be possible for a reader.

### The Aim of the Study

The aim of the thesis mainly concerns the relationship between psychoanalysis and literary criticism. Views of Freud, Lacan, Kristeva and Adler—as four theoreticians of psychoanalysis- will be frequently applied.

Freud lays the foundation for applying psychology to literature. From 1912 to 1924 he was steadily improving and defining terminology related to the functional reaction to unconscious life. The author’s creative production is, for Freud, like the material of a dream shaped and therefore disguised substantially by the unconscious mind. So, in a work of literature the reader examines the text and reconstructs an underlying meaning and significance of the writings. This means foreign language students can make use of psychoanalytic literary criticism while interpreting the texts.

According to Lacan, through language, the reader learns and internalizes the structures of society by means of imaginary, the main feature of which is the symbiotic relationship of person with the world.

Kristeva sees to reconceive traditional notions of subjects and relations to language as she believes the creation of literature to be a mixture of the semiotic world and the symbolic. In this sense, the thesis will enlighten the way for educationalists who are supposed to help their students understand the symbolic meanings of a reading passage.

Adler's Notion of the superiority complex helps us explain artistic creativity convincingly. Therefore, one can conclude that comprehension of literary reading passages becomes easier as long as artistic items are clarified.

### **The Assumptions of the Study**

This thesis assumes to find and interpret the psychological elements which are essential for enriching the comprehension of the texts by making use of psychoanalytic theory.

Jay (1987:40) asserts that one of the major purposes of teaching literature is to raise the subconscious thought of student to the level of discourse, because if we do not, engaging the student with the text fails since he would not understand and enjoy the text.

Berna Moran, in his *Edebiyat Kuramları ve Eleştiri* states that psychoanalytic theory based on Freud's views on unconscious is suitable to explore the writers' state of psychology, unconscious world and sexual drives to interpret work of literature and to analyze the behavior of characters within a literary work (2009:132).

The importance of this theory, then, lies in its making it possible for learner to uncover all the repressed meaning in any written text.

### **The Limitations of the Study**

Literary criticism theories vary both in their area of subjects and form. These theories reflect the literary cultures by enlightening the specific literary pieces. For instance, Feminist theory views literature in women's eyes. Structuralist Literary Criticism analyzes texts mostly by focusing on the formal linguistic items more than the meaning created by the author. Reader - Response Literary Criticism is concerned with the part readers play in the reading processes. There are some other examples of the literary criticism theories such as Marxist Literary Criticism Theory, New Historicism, Postcolonial Literary Criticism Theory, Gay Studies / Queer Theory, Deconstruction, Poststructuralist Literary Criticism Theory, Postmodernist Literary Criticism Theory and so on.

My study in this thesis is limited by the theory of Psychoanalytic Criticism and the novel *Beloved* by Toni Morrison is chosen for applying the psychoanalytic wives to the literary world.

### **Definitions**

*Psychoanalysis*: It is the study of psychological functioning of the human psyche and behavior.

*Literary Criticism*: It is a set of techniques and theories that make evaluation and interpretation of the literary works.

## CHAPTER I

### THE DISTINGUISHED PSYCHOANALYSTS AND THEIR KEY CONCEPTS ON THE PSYCHOANALYTIC THEORY

#### Psychoanalysis

Psychoanalysis is a group of psychological theories and methods; the principles of which involves the discovery of the unconscious, the laws of dream work and the instinctive drives of the self, that serve to establish connections among unconscious components of patients' mental processes in a systematic way through a process of tracing out associations. In *Psychoanalytic Criticism, A Reader* the term *psychoanalysis* is defined as follows: "Psychoanalysis, as clinical practice or theoretical model, is an interpretative strategy, concentrating particularly on the language which tries to render the body's experiences, the role of sexuality in defining the self and the construction of subjectivity and gender." (1996:1).

Psychoanalysis was first devised in Vienna in the 1880s by Sigmund Freud, a German neurologist, who gives a genetic explanation of the evolutionary development of the human mind as a psychical apparatus and is concerned in finding effective treatment for patients with neurotic or hysterical symptoms. In consequence of talking with such analysands, Freud comes to believe that their problematic symptoms originally stemmed from culturally unacceptable, thus repressed and unconscious, desires and fantasies of a sexual and aggressive nature. During the therapy the analysand lies in a relaxed posture on a couch and he is directed by the analyst to speak with utter honesty about whatever comes to his mind. This is a Freudian technique which is called *the talking cure*.

Present conspicuous schools of psychoanalysis involve *Jungian psychology*, which is the school of depth psychology constructed on Jungian idea that acts of people around the world are similar and this provides proof for archetypical



behavior; *interpersonal psychoanalysis*, which overrates describing the enquiry rather than explaining it; *psychoanalytic self psychology*, which recognizes the major role of emphatic immersion in understanding and explaining human development and psychoanalytic change; *object relations theory*, which emphasizes relationships between people, primarily within the family and especially between the mother and the child; *relational psychoanalysis*, which attaches object relations theory to interpersonal psychoanalysis; *Lacanian psychoanalysis*, which accepts desire as a social phenomenon and suggests that the unconscious is structured like a language; *ego psychology*, which shows how structural, developmental and functional aspects of the ego works. Although the theories of these schools are significantly divergent, most of them deal with the influence of an individual's past on his present mental construction and the inward conflicts the individual experiences owing to the society he lives in.

In recent years, psychoanalysis has moved away from its original scientific context. Psychoanalytic tradition is today embedded in the literary and artistic traditions of the western culture, especially in child-care, education and literary criticism as well as in psychotherapy.

### **Psychoanalytic Literary Criticism**

Psychoanalysis is closely related to the language itself. Psychoanalytic theory serves to bring out the unconscious aspect of an utterance by addressing to the problems of language that carries the traces of desire, sexuality and social role. Psychoanalysis is applied to neurotic and hysteric analysands to make them able to speak of the mismatch between their bodily desires and their social role. Wright (1991:1) asserts that through language, desire becomes subject to rules, and yet this language cannot define the body's experience accurately. She goes on saying that the energies of this desire become directed outside conscious awareness, attaching themselves to particular ideas and images which represent unconscious wishes. Here it is obvious that actual utterances have something hidden between the lines. A word may sometimes mean something drastically different from its conceptual meaning, which reveals the unconscious. Kristeva's perspective supports this:

We now understand that the import of psychoanalysis goes far beyond the zone of the troubled discourse of the subject. One could say that the major consequence of psychoanalytic intervention in the field of language is the prevention of the crushing of the signified by the signifier, which makes of contrast, enables one to leaf through language, to separate the signifier from language a compact surface that can be logically cut up. Psychoanalysis, in the signified, and requires us to think about each signified according to the signifier that produces it and vice versa. (1987:273).

Making it possible to separate what is really meant from the conceptual meaning of a word, psychoanalysis enables the analyst to infer the repressed mental processes of patients by closely examining their utterances which are free from any boundaries and establishing free associations.

Again, language is essential both in classical Freudian psychology and in Lacanian theory. The *talking cure* is a technique devised by Freud, which provides the therapist with clues to the discords within the unconscious mind causing the patient's physical and psychic symptoms. The way to do this is through the patient's unchecked speech, especially including reported dreams. Language gives an access not only to the consciously controlled area of the mind, but also to the area that is outside conscious awareness. This is also true for post-structuralist psychology. Vince (1996:1) asserts that Lacanian psychoanalysis, which takes as its object the speaking human subject, and assumes that this adult, speaking subject is constructed in language; and that Lacan's emphasis makes clearer the link between psychoanalysis as a therapy and as a critical practice: both concerned with the workings of language and how the unconscious is expressed in it.

Indeed, the concepts of psychoanalysis can be applied to the poetic structure and to the narrative by following the analytic interpretative strategies; as psychoanalytic theory, since its beginnings, has viewed language as important in the processes of psychic development as a dimension of change in the therapeutic context. This context whether literal or psychic can be interpreted effectively by means of psychoanalysis. Wolfreys writes:

Both literary criticism and psychoanalysis engage in the interpretation of texts- the former explicates or comments on texts which have been created and (usually) published, while the latter uses artlessly spoken texts, which are treated by the analyst as a source of information from the unconscious mind of the speaker and used therapeutically (1999:201).

Accordingly, there is a similarity between the psychoanalytic therapy, which necessitates the patient's lying on a couch speaking about his internal psychic life with the therapist sitting behind, and the literary criticism, where the critic uses the terminology and approach of psychoanalysis to go through a text. The critic acts as analyst to the authorial patient. In this way, the practice of psychoanalysis and literary criticism are closely linked and the textual focus by psychoanalysts has made it an appropriate resource for literary criticism.

Over the years, critics have gradually become more concerned in interpreting a literary work, especially the text, the fictional characters, the author, and the reader, through psychoanalytic tradition.

The discourse of a literary work serves as the text to interpret on. The unconscious draws its curtains up after a careful reading. Repetition, metaphor, simile, metonymy and other figures of speech bear huge resemblance to symptoms that reveal inward processes of a patient. Like the mind which is the subject of psychoanalysis has two opposite ends, id and super ego; literary work includes both the fantasy, dream work and desire, and the ideology, conscious social awareness, as subjects for the discourse of its text. So, it can be inferred that language and theme of a narrative work are the objects of psychoanalytic study.

It is also possible to work on the fictional heroes of the narrative. After being created they can be handled as separate characters having a separate soul as every people have. These characters tend to have conflicts within their own psychological construction while trying to obey the uniformity of the society, which means they have to prevent their unconscious from coming to the level of awareness. There is no word for *no* in unconscious and the created society for the fictional characters most often demands *no* as a necessity for a social rule. What makes a hero

from an ordinary fictional character is the intrinsic psychology of his that cause him to suffer from the symptoms his psychological processes show.

The author and the reader can both be analyzed using psychoanalysis as they are both human and thus inevitably subjected to the laws of unconscious. By creating a fictional work, the author serves as a devil's advocate on condition that he writes with utmost honesty without being hesitant about revealing the desires, drives, tendencies, limitlessness or sometimes sickness of the unconscious. The reader finds his own unconscious desires and realizes the defense mechanisms he creates against them. So, it can surely be asserted that fictional work helps the reader to explore his sense of identity as narrative harmonizes the contradictory elements of human soul. Staton says:

We turn to fiction because we know that there we will find our problems imaged in their full intensity and complexity, everything faithfully shown, the desires and fears we have slighted drawn as distinctly as anything else. Unconsciously we want to see justice done to those neglected considerations- they are a part of us too. We value fiction in part because it redresses balances. It tries to annihilate the unctuous lies we live by (...) It exposes, sometimes, of course, too indecorously, the blackside of life (1990:284).

The reader is awakened to see that his desires, fears, aggressiveness, and dreams find a body while being lost in a fiction, which makes him aware of the fact that he is not the only one to have bare human instincts. And that is why he does read choosing from vast area of fiction available.

### Classical Psychoanalysis: Freud

Sigmund Freud (1856 – 1939) is the founder of psychoanalytic school of psychology and therefore his name is probably most commonly associated with psychoanalytic criticism. He studied inner workings of the human mind and human development in a scientific way and developed psychoanalysis in the late 19th century. Before this famous Austrian neurologist any human behavior was thought to be stemming from numerous reasons such as the will of the gods, inherent good or evil, demonic passion and so on. Freud hypothesized that human mind determines the way people behave and it is much more complex than previously assumed.

Freud proposed a theory based on the idea that behaviors are in fact triggered by drives of human psyche. Freudian psychoanalysis has pictured the mind as a complex system seeking pleasure to satisfy especially sexual instinct and this is supposed to result in repression of wishes to the unconscious<sup>1</sup> as the realization of exact pleasure is inhibited by the social reasons. The repressed wishes and fantasies reappear in dreams, jokes and slip of the tongues (Freudian slips).

This process serves to create a behavior to come into play when we are engaged in aesthetic value of the written text. In order to set a ground for literary interpretation this part of the study will introduce the main concepts of Freudian psychoanalytic theory: the models of the psyche, the concept of repression, the defense mechanisms, the role of sexual instincts, beyond the pleasure principle, the dream work and the Oedipus Complex.

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<sup>1</sup> Freud used the term *das unbewusste* to mean the English equivalent, *the unconscious*, which is a term that is popularized by Coleridge. He wrote in his theory of poem that the consciousness is so impressed on the unconscious to appear on it.

## The Models of The Psyche

Freud accepts human mind as a ‘psychical apparatus’ and believes that different driving forces develop during the psychosexual development of the mind. He studies mind from the three points of view: the dynamic, the economic and the topographical. All three are mutually inclusive but they focus on different aspects. The dynamic point of view arises from the inner conflicts of the mind, which occur when the instinctual drives<sup>1</sup> collide with external realities. Here, the needs of the body are closely connected with the feelings of pleasure and pain.

The economic point of view implies that there has to be control of the instinctual drives when they are adjusted for the reality. Wright asserts that “Pleasure results from a decrease in the degree to which the body is disturbed by any stimulus... under the economic model this is viewed as a struggle between the reality principle and the pleasure principle” (1984:10) the body is sentenced to sacrifice the bodily pleasure for the sake of social agreement.

The last point of view is the topographical, of which there are two versions:

There is no Single concept of the unconscious in Freud, as any responsible reading of his work shows. This is because there are two Freudian topographies or maps of the mind earlier and later (after 1920)... In the first Freudian topography, the psyche is divided into unconscious, preconscious and conscious; while in the second divisions are the rather different triad of id, ego and super ego. The preconscious, descriptively considered, is unconscious, but can be made conscious, and so is severely divided from the unconscious proper, in the perspective given either by a topographical or a dynamic view (Ellman, 1982:95).

The physical apparatus is thought to be divided into different sub-systems which together manipulate the interplay of conflicting forces.

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<sup>1</sup> The German word Triebe is translated as ‘drives’, putting the notion of pleasure in mind. Beforehand, it was translated as ‘instincts’, which is inappropriate as they should be distinguished from instinct in animals.

In the first version of topographical scheme, consciousness is equated with the perception of the external world. Everything we are aware of is stored in our consciousness. The preconscious is the part of our mind that we can access if prompted. The unconscious covers all that has been kept out of the conscious – preconscious system. Most of our experience: the underlying emotions, beliefs, feelings and impulses are not available to us at conscious level.

Freud distinguished between three concepts of the unconscious: the descriptive unconscious, the dynamic unconscious and the system unconscious. The descriptive unconscious referred to all those features of mental life, of which we are not subjectively aware. The dynamic unconscious, a more specific construct, referred to mental process and contents which are defensively removed from consciousness as a result of conflictual forces or dynamics. The system unconscious denoted the idea that when mental processes are repressed, they become organized by principles different than those of the unconscious mind, such as condensation and displacement (Boehlich, 1871).

Later on Freud replaced the notion of system unconscious with the concept of *id*. But, the descriptive and dynamic conceptions of the unconscious are retained. The unconscious is dynamic in the sense that it involves repressed images, ideas, fantasies and instincts which undergo some conflict of energies. There is a constant shift from one feeling or image to another. They are regulated by *the primary process*. Freud uses this term to mean a type of mental functioning where energy flows freely by means of certain mechanisms.

The second version is often called the structural model. In 1923 Freud suggested that the mind has three distinct identities. *Id* allows us to get our basic needs met without paying any consideration for the reality of the situation. *Id* is directed by the instinctual drives that spring from the needs of the body. When *id* desires something, anything else is not important. It is *ego*'s job to meet the needs of the *id* while considering the social realities. *Ego* both regulates and opposes the drives. *Superego* is the moral part of ours and reflects the parental and social influences on the drives.

Freud's conception of the human psyche is explained by the notorious *iceberg metaphor*, where the vast majority of the ice is buried beneath the surface of the water so as to represent the unconscious.

### **The Repression**

The fulfillment of the unconscious desire is often inhibited and leads an inner conflict. The id exists in every person as a layer of life that desires its wishes satisfied whether or not they are apt to social demands. It causes the ego to find itself threatened by the unacceptable wishes. So, impulses such as the urge to incest, patricide, suicide and unconventional expressions of sexuality become charged with unpleasurable feeling and they are barred from consciousness. This is the operation known as repression. According to Freud the essence of repression lies in turning something away and keeping it out of the conscious level.

The unconscious is perhaps Freud's most significant contribution to psychoanalysis and it has to be linked with the theory of repression. There are two senses of repression:

*The primal repression* gives a start to the formation of the unconscious. It is ineradicable and permanent. Wright states: "Primal repression consists of denying a 'physical representative' (that is an idea attached to an instinct) entry to the conscious: a fixation is thereby established splitting conscious from unconscious." (1984: 12). For Freud, the way to language that establishes personhood is through these initial imprintings. One may say that primal repression marks a linguistic entry into a symbolic world. The second sense of repression serves to designate repression properly. It is thus defined *after pressure*. Its function is to keep socially unacceptable wishes out of civilized behavior.

Repression serves as a disguise for the unconscious wishes or traumas. However, the symptoms, dreams and slips of the tongue reveal the repressed unconscious. This represents the return of the repressed. It is a mechanism that marks the emergence of a forbidden wish or an untoward experience.



Within the unconscious, there is a dynamic flow of energy, which is encouraged by the primary process to flow freely. *The secondary process*, on the other hand, transforms it into the bound energy which is controlled by ego. The censorship of the ego becomes subverted when the return of the repressed is at work.

### **The Defense Mechanisms**

Defense mechanisms are techniques by which the ego balances id and superego. What drives id, ego and superego to act is motivated by only two forces: Eros (libidinal energy) and Thanatos (the death drive). Now, the ego has a difficult job satisfying both of these forces without any opposition to social norms. When the ego is making a decision for the happiness of both the id and the superego, it tends to employ one or more of these following defenses:

1. *Denial* is stating that an unpleasant truth or reality does not exist. For example, a 15 year-old boy may say that he is not interested in girls.
2. *Repression* is a subconscious defense which occurs when something painful is pulled into unconscious. For example, one may forget sexual abuse from his childhood as a result of a trauma.
3. *Sublimation* occurs when impulses are channeled to socially accepted behaviours. Becoming a boxer is one example as the aggressive impulses are sublimated towards a career.
4. *Suppression* is the conscious effect to push something into unconscious, such as trying to forget the low mark of math's lesson.
5. *Reaction formation* takes place when one takes the opposite belief compared to what he wishes unconsciously. For instance, jealous elder sister becomes very affectionate and protective towards the newborn brother.

6. *Projection* means placing one's unfavorable impulses onto someone else. One's calling his encounter as stupid during an argument may exemplify this mechanism.

7. *Intellectualization* involves removing one's self emotionally from a stressful event by focusing on the intellectual aspects. Focusing on the details of a funeral instead of mourning for the dead may be an example.

8. *Displacement* is taking up a behavior in reaction for something that can't be accomplished and showing it on a less threatening target. Putting a fist severely on a table instead of slamming a person on the cheek is an example.

9. *Regression* means going back to a previous stage of development. For example, an old person may show childish behaviours.

10. *Rationalisation* is at work when trying to find logical reasons as opposed to the real situation. A student may say he had a bad mark because he did not kiss up the teacher when the real reason was his performance.

11. *Undoing* is the symbolic negation of a previous unacceptable thought or action. For example, a woman who has a fleeting thought of killing her husband; unaware of it, may bring a gift to her husband the next day.

Defense mechanisms not only provide clues to understand the drives behind human behaviour but also help the literary critic to interpret a fictional character.

## The Sexual Instincts

Throughout his work Freud's theory was dualistic. By the same token, he opposes sexual instincts with self-preservation. Id is supposed to come from these two instinctual drives. Using Freud's terminology, libidinal drive is called *eros*, which represents life and death drive is named *thanatos*. The individual is torn by the conflict between drives of life and death.

According to Freud, all human beings are inclined to be placed on a continuum between desiring both life and death. *Thanatos* is described as a biological tendency towards reaching an inanimate state. Any risk taking or aggressive behaviour such as taking up extreme sports activities or even suicidal tendencies supports the existence of death drive. It involves reckless and destructive behaviours as a result of repressed masculine feelings. *Eros*, on the other hand, is a counter drive to prevent death drive from achieving its goal.

The total available sexual instinct is called *libido* which is included in *eros*. The sexual drive serves to have sexual pleasure which is the immediate aim of the instinct. Moreover it enables the reproduction and perpetuation of the human kind, on condition that sexual union occurs.

It is inferred that sexuality is not imprisoned only to the process of reproduction. Jones cites the following words of Freud that express this idea: "Sexual life includes the function of obtaining pleasure from zones of the body- a function which is subsequently brought into the service of reproduction. The two functions often fail to coincide completely" (1953, 152).

Freud suggests it is possible to satisfy sexual drive without an external subject which is commonly the body of the opposite sex. He exemplifies this by visualizing an infant with his persistent attempts in sucking his thumb. The baby is considered to be gaining pleasure which is sexual, apart from the need for nourishment. Therefore, one may say that the concept of what is sexual is complicated. According to Freud, human's original state is a kind of narcissism in

which the original investment of libidinal energy lies. This energy is then given off more than only a biological urge and it covers the production of fantasies, which bring mental satisfaction.

*Psychosexuality* is a Freudian term, which puts forward the idea that all individuals go through some developmental stages based upon particular erogenous (eros:love, gen:create) zones. In her *Psychoanalytic Criticism* Wright states:

The libido is checked when it comes up against the environment and can only achieve partial satisfaction. In the course of an infant's development those instinctual drives which Freud comes to designate sexual or libidinous in nature are channeled into zones. At each stage the infant has to give up a part of its bodily satisfaction: the breast, the faeces –its first product- and the unconditional possession of a penis. Its selfhood will depend on its assumption of a sexual identity, not merely anatomically determined, but psychically constructed. Until this is achieved the infant's sexuality is 'polymorphous': it is at the mercy of the 'component instincts', functioning independently and varying in their aim, their object and their source. Only gradually and with difficulty they become organized into what our culture considers to be adult sexuality (1984: 13-14).

As it is stated above, following the developmental stages the sexuality of an infant, which is polymorphous, forms the adult sexuality in time.

Freud distinguishes five psychosexual stages. *The oral stage* is from birth to 18 months. Oral pleasures are focused such as sucking. *The anal stage* is from 18 months to three years. The focus of pleasure in this stage is the anus. *The phallic stage* lasts from three to six years. Genital pleasure is common. The child develops *the Oedipus complex* in this stage. *The latency stage* lasts from six to puberty. In this stage sexual impulses are repressed. *The genital stage* is from puberty on. During puberty, the genitals obtain primacy and biological sexual union often with a single member of the opposite sex. Adolescents find pleasure in sexual intercourse. Considering this fact, *eros* is defined to be a life producing drive.

## Beyond the Pleasure Principle

Freud's essay *Beyond the Pleasure Principle* (*Jenseits des Lustprinzips*) was written in 1920. The First World War seems to have an influence in Freud's theoretical approach. Until this essay, the center of Freud's study was based on the sexual instinct, *eros*. Then in 1920, he claimed the existence of another instinct which is mentioned above as the death instinct, *thanatos*. He went on to argue that the initial state of a living substance was inanimate and the workings of the death instinct aim to reestablish that state. At the other hand of the pendulum's swing, *eros* enables the reestablishment of the living state by combining gametes. This dualism creates a continuous cycle.

One may say that the pleasure principle brings out a biological principle of continuity when trying out to return to an earlier state. Freud's discussion is centered on a child game of disappearance and reappearance and it is generalized to create a catastrophe theory. Ellmann puts forward that:

The greatest shock of *Beyond the Pleasure Principle* is that it ascribes the origin of all human drives to a catastrophe theory of creation (to which I would add: 'of creativity'). This catastrophe theory is developed in the Ego and the Id, where the two major catastrophes, the drying up of ocean that cast life onto land and the Ice Age, are said to be repeated psychosomatically in the way the latency period (roughly from age of five until twelve) cuts a gap into sexual development (1994:185).

Indeed earlier psychosexual stages are thought to influence individual's future life. Too much or too little gratification in oral stage, for instance, may create tendency to smoke, drink alcohol or eat excessively. So, a negative situation in the developmental stages may reappear or continue in another form in life later.

In this essay Freud supports the idea that in the mind there is a compulsion to repeat which is even more important than the pleasure principle. The repetition of an unpleasant experience or dreams that return to the moment of trauma might be due to the pleasure obtained from the motive of revenge. Yet, the return of the repressed often causes the feelings of the demonic. This situation is the proof of the

thanatos which realizes self-destruction. Yet, readers often come across the repeated conflicts of fictional characters in linear plotting. The pleasure gained from reading is, thus, expanded.

### **The Dream Work**

Exploration of dreams is essential in psychoanalysis since it helps to assign meaning to psychic contents such as repressed emotions and obstructed instinctual motives. In his book: *Dream Psychology*, Freud (1920:608) states that “the interpretation of dreams is the royal path to a knowledge of unconscious activities of the mind”. So, dream interpretation might be viewed as a self analysis because all the underlying hidden psychosexual drives of the unconscious mind are revealed. By studying the dreams, an analyst reaches to the disguised sexual wishes, traumas and reasons that trigger the individual to act. Analyzing a dream necessitates a backward operation from the conscious state to the unconscious by means of free association. The associated ideas are verbalized and then popular themes and major images lead to a reassessment of the dream.

A psychic investigation is possible by studying upon dreams because during a sleep repression over the unconscious is not so rigid. The risk of performing an action to achieve an unconscious desire which is not apt to social behaviour gets lessened.

The performance of the dream work comes into being in four forms: condensation, displacement, considerations of representability, secondary revision. Condensation is the situation that the manifest dream content (the actual dream content visible in the dream image) is undersized when compared to that of the latent one (the dream material that lies in the background and informs the manifest content- i.e., it is not necessarily present in the actual dream). In condensation, a minor part of the dream may represent a major, life-long psychological drive or conflict. For instance, Freud comments on a case where someone dreamt that his uncle gave him a kiss in an automobile as being the condensed form of the term auto-erotism. The co-existence of the kiss and the automobile links the two parts of this term.

Displacement is the second activity of the dream work, which means that the elements in the latent dream thoughts are replaced by a chain of associations for the purpose of disguise. Displacement can be regarded as the most powerful instrument of the dream censorship. One of Freud's patients, for instance, recalled seeing her father, whom she recently lost, saying 'It is a quarter past eleven, it's half past eleven, it's quarter to twelve.' Jones cites from Freud (1953:234-5) who remarked that in a conversation the previous day, she had heard 'The urmensch (primal man) survives in all of us.' And this had provided her with the pretext to bring her dead father back to life, for she had turned him into an uhrmensch (clock man) by making him proclaim the regular passing of the quarter hours. The third activity of the dream work is the considerations of representability, which modify the way dream thoughts achieve representation in the dream through the medium of images. Representations also employ images which are free from the individual. These images grow out of a variety of cultural sources and most of them already have a fixed conventional meaning. They also preserve traces of some typical symbols that recur in the reports of different patients. For instance, upright objects are generally identified with the male sexual organ and a mother's body is represented with all kinds of enclosures. Secondary revision (elaboration) is the last activity of the dream work. The individual dreamer acts as an interpreter. When the dream is verbalized, the conscious mind employs a logical order on the irrational dream-sequence. So, what is visible to the mind during the dream remains unchanged, but the conscious perspective produces a revision of it.

### **The Oedipus Complex**

Freud mentions a process necessary for the child to achieve liberation from the authority of the parents and this situation probably makes up his concept of maturity. There are two stages that the child undergoes. The first one is that children of both sexes have a tendency to think that they have been adopted if enough affection or caring is missing in their family. It provides such a fantasy, which is a relief for them, that their pseudo-real parents are superior. The second phase is *the Oedipus Complex*, which is Freud's most well known theory. The Oedipus Complex is Freud's *founding* theory as Lodge put it (1988:286). Freud uses the Greek drama

of Oedipus<sup>1</sup> to tell about the development of the psyche, construction of sexual difference and later behaviour. Story of Oedipus also gives the critics clues about how to examine the development of Freudian thought and to describe the status of the text in psychoanalytical thinking. It has been stated that the matching of opposite sexes serves the continuity of the human generation. For Freud, this matching is realized through the functioning of both the Oedipus Complex and the castration complex.

This theory of Freud is closely related to the child's relationship with his parents. At the very beginning the infant is completely dependent on the nurturing mother. In these early formative years, the infant sees himself as a living part of the care-giving mother, from whose body he is just separated. Ellmann summarizes this view by saying:

When Freud speaks of the infant's incestuous desire for the mother, he is referring to a welter of libidinous imaginings, unrestricted to the genitals and including the sadistic drives to devour or eviscerate the mother's body, which Melanie Klein elaborates so luridly. In any case, the infant yearns to possess its mother unconditionally by destroying father and siblings, the rival claimants of her love (1994:12).

One may conclude that the infant is self-centered when it comes to receiving his mother's care. The love of mother is predominant and the wish of being the only center of affection by the mother accepts no other rival in his early years. It is assumed that the child's formation of his sexual identity assigned by the society is determined thanks to his relations with the parents. It is worth pointing out that Freud calls the Oedipus Complex as *family romance*.

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<sup>1</sup> A tragedy by Sophocles. Oedipus learns that Polybus and his wife, Merope, are not his biological parents. He makes some research and learns that Laius, whom he killed accidentally, was his father. There was also a prophesy that Laius would be killed by his own son. This was why Laius' wife, Jocasta gave the infant away, ordering the messenger to kill it. The messenger gave the baby to a shepherd instead of killing it. Realizing who he is and who his parents are, Oedipus sees the truth and flees back into the palace. The event is tragic because Jocasta, the widow of King Laius, was now Oedipus' wife. Oedipus found that Jocasta had hanged herself and he pulled the pins from her robe and stabbed out his own eyes.



If it is stated briefly, the boy aged between three and five is believed to desire his mother and to be drawn into fantasies of his father, whom he accepts as a rival for the mother's love. This is the Oedipus Complex. The complex for the boy is resolved by the fears of castration complex. The boy abandons his amorous attitude for the mother since he supposes that the father is capable of castrating him. Moreover, the absence of a penis in the girl is attributed to a punishment by the father (from the boy's point of view). Thus, in the expectation of escaping from such a punishment and with the hope of occupying a position of power like his father's, he identifies himself with the father and achieves his sexual role.

The girl child's trajectory is more complicated. The process functions in reverse and her complex is initiated by castration complex that she possesses no penis. She puts the blame of this on the mother and analogously desires the father. Wright mentions:

She interprets the absence of a penis as a failure in provision on the part of the mother under the influence of this disappointment she turns away in hostility from her mother, but in the unconscious the wish for a penis is not abandoned. It is replaced by the wish to bear the father a child. Hence the girl becomes the rival for the father's love (1984: 15).

The girl child has to find a way to identify herself with the mother. Yet, how she resolves the Oedipus Complex is not so obvious. Freud admits that it is not so possible to give a valid description about the process of overcoming the hostile thoughts towards the mother and attaining identification with her, when the girl child is considered.

The Oedipus Complex is the child's desire for the parent of the opposite sex and the hate for the parent of the same sex, who is accepted as a rival. The complex declines by the child's identification of itself with the parent of the same gender. The superego takes its place within the topography of the human psyche just as the complex is disempowered. If this complex could not be overcome, the individual is under the risk of neurotic illnesses in the rest of the psycho-sexual developmental stages.

There is also a negative variety of the Oedipus Complex, which is valid for homosexuality. Here, the boy desires the father and sees the mother as a rival figure and an obstacle in the way to get the father's love. The boy takes up a feminine attitude to the father and displays jealousy towards the mother. The homosexual variety is as primal as the heterosexual one.

It should be added that this theory of family romance of Freud has played a major role in embedding gender into fiction. Let me cite from Hirsch (1989:52): "the construction of the sentence and the ability to initiate and sustain narrative continuity are related to familial structures; the desire for the mother, the rivalry with the father, the anxiety about the castration and the way that the anxiety is overcome and transformed, all inform narrative design". So, one may see that the theory of the Oedipus complex is an undeniable support for the literary interpretation.

The psycho-analytic interpretation of the narrative has a goal of the following traces of the oedipal structure concealed in its formal organization. Ellmann suggests that Freud's reference to the Oedipus as a key narrative is structured by three questions about the effectiveness of the story, the theoretical recognition and the validity of the hypothesis (1994: 79). The question of practical efficacy is focused on how the narrative moves the reader. The question of theoretical recognition investigates if the readers are compelled to recognize something similar in them. Lastly, theoretical validation is the question of the relationship between universal truths such as the properties of child psychology and the fiction.

## **Lacanian Psychoanalysis**

Jacques-Marie-Émile Lacan (1901-81) is a French twentieth century psychoanalytic theorist. He was originally trained as a psychiatrist and a doctor who studied medicine. He entered the Freudian psychoanalytical movement in 1936. Lacan appeared to be a formative thinker in the fields of language, literature and the nature of the human subject by means of his public seminars in 1950s. *Ecrits*, a collection of his papers and seminars, was published in 1964 and this made him one of the most influential psychoanalytic writers. The school of Lacan has been most stimulating and productive for aesthetics, film theory and literary criticism.

Lacan opposed former formalist approaches to psychoanalytic practice, which he felt failed to utilize the Freudian notion of the unconscious. Wright says:

Lacan's Freudian revolution is the systematic claim that the unconscious is more than the source of primal instincts linked at random to ideas and images. Lacan rejects this randomness. Conscious and unconscious are asymmetrically co-present: the inner structure maps the outer conceptualizings. This mapping is above all governed by linguistic experience (1991:107).

Indeed, seeing that the unconscious has a functioning similar to a language, Lacan brought Freud's theories into an area where they could be treated using the concepts of the structural linguists. Supporting this, in his *Modern Criticism and Theory* Lodge asserts:

Lacan's most celebrated dictum 'the unconscious is structured like a language', implies that psychoanalysis as a discipline must borrow the methods and concepts of modern linguistics; but he also aims at a critique of modern linguistics from his vantage point. Thus Lacan questions Saussure's assumption that there is nothing problematic about the bond between the signified and signifier in the verbal sign, by pointing out that the two signifiers 'Ladies' and 'Gentlemen' may refer to the same signified (a WC) or be interpreted in a certain context as apparently contradictory place names. In short, language, the signifying chain, has a life of its own which

can not be securely anchored to a world of things. There is a perpetual sliding of the signified under the signifier. No meaning is sustained by anything other than reference to another meaning. Such dicta were to have major repercussions on the theory and practice of interpretation. (1988:61-62)

Metaphor and metonymy, which Lacan identified with Freud's categories of condensation and displacement, were his other principal linguistic concern. He equated neurotic symptoms with metaphor and desire with metonymy. Lacan also claimed that getting outside the language is impossible and language is figurative. According to him the human subject is constituted precisely by the entry into language.

The following part of the study is going to deal with the major concepts such as the mirror stage, the other, desire of the mother, law of the father, the three orders and the eye, all of which build up the Lacanian psychoanalytic theory.

### **The Mirror Stage**

*The Mirror Stage* is an essay by Lacan, which is a discussion of the infant's misidentification of himself as unified, through viewing its reflection in a mirror. This stage is considered formative in the function of the *I*.

At the very beginning the infant is completely dependent on the mother, who serves to satisfy its needs. The infant is not yet aware that there is a distinction between itself and the nurturing mother or anything else that meets his needs. The infant neither have a conception of his own individual identity nor can think of any other whole person. A breast, for example, is not conceptualized as a part of another whole person. There is a primal sense of unity. This phase may be called *the real*, as in the realm of the real there is a full completeness and needs are satisfied only with real objects. There is no need for language.<sup>1</sup>

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<sup>1</sup> In *Gulliver's Travels* by Jonathan Swift, there is a sample society, the members of which carry the objects they need for communicational reference on their backs.

The infant experiences an irretrievable loss, when it begins to grasp that its mother is a separate being other than itself. A following phase is called the mirror stage, which is between 6 and 18 months.

In the mirror stage, the infant makes an imaginary identification with its reflection in a mirror. This experience signifies an unbroken union between inner and outer. Ellmann informs us that:

Lacan describes the infant as an ‘homelette’, meaning little man, a manlet or homunculus; an omelette, or an eggy mess of possibilities; as finally a Hamlet, or a scrambled Oedipus... How is the homelette to be cooked into a human subject? Lacan argues that the infant, originally merged in a ‘primal dyad’ with the mother, has to break this symbiosis in order to establish the limits of its body and desires. The crucial moment of this separation occurs in the ‘mirror stage’, a period between the ages of six and eighteen months in which the infant falls for the enhancement of its own reflection in the mirror, or recognizes its behavior in the imitative gestures of another person. At this phase of development, the infant experiences its body as a random concatenation of its parts. In contrast to this experience of fragmentation, the mirror offers a mirage of bodily coordination and control that the infant greets with jubilation (1994: 16-17).

Before the mirror-image experience the infant used to have a self image consisting of a shapeless mass. He now gains a sense of wholeness, a satisfactory completeness, and this is an effortless achievement. When he sees the image in the mirror, he thinks that image is ‘me’. So, *ego* is created. And considering the meaning of the ego, one can conclude that the mirror stage is the prelinguistic phase of demand. Hence it is also called the realm of *the imaginary*.

### **The Other**

Lacan employs the term *other* to connote multiple concepts which are quite different from each other. It should be emphasized that Lacan makes a distinction between the *little other* and the *big other*. At first hand, there is the notion of other, where the other stands for “apart from me”. Secondly, an idea of the other is conceptualized during the mirror stage, on which Ellmann comments:

The human individual fixes upon himself an image that alienates him from himself, literally losing himself in his own reflection. In this double

bind, it is impossible to make the ego whole because the fantasy of wholeness is the wellspring of its self-estrangement.

‘Je est un autre’, wrote Rimbaud. Lacan would agree that the I is always someone else, an alibi, since it is founded on identification with a spectral form external to itself, whether its own reflection or the equally quixotic image of the other. Thus the ego is a ghost, or rather a consortium of ghosts, consisting of replicas of lost or absent objects of desire (1994:36).

The infant misidentifies his image on the mirror and names his reflection of the ego, “I” as the other. Lacan calls these two others -the other, which is “not me”; and the other, which is not in fact other but the projection of self- the *little other* (with small ‘o’). On the other hand, he uses another term the *big Other* (with capital ‘O’) to mean the symbolic order. Once the child formulates the sense of otherness and conveys that others, things apart from him/her, may disappear, he/she enters the symbolic realm and begins to use the language; in other words, the symbolic order.

Lacan makes use of a game that is first cited by Freud to clarify the distinction between the *little other* and the *big Other*. Freud’s little grandson plays with a spool and throws away a toy exclaiming “fort” (German for ‘gone’). Then he retrieves it with joy and says “da” (here). Lacan is concerned especially with the child’s realization that others can disappear. The child forms the idea of loss. So, in this case the toy serves as the *little other*. Lacan calls such objects of desire *object petit a* (the small ‘a’ is for small ‘o’ther because French for ‘other’ is ‘autre’). One may say that *object petit a* call the concept of loss or lack into being and give rise to the child’s forming the concept of absence. Hence, the *little other* is a path to the symbolic order, i.e., the *big Other* because the need for using language arises in the state of absence. The *big Other* grows out of an everlasting lack, which Lacan designates “desire”.

### **The Desire of The Mother**

According to Lacan, the demanding infant is not an agent of symbolic order, but rather he/she is a recipient of desire from the caregiver, the nurturing mother especially in the mirror stage. In fact, *Desire of the Mother* has a double reference. This term means both the mother’s desire and the child’s desire for the mother.

Firstly, the child figures himself to be the desire of the mother. He enjoys the idea that he/she is the only satisfaction of what is desired by the mother. In psychoanalytical terms, becoming the *phallus* for the mother, the child is a compensation for the mother's lack. Considering that the mother has a pain of separation from her own mother and denial of her father, one may conclude that she soothes herself by the courtesy of her child.

Secondly, *Desire of the Mother* is the child's own desire for the mother. He/she is drawn into a fantasy of completion because the one who satisfies his needs is the mother. Yet, the mother, already claimed by the father, is a commonly desired other. Thus, she becomes a symbol for *object petit a* in the child's unconscious. Wolfreys states:

Recent psychoanalytic theorists indicates a psychic location by the term (m)Other, indicating both the mother (who is the initial desire both of the subject and also of the Father) and the impossibility of that desire – thus the structure of the term mother contains within it the structures of denial and loss: of the necessity for the substitution of an *object petit a* for the original object of desire (1999:204).

When the child apprehends that his mother is inapproachable and accepts the *Law of the Father* (the principle of separation), he gets abandons the *imaginary state* and goes towards the *symbolic order*, where semiotic structures are available.

### **The Law of The Father**

In Lacanian psychoanalysis, desire of the male child for an amorous relation with the mother is prevented by the father. One may infer that the father's law replaces the child's desire for the mother. Lacan uses the term *le nom du père* (*the name of the father*) to address the law of the father and he also makes use of a pun by employing a phonetically resembling expression: *le 'non' du pere* (*the 'no' of the father*). He benefits from this phonetical similarity in order to highlight the prohibitive role of the father who says *no* for the libidinal attitude of the child towards the mother. The father becomes a law making figure and forbids the incestuous relations. Balkaya states:

The child- whether a boy or a girl – who desires the desire of the mother links the the mother's lack of a penis to the father. The mother doesn't have a penis and by being dependent on the father she points to the father figure that has a phallus and intervenes the relationship between the child and the mother. In this way, the father becomes the agent of the law of incest ban (2005: 40).

Now that the male child is banned from an amorous desire towards the mother, he is free to have desires of his own. Additionally, he creates a position for his own; the position as a *child*. The child, who has passed some phases such as being a whole with the mother, the mirror stage and being the desire of the mother, now realizes that he is not the phallus<sup>1</sup> but there is an eventuality that he can have one. Consequently, he becomes aware of the fact that he is subjected to *the law*, i.e. *the language*, in exactly the same way he is subjected to the no of the father. The child is now confronted with the symbolic order and he is imposed upon the laws of the language. Thompson states that the father's word *no*

(...) becomes a kind of a trick, playing with an intermination of the old desire with a promised, forever deferred satisfaction of that desire. The Saussurean bar takes on a temporal dimension: the object is not lost, but merely delayed – for how long in future time, he who is patient enough to learn to speak the father's 'non' will discover. This implies an incessant referral of the subject from one signifier to the next: the absence of one can only be replaced by another, equally marked with absence. The phallus is transformed into the symbol of patriarchal law, whereas it is signifier of loss, the result of the split caused in the subject upon entry to the Symbolic. (1950:20)

The legislative and prohibitive function of the father is emphasized by Lacan so as to clarify how the child overcomes the Oedipus complex and acquire a taste for the language. The child, inevitably, starts using language in order for him to say *I*; i.e. to become an individual. Once the child accepts *the name of the father*, he has to control his desires and act in conformity with the laws of the society and the rules of the communication.

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<sup>1</sup> Here, the phallus can be used out of its lexical meaning: *penis*. Lacan uses phallus to adres various meanings apart from its lexical meaning such as: *the center*, *the core*, *the real where everything is a whole* and *the stage before birth*. He even uses this tem to mean *the symbolic order*, *language*.



### **The Three Orders: the real, the imaginary, the symbolic**

Lacan introduces three realms of development: the real, the imaginary and the symbolic; that correspond respectively with three notions: need, demand and desire. Human beings pass through these phases to form an adult. All the three orders have some specific features.

The real order is hard to be represented. In one of his seminars, Lacan says “the real is impossible”, because it is impossible to imagine for an adult. The real embodies the pre-linguistic phase. Think of a new-born baby, for instance, he assumes that he is a whole with his mother. He supposes that they are one body. He does not know the difference between himself and his mother and he has a primal sense of wholeness. The baby is not aware that his mother is a separate being and so he has not experienced a loss yet. In the real order, there is an original unity and completeness. The baby has some satisfiable needs such as nourishment or getting hugged and he does not discriminate between himself and the objects which meet his needs. There is no need for language as there is no *other*. Lacan comments on Freud’s example of “fort - da game” and affirms that words are needed only when the object you wished for is *fort* (gone). Absence of the referents or the need to utter abstract concepts brings forth the usage of the language.

Secondly, the imaginary order comes into being when the baby begins to perceive that his body is apart from anything else and there is no wholeness. The baby understands that he and his mother are separate beings and the objects he sees are also not part of his. In, this way, the notion of *other* is created and the baby experiences a loss. As a consequence of this loss, the baby undergoes a kind of depression. Imaginary order is equated with the phase of demand because the baby demands the absence of the other and a return to the state of being a whole again. He wants to reunite and achieve the completeness of the real. The baby not only has a sense of loss but also he has not achieved his individuality yet. He sees his own foot, for example and he can’t comprehend that the foot belongs to him; he regards it as being other. Everything is fragmented in his point of view. Ultimately, there comes a resolution when the baby sees his image in the mirror. The baby identifies himself in

the mirror and creates his *ego* by feeling “that’s *me, I*”. But this identification leads the baby to misrecognition as he thinks that the image in the mirror is himself. (He is the one in the mirror, there is no image). Thus, one may conclude that the idea of the *self* is originated in this imaginary realm.

Finally, the symbolic order is equated with the concept of desire and associated with the period that we use language. According to Lacan, the symbolic order is marked by the oedipal phase that embraces the child’s desire for the mother and by the law regulating this desire. So, the acceptance of the law of the father and the big Other occurs in this realm. In the book *Jacques Lacan*, it is stated that:

The young child’s entry into the symbolic order will fashion him in accordance with the structures proper to that order: the subject will be fashioned by the Oedipus and by the structures of language.

The symbolic order of language or of social organization is an order of independent signs bound together by specific laws. (Lemaire, 1977:6)

In the symbolic realm, the child accepts both the laws of the language and the norms of the civil society. In order that the child utters “I” and become an individual within the society, he is obliged to call upon language.

A person undergoes the real, the imaginary and the symbolic orders and achieves adulthood. Any problem faced during one of these three orders may cause the trauma of the primordial moment and have a lifelong influence on the person’s psychology.

### **The Eye**

The term scopic drive is put forward by Lacan in order to refer to the desire in looking. The eyes serve to satisfy this drive because they are the instruments for libido to explore the world. The act of seeing makes the infant aware of the fact that his perception expresses his being. When the infant learns to conceive his mother’s presence and absence, he enters into the signifying system and begins to have pleasure from looking for an object (object petit a) out of reach by discovering its traces. In his seminar XI, Lacan says “the fantasy is always missing from what is

seen” and adds citing from Ibid “what I look at is never what I wish to see”. It is concluded that the eye is not only the organ for seeing but also an instrument for pleasure.

At this point, Lacan makes a distinction between the *eye* and the *gaze*. Representationally, the eye stands for the *cogito* (the consciousness) and the gaze stands for *the decider* (the desire). Thus the gaze is related to the *desire of the other* in the sense that it is bound up with the presence of others which account for the objects to desire.

### **Alfred Adler as One of the Psychoanalytic Pioneers**

An Austrian medical doctor and psychiatrist, Alfred Adler (1870-1937) was one of the framers of psychoanalytic movement and the founder of the school of individual psychology that emphasizes the uniqueness of the individual and relationships of human beings with society. His father was a successful Jewish merchant and he was the second of the seven children. Alfred Adler graduated from Vienna University with a medical degree in 1895 and began working as an ophthalmologist. In 1902, Adler was invited by Sigmund Freud to join Vienna Psychoanalytic Society (a renowned discussion group of that time). Adler was an active member in this psychoanalytic society, but he was neither a follower nor a student of Freud. He opposed Freud's idea that sex was the overwhelming factor determining the personality. Although Freud and Adler were two contemporaries who earn reputation due to their research and ideas on human psychology, they have considerably different theories on the formation of personality, development of mental behavior and human sexuality. As a result, Adler drew apart from psychoanalytic movement in 1912 and gravitated towards psychotherapy, individual psychology. Yet, Adler must be given a credited place in the history of psychoanalytic tradition on account of his contributions to the rise of the psychoanalysis.

Alfred Adler introduces us with the idea that the merit of understanding human nature is actually the art of discovering the dynamic patterns of human conduct. Every infant sets out on life as a helpless, dependent being and begins to get a shape firstly in the community of family and then in the society. Each person achieves his maturity going through the steps of communal life.

Adler supports that the nature of a person is determined through his social affairs with the other people and through the way how he deals with the social problems. Thus, the preparation for life and the problems faced in life must be made in childhood. The child must be in close contact with his environment and have some goals. In his article *The Dangers of Isolation* in 1923 Adler says "the right

preparation for life, however, is possible only in society, just as learning to swim is possible only in water. (...) It is, therefore, necessary that the child be exposed as early as possible to the conditions in the broadest circles of society” (1923:3). Indeed, a social setting is necessary to learn social behaviors such as daily speech expressions, shaking hands and other rules of etiquette.

According to Adler, social feeling acts as a restraint to the innate drives. In his theory of drives and their interactions Adler puts forward that the drive of aggression has the highest priority among the other drives and seemingly has the utmost influence over the attitudes of people to the world. It should be reduplicated that the most significant regulatory mechanism for the drives is the feeling of community. Genuinely, one may clearly see how the society affects the human behavior by making them appropriate to the norms of the common life.

Another thing about Adler is that he was a friend to the feminist theory. He thought that protesting the wish of women to get equal rights and freedom was disagreeable. He believed the inequality between men and the women was an illness of society.

Lastly, it should be stated that Adler deserves appraisal in consequence of his widespread influence on advisors, tutors and educationalists because he had introduced some practical concepts such as the inferiority complex, the birth order theory, typology and the social interest to deal with the human problems professionally.

## The Inferiority Complex

In 1907 an essay “A Study of Organ Inferiority” was published by Alfred Adler as a medical doctor. His writings were about how a defected (inferior) organ was compensated for by the body. Gren writes:

Adler’s original understanding of organ inferiority was based on the notion that when there was a biological weakness in an organ or organ system, the weakness either seemed to strengthen the organism by offering “compensation” or so weakening the organism that it became ill and in need of medical intervention. A weak organ was always the source of potential health (1995:100).

In 1910, Adler began to direct his attention to the inner feelings of inferiority. He makes a connection between the organ inferiority and feelings of inferiority and he goes on to acknowledge that just like the way how the biological organism compensates for the inferior organ, the human psyche also makes a compensation for the inferior feelings. For example; a bodily weak or ugly boy who feels sorry for his physical state may focus on his mental development and undertake intellectual activities in order to make up for his deficient outer image. For further illustration, just think of a student who has developed an inferiority complex for maths may become the most successful student of the class when it comes to history. So, it can be said that every person is able to find ways to allow a compensation for his ineffectual side. This is called developing a *superiority complex* to hide the inferiority complex.

Inferiority complex reveals itself in the presence of obstacles magnified by the person and loss of the courage to solve a specific problem faced within the life. It brings along the neurotic unhappiness of the self. According to Adler, the inferiority complex arouses from some categorized reasons such as imperfections of the body, birth order, relations with the parents and sexual roles. If we analyze these reasons one by one, the nature of the inferiority complex is understood better.

Bodily imperfections cause feeling inferior because the strong possibility of being mocked at by other people creates a constant fear of being ridiculous. A flapped child who suffers from being clown on by his friends grows to be an unconfident adult. Although left-handedness is not directly a physical disorder, some left-handed people feel inadequate as the all kind of instruments are for the right-handeds. Moreover, as their condition affects eye-movements, left-handed people desire to read from right to left, which is not possible because of the printing rules. So, they become obliged to read from left to right and may twists letters (dyslexia strephosymbolica). A left-handed girl who twists her letters while reading carries the traces of being mocked at by her classmates all her life and thus develops an inferiority complex. Shortly, to become an object of derision because of the physical deficiencies triggers the inferiority complex.

Secondly, birth order has an effect on developing inferiority complex. Adler was occupied with explaining the role of the siblings. In the Adlerian theory, the first child is thought to develop a superiority complex upon the birth of the second child. The youngest child of the family undergoes feelings of inferiority as he is not superior to anybody in the family. Think of a boy who is shorter than his older brother, he may try to compensate for his condition by walking on his tiptoes. The youngest child also feels that he is not capable of doing anything properly because he is not fully developed (both physically and mentally) compared with his siblings and parents.

An unhealthy relationship with the parents is another triggering factor for the inferiority complex. Every child has a tendency to see himself weak as it is inevitable to be grown up in an adults' world. The child does not have enough confidence in himself for doing even simple duties well enough. At this, when the parents become too demanding and expect their child to do things that exceed his capacity; the child suffers from the inferiority complex. The child overexerts himself to become perfect and try to handle things like an adult. When the games of children are considered, it can be seen that most of them are about simulating the adults. Apart from demanding parents, overprotective parents also put their children face to

face with the inferiority complex. When the parents do not let their child see and struggle with the negative aspects and problems in the daily life, the child then becomes vulnerable by any kind of attacks of the life and feels helpless.

Lastly, gender has a determining role for the complex. Adler gives a true value to women, supporting the idea that women are capable of doing everything that men can do and moreover he considers motherhood above all the forms of the society. Yet, sexual inequality is a problem that has not been fully resolved. Adler says “All our institutions, our traditional attitudes, our laws, our morals, our customs, give evidence of the fact that they are determined and maintained by privileged males for the glory of male domination” (1923:104). The common belief that the women are inferior to men is so widespread that it is prevailed over all the races. A Latin proverb says, for instance, “Mulier est hominis confusio” which means woman is man’s ruination, and which reminds us the original sin caused by a woman. In every society, there had been a time that women were seen evil, worthless or inferior. Just think of the pseudo-witch women who were burned, the women who weren’t paid equally while doing the same job as men, or the women whose testimony for a crime was not enough in the court. These are all examples of the past which show women inferior to men. In today’s life, some occasions implying women’s being inferior are still present. When a girl, for instance, has prejudice of her inferiority in her mind, she loses her self-confidence and becomes hopeless. She struggles to develop a superiority complex thinking that men are favoured in the society. This kind of superiority complex is labeled as *masculine protest*. Hence, the girl may start to behave like boys, wear boy’s clothes, play football instead of skipping rope like other girls or be an ambitious student to leave the boys behind in her class. Masculine protest can be regarded as escaping from the accepted female role in the society.

### **The Birth Order Theory**

Recently, birth order theories are widely used by the psychologists to command on the individual’s psychological state, intelligence, family agent and personal qualities. The first and the most commonly-used birth order theory was



developed by Adler in 1931. He supported the idea that just like the experiences in the childhood, the birth rank of the siblings affects the development of personality as well. Adler introduced five different sibling situations shaped according to the birth order: the only child, the first-born child, the second child of only two, the middle child, and the youngest child.

The only child does not have a rival for the parents' love and thus grows to be a spoiled, pampered child. If the parents are afraid of losing their only offspring and behave overprotective, the child then becomes timid and dependent. As the only child has no siblings, he/she can not learn to share things and acts selfishly in social environment. The only child also likes being the center of attention because this is the role that he occupies in his/her family. A disadvantage of being the only child appears when he/she is the only one putting up with the parents who are abusive, aggressive or uncaring.

The oldest (first-born) child acts in the manners of an only child until the birth of the second child. The first-born child feels that he is the only focus of his/her parents' affection, so he/she is unique. But when his/her sibling arrives, he/she becomes a "dethroned king" in Adlerian terms. This situation leads him/her to develop a superiority complex for hiding his/her feelings of inferiority. He/she suffers from the loss of attention towards his/her parents and feels inferior. Upon this, he/she tries hard to regain his/her *throne* by struggling to become the leader in everything he/she does. To exemplify this, one can state that the majority of the presidents of the U.S.A are the first-borns. For the first born children achieving success, career, organizational skills and fortune is highly possible. On the other hand, according to Adler the first-born child is the most likely one to be the problematic child in the family as aggressive, sadistic or neurotic behaviors could emerge as a result of the inferiority complex they experience.

The second child of only two has to be contented with his part of the attention of the parents, which is divided into two children. The second child tends to be good at the areas that the elder sibling is comparatively weak. So the second born

child adopts qualities opposite to the first born. Another characteristic of the second child is that he is always competitive and sees his brother/sister as a rival. Two children are supposed to be in a continuous battle for the parental appraisal.

The middle child resembles to the second child when the competitiveness is considered. He feels himself in a tight squeeze between the first and the youngest child. This situation may lead the middle child to problematic behaviors. But it is also possible for him to become the mediator within the family.

The youngest child grows as a pampered and spoiled child just like the only child because parents think that he is the last of their offspring and they would not have any other child. So, the last born child achieves exaggerated parental attention and love. As all his/her sisters or brothers are older than him, developing feelings of inferiority is also possible for the youngest child.

Lastly, Adler points out that whereas the birth order has a major influence on shaping personality, the social environment into which the siblings are born is also of vital importance and has the power to alternate the accepted behaviors of sibling roles.

### **The Adlerian Typology**

Although Adler believed that a human being can't be classified or put into types; in order to border the vast study area of human behavior to some extent, he proposed four kinds of personality types, i.e. styles of life<sup>1</sup> in one of his articles in 1933. He explained that the individuals show different kinds of attitudes and reactions so as to struggle against the inferiority complex and arising difficulties. These behavioral attitudes can be categorized into four styles of life: the ruling-dominant type, the getting-leaning type, the avoiding type and the socially useful type.

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<sup>1</sup> This term introduced by Adler, later on began being frequently used as *lifestyle*.

Adler supported that activity is a vital characteristic of personality and regarded social interest as a companion to activity. A scheme of Adler's personality types can be constructed by considering the levels of social interest and degrees of activity. The table below is a simplified version of the table constructed by Slavik (2006:262):

**Table.1: The scheme of Adlerian Typology**

	High level of social feeling	+      ←      Level of social feeling	→      -      Low-level of social feeling
High Activity Degree	↑		
+	↑	↑	↑
Activity Degree	+      ↑	↑	↑
-	↓	↓	↓
Low Activity Degree	↓		
	Socially useful type	Ruling-dominant type	
	Getting-leaning type	Avoiding type	

Let's have a look at these types in detail:

*The ruling-dominant type:* This type of person bullies the others for reaching his goals. Aggressiveness and lust for power are characteristics for this type. Superiority is often achieved by exploiting or harming others. This style of life shows high degree of activity but very low level of social feeling.

*The getting-leaning type:* This type of person is considered to be selfish, and leans on other people to satisfy his needs. They like to be served and supported. In the scheme above, this type is placed high-social interest side in order to show the difference from the avoiding type. But in fact, this type has a low social feeling most of the time and shows low activity degree.

*The avoiding type:* This type avoids defeats or postpones the problems faced in the daily-life. They have a lack of confidence in themselves and thus they avoid intimacy and establishing relationships with others. This style of life depicts a low social interest level and a very low activity degree.

*The socially useful type:* This type of person is favored and considered as mentally healthy. A socially useful person is ready to face the problems in life and cooperates with other people by establishing relation ties. Being outgoing, being involved in social affairs and contributing the society in a good way are the other characteristics of this type. This style of life has a high social feeling level and high activity degree.

It should be pointed out that there is no type of personality which shows low activity degree and high social interest level. According to Adler, being social necessitates being active. Though, the opposite is possible as in ruling-dominant type, which has a high activity degree and a low social interest level.

### **The Social Interest**

In the Adlerian theory, it is offered that every infant experiences a kind of inferiority complex considering the helpless and dependent condition of the new-born. Yet, there is an innate feeling of community to overcome the suffering caused by this complex. It is called *social interest* or *gemeinschaftsgefühl*<sup>1</sup> in Adler's exact terms. Johnson writes;

Adler proposed that all humans have an innate tendency towards social interest and it is this that predisposes us to make social contact with other individuals... Adler was proposing not merely an instinct to form relationships with other individuals but a drive to care about other people collectively and so show interest in society at large. Adler saw social interest as an evolutionary mechanism designed to lead groups of humans to live together cooperatively. Although there is an innate tendency towards social

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<sup>1</sup> The term *gemeinschaftsgefühl* is not easy to translate into English. It can be translated in various ways such as social feeling, sense of solidarity, community feeling, communal intuition, community interest and social interest.

interest, it is mediated by childhood experience. Pampered and neglected children do not develop social interest, and thus both experience difficulty in adult relationships and are likely to be socially irresponsible. (2000:87)

Here, one can mention that there is an inherent orientation towards other people and every person tends to feel that he is a part of the society. Moreover, living in a community is a strong and intense need for people. This also justifies the fundamental law of the nature that species who do not have power to battle against the life alone adopt a communal life to gain power against outer forces. The instinct of community serves good for humanity by building up the appropriate conditions for living.

There are some requirements of communal life. Firstly, living in a society brings forth the act of speaking. Using language would be unnecessary for an organism living single. Enabling communication, language functions as a tie fastening people together. Secondly, traditions and a common culture arise as cohesive values in a society. These cultural aspects serve as a uniting spirit for people of the same society sharing the same piece of land. Thirdly and perhaps the most importantly, laws and orders of society emerges as another requirement. All the people in the society agree on the laws that limit personal liberties and that are necessary for a proper life. Adler offers that the behaviors of people are affected by society and its norms. Individuals who feel safe under the shelter of the society try to avoid socially unacceptable acts for maintaining their esteemed role within the society. Therefore, by suppressing the possible undesirable features hidden in the human nature, norms of the community life guarantee the well-being of the society.

Adler points out that social interest assigns individuals three duties within the frame of social orders. Duty of an occupation is the first one. Gaining competence in a certain job is beneficial both for the person himself and the society. Second is the duty of goodwill towards acquaintances; which is called *mitmenschlichkeit* in German. This duty starts within the family and branches out to embrace one's friends. The duty towards the opposite sex is the last. Responsibility becomes of vital importance when marriage is considered.

### **A Contemporary Psychoanalyst: Julia Kristeva**

Julia Kristeva was born in 1941 in Sliven, Bulgaria. Daughter of a church accountant, Kristeva got her education in the Eastern Bloc of that time. In 1966, when she was still a doctoral student, she received a scholarship by the French government for the qualified students and immigrated to Paris. She completed her academic career in France and published *Semiotiké*, her first book in 1969. Then, she got her degree in psychoanalysis in 1979. Not restricted to a single domain in the vast area of the disciplines, her thoughts on psychoanalysis, structuralism, theology, politics and feminism were highly appreciated by the scholars. She has tried to challenge the ideas of Freud and Lacan by a Marxist point of view.

Kristeva underlines that after the decline of the popularity of theology at the time of Descartes, psychoanalysis has risen as a scientific domain through the end of the nineteenth century. Thus, understanding the human behavior and its meaning emerged as a rational approach. She thinks that the main object of psychoanalysis is linguistic exchange and regards psychoanalysis as a light shed on the individual will to show value of existence.

In contrast with the Freudian and Lacanian thoughts, Kristeva places affects rather than sexual instincts and language at the core of the unconscious because biological energies and passions are older than speech acts. She thinks that *affects* lie behind the contents of the unconscious. She sees affect as a fundamental component of drive mechanisms reflecting the unconscious which has a vital role in psychoanalysis. Kristevan thinking also brings forth a dimension of psychoanalysis from the eyes of a woman.

Although Kristeva's relation with feminism is quite ambivalent, she has acute impact on feminist theories. Oliver writes:

In contrast to Freud and Lacan, Kristeva emphasizes the maternal function and its importance in the development of subjectivity and access to culture and language. While Freud and Lacan maintain that the child enters

the social by virtue of the paternal function, specifically paternal threats of castration, Kristeva asks why, if our only motivation for entering the social is fear, more of us aren't psychotic? Kristeva is interested in the earliest development of subjectivity, prior to Freud's oedipal situation or Lacan mirror stage. Kristeva argues that maternal regulation is the law before the Law, before Paternal Law. She calls for a new discourse of maternity that acknowledges the importance of the maternal function in the development of subjectivity and in culture. In "Stabat Mater" in *Tales of Love and "Motherhood According to Bellini"* in *Desire in Language*, Kristeva argues that we don't have adequate discourses of maternity. Religion, specifically Catholicism (which makes the mother sacred), and science (which reduces the mother to nature) are the only discourses of maternity available to Western culture. By insisting that the maternal body operates between nature and culture, Kristeva tries to counter-act stereotypes that reduce maternity to nature. Even if the mother is not the subject or agent of her pregnancy and birth, she never ceases to be primarily a speaking subject. Kristeva insists that culture and language are the domain of speaking beings and women are primarily speaking beings. (2009: 51)

Here, Kristeva supports that being feminine means being a speaking, social individual at the first hand. So, one may suppose that Kristevan feminism necessitates liberalism and a revolt for becoming equal with men and imposes rejection of the difference of masculine and feminine features at a raw state. She presupposes that besides the oedipal issues maternal functions are at work when the children enter the social world.

Kristeva accepts that role of the mother is crucial when the child's psychological and personal development processes are concerned. Author of the *Modern Feminist Theory*, Rich asserts:

Julia Kristeva's work is an amalgamation of several strands of thought: namely, psychoanalysis, semiotics and feminism. Her work constitutes an important intervention into the thinking of Jacques Lacan and to a lesser extent Sigmund Freud. Her main critique of both Lacan and Freud is their neglect of the role of the mother in the formation of the child's psyche. In order to reintroduce the mother as a significant factor in the child's psychological development, Kristeva rewrites the Lacanian imaginary and mirror stage by introducing three key concepts (2007:13).

Kristeva opposes Freud and Lacan on the importance of the mothers on the shaping of the child's psychological process and highly esteems the pivotal role they play on the inner characteristics of the child. In order to get attention to the

representation of the mother on the child's behavior, she introduces three concepts such as the semiotic, the chora and the abject.<sup>1</sup>

Julia Kristeva still holds her chair as a professor of Linguistics at the University of Paris 7 since 1974 and has visiting appointments at the chair of Literary Semiology at Colombia University, together with Umberto Eco and Tzveton Todorov. Lately, she received one of France's most prestigious honors "Chevalière de la légion d'honneur" (in April 1997) and she was honoured by The Norwegian Government with the first Holberg Prize (in October 2004). Our work is going to deal with some renounced concepts of Julia Kristeva.

### **Intertextuality**

*Intertextuality* is a term uttered first by Kristeva in her essay *World, Dialogue and Novel* in late 1960s. According to Kristeva every written text undergoes some transfers of multiple meanings and a mosaic of quotations. Shen and Shun argue that intertextuality was used by Kristeva to explain the transposition in a textual system and a text is never a solitary work done by an isolated author, but a network of writings by quoting one text from another (62 -63; 2008). Thus, it can be concluded that no text is unique in the sense that all the texts refer to other texts or considerations of the reader. Intertexts are not exclusively literary texts and comprise all kinds of writings.

Kristeva handles the space of texts in three dimensions and introduces three *coordinates of dialogue*, namely: the writing subject, the addressee (ideal reader) and the exterior texts. The meaning of the writing subject is two-folded: one is what the author is writing about and the other one is the author himself. When its first meaning is considered, one may say that the text includes references depending on its topic. Moreover, the text loses its uniqueness because it is highly possible to find

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<sup>1</sup> The semiotic is composed of the pre-oedipal drives. The chora is a name derived from the Greek word for womb and it indicates two opposing roles such as refusing entry into the symbolic and making the entry into symbolic inevitable. The abject is closely related to the emotions of fear and phobia.



another text on the same topic. When the second meaning of the writing subject is considered, it is realized that the author encodes meanings to those words he uses in his writings. The author, himself, writes using his subjectivity and personal savings (i.e. using the texts he read or the events he witnessed before). The addressee is the person reading and decoding the text written by the author. When the reader recalls his past experiences or tends to think about what the author may imply apart from the real meaning of the words, there will be a transposition of meanings connoted by the text. Thirdly, every text contains exterior texts, such as the quotations or the sequence of words that is used before and became popular. For example, if the author writes “time is money” in one part of his writings, this famous expression will provide us with an exterior text.

Kristeva depicts the three dimensional textual space as intersecting planes on a main axis. The horizontal line is composed of the author and the reader. All the contemporary writings may interchange in the horizontal level. The vertical line refers to the previous and future writings and involves literary corpus. Think of the footnotes of a text, for instance; they indicate the source materials written previously and refer to another text vertically.

Shortly, textual works carry the traces of other texts by means of the author, the reader. The author reflects his/her ideologies in his/her writings and puts his/her inner world to paper. The social context of the author, the other writers that influence him/her and the other texts he/she has read so far, all have an impact on the text written by that author and this brings forth the intertextuality. Reader, on the other hand, reads by reflecting his opinions, judgements and psychological condition to the text. Another activity of readers that enables intertextuality is their interpretation power. Kristeva, by introducing the term intertextuality, has also made it easier to interpret the author, the reader and the written text of a literary work in a psychoanalytic way.

## Abjection

Kristeva's notion of the abjection reflects the otherness, separation, exclusion and loss of distinction. She claims that the first introduction with abjection is experienced by the infant when he/she comes to realize that he/she and the mother are separate beings. It is stated before that the infant is in a sense of wholeness and supposes that everything- including his/her mother- he/she sees is a part of his/her being. Kristeva supports that this sense of wholeness is ruined when the infant grasps that the breast from which he/she is getting fed does not belong to him. So, he/she begins to abject the mother in order to become a separate individual other than his/her mother.

According to Kristeva, the child's rejection of the mother has nothing to do with the castration complex of Freud's. She puts forward that if the child entered into the symbolic realm just because of the fear that he will be castrated, everybody would be suffering from a neurotic illness. One may say that the vital necessity lies in rejecting the mother because of the desire for being a whole as a separate individual. Moreover, Kristeva introduces us with the idea that the mother is not bodily castrated from an infants view. In fact, she is totally phallic because she has all the power to feed and take care of her baby. Kristeva names this mother as pre-oedipal and abject because the infant inevitably accepts that his/her mother is *other*, discovers his/her selfhood and then gets autonomy in language.

When considered from a wider angle, Kristeva's concept of the abject mother can be generalized to male-governed societies that discriminate women. For instance, Burgin states

Significantly, the first object of abjection is the pre-Oedipal mother – prefiguring that positioning of the woman in society which Kristeva locates, in the patriarchal scheme, as perpetually at the boundary, the borderline, the edge, the “outer limit” – the place where order shades into chaos, light into darkness. This peripheral and ambivalent position allocated to woman, says Kristeva, has led to that familiar division of the field of representations in

which women are viewed as either saintly or demonic... It is biological woman – the procreative body – that this order abjects. (1996:52)

So, the discrimination of women or another less-valued group within a society may be regarded as abjection in Kristevan thinking because they are also excluded and seen as other.

Kristeva, later on, identifies the term abjection also with food loathing and human excrement, both of which are impossible to control and involve a kind of rejection. Another issue on which Kristeva attributes the term abjection is the reaction against seeing a corpse. As the confronted dead body once alive and one of us, it is familiar. But now that the body is excluded from life, it is also abjected from the mind. The abjection, here, refers to the reaction of the person such as vomiting or being horror-stricken upon setting his/her eyes on a corpse that symbolizes loss of distinction.

### **The Symbolic and the Semiotic**

First of all, it should be stated that there is no relationship between the Kristevan terms of *the symbolic* and *the semiotic*, and the disciplines of symbolism and semiotics<sup>1</sup>. Different from these, Kristeva addresses two modes of signification using the terms of the symbolic and the semiotic. The symbolic mode acts as an expression of clear and rule-governed language. The semiotic mode, on the other hand, acts as an evocation of emotions and drives.

The symbolic mode is associated with the material body of the language and operates by differentiating objects for making signification possible. Kritzman says “the symbolic is the element of signification that sets up the structures by which symbols operate; it is the structure or grammar that governs the ways in which symbols can refer” (2007: 599). Indeed, the symbolic mode ensures a dynamic and structured signification and refers to the grammar and syntax.

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<sup>1</sup> Symbolism is a literary movement which favours feelings over reason. The use of symbols for representing ideas and emotions is essential in symbolism. Semiotics, on the other hand, is the study of communication and the sign systems.

Kristeva employs her notion of semiotic in her doctoral dissertation, *Revolution in Poetic Language* and she clarifies that the semiotic mode refers to the rhythms, tones and sounds of language. Although these elements do not signify anything, they are still strong parts of language. For this reason, one may conclude that the semiotic is closely related with the drives of the human psyche and the inner feelings.

## CHAPTER II

### ABOUT THE AUTHOR AND THE NOVEL

#### Toni Morrison

Toni Morrison (1931- ) is one of the most prominent and creative Afro-American women writers of our age. So far; she has published nine novels, each of which has gained scholarly and academic prestige. These novels are: *The Bluest Eye* (1970), *Sula* (1974), *Song of Solomon*, (1977), *Tar Baby* (1981), *Beloved* (1987), *Jazz* (1992), *Paradise* (1999), *Love* (2003) and *A Mercy* (2008). Her most highly regarded novel is *Beloved*, winner of the Pulitzer Prize in 1988.

Toni Morrison, who was originally named Chole Anthony Wofford, was born as the second of four children in Ohio. Her parents provided their children with a stable family life and education although economic and racial difficulties were confronted. One may see the traces of these hardships in the background of her fiction that mostly handles the African American life. Although she does not adopt the Afro-American nationalism, her experiences as an Afro-American woman in a western society, inevitably shapes her intellectual and artistic perspective. McKay asserts that Morrison writes passionately in defense of Afro-American women and the heritage of Afro-American people, she excoriates racism and other forms of injustice, and she revels in her love of great literature (1997: 5). She uses her pen in a special way to evoke emotions and to set the degraded Afro-American people free. On the book jacket of Toni Morrison: *The Magic Words*, her words are inscribed

Critics generally don't associate black people with ideas. They see marginal people... sociologically interesting people perhaps but very parochial... we are people, not aliens. We live, we love, and we die.

Black people have a story, and that story has to be heard. There was an articulate literature before there was a print. There were griots. They memorized it. People heard it. It is important that there is sound in my books – that you can hear it, that I can hear it. (2002)

Literary inspiration of Morrison arises from silences in literature and things that have never been spoken.

One distinctive feature of Morrison as an author is that she posits herself as a reader and starts writing her novels in order to read them. The progress of her fiction designates to a discovery of interpersonal relations via storytelling and listening to this story in a readers shoes. This is why Morrison's language in her novels has an overwhelming power on the readers, who establish an intimacy between themselves and the text. Considering her passion for writing, it is not surprising for us that in 1993 Morrison became the first Afro-American writer to win the Nobel Prize for literature. Many critics and scholars commented on this success as a struggle that has finally earned its triumph.

Morrison makes use of the traditions of myth and storytelling and there always exists a historical trauma that is healed through the end of the novel. Champion sates that

In Morrison's novels, the past is a trauma that characters must recover from, and they rely upon violent, but not fully successful, means of doing so. Morrison's most poignant work, *Beloved*, recounts the psychological horrors of slavery that linger in the mind long after physical freedom has been obtained... The novel's ending suggests that while the ghost of the past may be forgotten, it is never completely gone (2002: 254, 401).

The past is something that some members of the American nation must recover from and this is the way how Morrison makes the readers question the American dream and history.

The literary figure of Toni Morrison is not only restricted to being a novelist. She is also a playwright, editor, critic and a professor. After her graduation from Howard University with a B.A. degree in 1953, she continued her education at Cornell University. She received her M.A. degree from Cornell University in 1955 upon completing her thesis on suicide in the works of William Faulkner and Virginia Woolf. Then, she began and continued her teaching career at Texas Southern University between 1955 and 1957. After that, she returned Howard University as an instructor of English and there, she also began writing fiction. Following her divorce

in 1964, she began a new career working as a senior editor for Random House and she edited prominent Afro-American writers. At the same time, she became the associate professor of English at the State University of New York. From 1987 to her retirement in 2006, Toni Morrison was the Robert F. Goheen Professor in the Council of Humanities at Princeton University. She indicated her passion for teaching by uttering that she takes teaching as seriously as she does her writing.

Toni Morrison has become the owner of the most frequently applied works now used in classes and in academic education. What brings her a distinguished career lies in her power in portraying Afro-American people's lifestyles, historical backgrounds together with race and gender issues. Her fiction has been placed on the major best seller lists and she deserves this reputation considering her life-long struggle for speaking the unspeakable.

### **Selected works by the author**

#### *Novels*

The Bluest Eye (1970)  
 Sula (1974)  
 Song of Solomon (1977)  
 Tar Baby (1981)  
 Beloved (1987)  
 Jazz (1992)  
 Paradise (1999)  
 Love (2003)  
 A Mercy (2008)

#### *Non-fiction*

The Black Book (1974)  
 Playing in the Dark: Whiteness and the Literary Imagination (1992)  
 Birth of a Nationhood: Gaze, Script, and Spectacle in the O.J. Simpson Case (1997)  
 Remember: The Journey to School Integration (April 2004)  
 What Moves at the Margin: Selected Nonfiction, edited by Carolyn C. Denard (April 2008)

*Children's literature*

The Big Box, co-writer: Slade Morrison (1999)

The Book of Mean People, co-writer: Slade Morrison (2002)

*Short story*

Recitatif (1983)

*Plays*

Dreaming Emmett (1986)

Margaret Garner (Libretto, 2005)

*Essays*

Unspeakable Things Unspoken: The Afro-American Presence in American Literature (1989)

Introducion: Friday on the Potomac (1992)



### **Morrison's Masterpiece: *Beloved***

*Beloved* (1987) is the fifth and most outstanding novel of Toni Morrison. It is the novel that Morrison began to think about motherhood. She supports that something valuable and liberating arises when one becomes a mother. Then, she comes up to generalize the subject to being an Afro-American woman in a hostile world and slavery. Racial segregation is another focus of the novel. Morrison depicts the inglorious discriminatory period of the American history in a sensible way, leaving a taste of a tale in the minds.

The novel has a pretty sophisticated narrative strategy that is not organized linearly and there are shifts between the realistic and supernatural sections. However, the ethnic language of the novel guarantees composing a voice for silent i.e. silenced people. On the book-jacked of *Beloved*, *The New Yorker* comments that there is something great in *Beloved*: a play of human voices, consciously exalted, perversely stressed, yet holding true. Thus, it is observed that in the novel, the unwritten history of Afro-Americans is told calling upon the oral cultural traditions of black people.

*Beloved* was based on the true story of an Afro-American woman, Margaret Garner, who drowned her child to save her from being a slave while escaping from a Kentucky plantation. Thus, the novel creates overwhelming melancholic feelings and sometimes disturbing moments for the reader. The infanticide in the novel creates a tension and a naked reality.

Dedicated to the sixty million and more Afro-American people who died under slavery, *Beloved* earned a universal acclaim. Morrison got the Pulitzer Prize and the Robert F. Kennedy Book Award for *Beloved* in 1988. The novel was a complete success and also won the American Book Award and Anisfield-Wolf Book Award in Race Relations the same year. Morrison's voice recording of *Beloved* earned a Grammy Award nomination. In 1998, the novel was also adapted for a film, starring Oprah Winfrey and Danny Glover. *Beloved* is included in the Time 100 Best English Novels from 1923 to 2005 list of the Time Magazine.

## A Detailed Summary of The Novel

The novel sets out by portraying the house at 124 Bluestone Road in the Afro-American neighbourhood outside of Cincinnati, Ohio in 1873, just after the Civil War. Sethe- a former slave escaped from a Kentucky plantation, Sweet Home- and her eighteen-year-old daughter Denver live in the house. The house is told to have more residents once: Sethe's two sons Howard and Buglar and their grandmother Baby Shuggs were living with them. In the house, there is also a perceivable existence of Sethe's one-year old daughter's ghost whose headstone is inscribed BELOVED, the word that cost Sethe ten minutes with the engraver.

The baby girl, who died 18 years ago, continuously creates disturbance within the house and this is why 124 is defined as being *spiteful and full of a baby's venom*(1987:3). The two sons who could take no more of the haunting ghost had run away from the house by the time they were thirteen. Shortly after the brothers left, Baby Shuggs passed away. It has been eight and almost nine years since her death. Baby Shuggs led a tragic life because she had eight children, four of whom were taken apart from her as a slave and the other four chased. Halle was one of her sons who became Sethe's husband afterwards. Sethe and Denver have lived an isolated life in 124 until the arrival of Paul D, who was also a former slave from the Sweet Home. One day when Sethe is trying to get rid of the camomile contaminated to her feet and go to the in front of the house, she sees Paul D Garner waiting for her. Paul D thinks that she is the same girl with iron eyes though she is older and her face is softer now than it used to be eighteen years ago, the last time he saw her. Paul D visualizes the eighty three days he was locked up and chained down in the prison for blacks and he implies Sethe that he had hard times and dark memories before the liberalization that the Civil War provided. When the two former slaves meet again, they realize that the past is never gone from the minds. They recall the days they spent in Sweet Home that was owned by Mr. Garner, who was running the farm in harmony. There were five Afro-American men as slaves: Paul A Garner, Paul D Garner, Paul F Garner, Halle Shuggs and Sixo. Then, thirteen-year old Sethe came to the farm to replace Baby Shuggs who earned her freedom thanks to her son Halle and his efforts for hiring himself for different works on Sunday afternoons for five years.

The five men patiently waited for Sethe to choose a husband and she married Halle a year later.

When Mr. Garner died, his wife had a lump in her neck and unable to speak to anyone. She arranged schoolteacher, Mr. Garner's sister's husband, to run the Sweet Home because she didn't want to be the only white person on the farm. Then, the slaves suffered the brutality of the schoolteacher who was a little but a smart man wearing a collar every time. He also brought his nephews who call him Onka. Sethe and Paul D thought about how the harmony in the farm was ruined after the schoolteacher. The five men and Sethe decided to escape from the farm due to the oppressive behaviors of the slaveholder. Sethe was determined to run away although she was pregnant to her fourth child. She had already loaded her two boys and her baby girl who wasn't even two years old into a caravan wagon crossing the river to arrive Cincinnati where Baby Shuggs was living.

On the day of the escape, everything went against for the slaves. Paul D and Sixo were caught by the schoolteacher and Sixo was killed. Paul A was lynched. Sethe was pregnant to Denver but she also had milk for her baby girl whom she sent away with Howard and Buglar. After the other slaves had gone, the nephews of the schoolteacher came and held her down to take her milk. They used a cowhide for milking her, sadistically. Halle was secretly watching the event from the loft standing next to a churn and he went insane, with butter spread all over his face. Although Sethe was whipping badly, she was still determined to flee. So she left the farm. She thought that Halle would be there where they arranged to meet but he wasn't. Then, she had to make it alone. While Sethe was going on talking about what happened, a table rushed toward Paul D. He understood that it was the ghost and managed to grab the leg of the table. He screamed that it was enough and he wanted to fight. Then everything got quiet and still. It was gone...

Just after the sudden disappearance of the baby ghost, Sethe and Paul D went upstairs and had a half-dressed sex. Sethe was in a relief because some of her weight was in Paul D's hands. Although it was their first night, they started to act

like a couple. Things were quite different on Denver's side because loneliness was wearing her out. For twelve years, long before her grandmother died, there had been no visitors to 124 and she had certainly no friends. Now that Paul D had caused her baby sister's ghost to leave home, she lost her only company. She remembered the story of her own birth. Sethe told her that the night she was running away from sweet home, she thought she was dying near the Ohio River. She was grateful to a white woman named Amy Denver who was on her way to Boston to buy some velvet because she helped her to have her child on a boat. She named her daughter after her. Sethe and her new-born baby were alone and weak but alive after Amy was gone. She walked down the river and found herself near three coloured people fishing- two boys and an older man whose name was Stamp Paid. They took Sethe and her baby across the river and she finally arrived 124. She was happy to see Baby Shuggs and her other three children. For eighteen days she lived the joy of freedom. Denver loved this story but she came into reality thinking that how furious she was to Paul D because of the exorcise.

The following day Paul D offered Sethe going to the carnival in the town. He thought that it would be a good chance to get along with Denver. They were like a family at the carnival. People greeted them and Denver was pleased to see that people accepted them again. Paul D made some acquaintances and spoke to them about what work he might find. Everyone was delighted on the way home.

They found a nineteen or twenty- year old woman sitting on a stump not far from the steps of 124. Her skin was smooth and flawless except for three vertical scratches on her forehead. They took the woman inside and she drank four cups of water, she asked for. They learned that her name was Beloved. She started living in 124 and soon, Sethe and Denver became very affectionate for Beloved. She was fond of sweets and stories. When she wanted to be told a story, she asked questions to Sethe that reveal her life. For example, she asked where her earrings were and Sethe began telling her story about the earrings Mrs. Garner gave her. In a short time, Denver understood that she was her sister, the ghost and she was back in flesh. She was glad that Beloved came back and she strived for any interest coming from her

sister. Beloved was so fond of Sethe. She wanted to have all her mother's attention on herself. Moreover, she ignored Paul D, who did not have positive feelings towards her. Day by day, Beloved, using her spell-like power, managed to send Paul D away from her mother's room. First, he began to sleep on the rocking chair and then he got Baby Shuggs' bed. When he realized he could not sleep there, too, he went to the storeroom. Finally, he moved into the cold house, separated from the main part of 124. One day, Beloved came to the cold house to find him. She said that she wanted him to touch her on the inside part and call her name. Upon the refusal of Paul D, she seduced him with a stronger temptation. Having sex with Beloved, Paul D was feeling guilty. He tried to confess Sethe what had happened but he could not. He told Sethe that he want her pregnant. They smiled to each other and Sethe asked him to come upstairs where he belonged and to stay there. The malice of Beloved towards Paul D was harmless in the presence of Sethe.

A few days later, Stamp Paid gave a clipping from an old- dated newspaper that had Sethe's picture on it. Paul D could not believe the event told in the printing and he showed it to Sethe. The event came to Sethe's mind. She remembered that the four horsemen came- schoolteacher, one nephew, a slave catcher and a sheriff- to their house on Bluestone Road. They saw that she was inside holding a blood-soaked child to her chest with one of her hands and holding an infant by the heels in the other. She had killed her two-year old baby and she was trying to kill the other by swinging her towards the wall but just in time Stamp Paid ran through the door behind them and snatched the infant. It was clear to the schoolteacher that there was nothing there to claim. His nephew and the slave catcher backed out with him and the sheriff took her into the jail and she nursed Denver there. Recalling all these painful events, Sethe could not deny what is written in the clipping and told Paul D that she had done it because she loved her children so deeply that she could not bare seeing them as slaves. She asked Paul D whether she should have gone back there with her babies and she said that she stopped him by putting her baby where she would be safe. Paul D, feeling that a forest was springing between them, told her that there could be some other way. He moved slowly to the door and said goodbye to her. At that moment when Paul D left 124, they fell apart from each other.

Stamp Paid regretted having told Paul D what had happened after he heard that he left Sethe and he decided to make a visit to 124 and ask if they needed anything. He could not knock their door but looking through the window inside the house, he saw a woman unfamiliar. Later on, he found Paul D, who was staying in a church then. He questioned him about this stranger in the house and learned that she was Beloved.

After Paul D's running Sethe off, Beloved was quite happy for becoming the centre of Sethe's attention. When she began singing a song that Sethe had made it up, Sethe thought that nobody knew that song but her children. Then, Sethe understood that Beloved was her daughter. She felt that her soul is in peace now that her daughter came back to her. The mother and her two daughters enjoyed spending time together. Sethe who did not want to leave Beloved even for a second, started to neglect her job at the restaurant. She was used to bringing dinner to her home after her work had finished but they lost this chance when Sethe got fired. Instead of looking for a new job, Sethe began spending the money she saved for hard times. They bought ribbons and bright coloured clothes and Sethe cut and sew dresses for them. They bought sweets for Beloved and she got plumper day by day while Denver and Sethe got weaker. Sethe was pampering Beloved who was acting like a spoiled child. Her needs were never fully satisfied and all the time she asked more from Sethe. When Denver realized that Beloved was wearing her mother out, she decided to visit Lady Jones, who used to be her teacher from the school, and wanted help saying that her mother was ill. People credited Denver because of her grandmother, Baby Shuggs and she finally got employed by Bodwins. Denver had to tell about her ghost sister coming back in flesh to Janey, the servant of Bodwins, in order to get the job. In the meantime, rumours about Beloved branches out to the Afro-American neighbourhood and thirty women agreed to come together and go to 124 to see if the rumours were true.

The day when Denver was to spend her first night at the Bodwins', Mr. Bodwin had some business in the city and told Janey that he would pick the new girl up before supper. Denver was sitting on the steps of the porch and looking to the

direction Mr. Bodwin would be coming from. When Denver realized the women approaching, she waved to them. A few waved back but the others were murmuring, whispering or praying and they did not step foot in the yard. When the women assembled outside 124, Sethe was breaking a lump of ice into chunks. Beloved had a fever and she was sweating profusely and Sethe was trying to put a cool cloth on Beloved's forehead. They saw the faces of thirty neighbourhood women from the window. Sethe opened the door and reached for Beloved's hand. Together they stood in the doorway. Beloved had taken the shape of a pregnant woman, naked and smiling. The women thought that this devil child was very clever and beautiful. Her smile was dazzling. Meanwhile, Mr. Bodwin drove his cart down the Bluestone Road and arrived at the yard of 124. Sethe thought that he is coming for her Beloved and tried to attack the man. But Denver and some of the women stopped her. When they got Sethe down on the ground and the ice pick out of her hands and looked back to the house, it was gone. Sethe joined the women and they understood that Beloved, the ghost, was gone forever.

While Denver is going to work- her second job at a shirt factory-, she meets Paul D who is determined to see Sethe. Denver replies that she thinks she has lost her mother and she is not all right. She adds that he must be careful when he talks to her mother. Then, Paul D goes to 124 and walks in. He sees Sethe lying in Baby Shuggs bed. She says him that she is so tired and she has to rest a while. Paul D thinks that she is planning to die and gets angry with her. The return of Paul D to Sethe's house brings the resolution because he urges her to live. Although Sethe explains that Beloved was her best thing, Paul D makes her believe that she is more important by saying "you are your best thing".

At the end of the novel, it is stated that it was not a story to pass on and so, they forgot Beloved. Day by day all the traces of memories were gone and they forgot her like a bad dream.

## CHAPTER III

### APPLICATION OF THE PSYCHOANALYTIC THEORY TO THE NOVEL

#### A Psychoanalytic Look at The Life of The Writer, Toni Morrison

Psychoanalytic investigation can go beyond the texts as the laws of the psychoanalysis remain valid when the writer of the text is considered. Writers who have all the attributes of being human are certainly subjects of psychoanalysis that helps us to understand human motivation. Analyzing the writer of the novel ensures that the details of the text are seized more thoroughly. This is the reason why I try to apply the fundamental psychoanalytic concepts to Toni Morrison, the writer of the novel *Beloved*.

Firstly, it should be stated that Toni Morrison's original name was Chloe Anthony Wofford. Her parents chose that name from the Bible for their second children out of four. After spending eighteen years under the name of Chloe, she changed her name into Toni during her years as a student at Howard University and she got her last name upon her marriage. Haskins writes "Chloe is a name with a hard consonant at the beginning but with a soft; it feels pleasant to utter – Clo-ee. It is also a good name for calling one home for supper. It was Toni Morrison's given name" (2002:10). Indeed, Chloe is a domestic and fragile name for a woman. Yet, Morrison chooses to use the name, Toni, abbreviated form of her second name Anthony and this shows that she wants to be seen as more powerful. Using Toni, which is actually is a name for men; Morrison sets an example for *the masculine protest*. Escaping from the accepted role of the female in the society, Morrison longs for proving that she is as capable as a man in terms of being a scholar and getting a career in writing. Being unaware of this fact, Morrison reveals her feminist side by racing against the patriarchal business world.



Secondly, Morrison's marriage that lasted six years should be taken into consideration when her personal development is regarded. She was pregnant to her second son when she got divorced. She raised her two sons on her own and experienced the hardships of being a single woman in the society. Being an only parent, she learned how to survive with two children. Thus, it is possible to observe female characters undertaking both of the parental roles in her fiction. *Sethe* in her novel *Beloved*, for example, is a lonely mother who was separated from her husband because of the slavery.

Most important of all, Toni Morrison whose parents had to move Ohio to run away from segregation was raised in an Afro-American neighbourhood. Thus, she suffered from the pain of racism and being an Afro-American child in a white world. She observed the difficulties of being ethnically different and she thought that she must prove that Afro-American people can achieve success as well. This story of hers reminds us the Adlerian terms "inferiority complex" that means having a vicious self image and trying to get rid of the inferiority by showing one's more powerful sides. Toni Morrison overcame this inferiority complex which had emerged because of the oppressive and unfair attitudes towards the Afro-American community by making use of her ethnic culture consisting of music, poetry and storytelling. She became a successful writer that writes mainly on the topic of the lives of the Afro-American people. It is clearly observed that the personal experiences of Toni Morrison give us the hint about why our selected novel, *Beloved* involves issues such as slavery and severe living conditions of the Afro-American people.

To sum up, Morrison, like many other writers, includes her individual experiences in her fiction. So, having a detailed look at the writer's life through the psychoanalytic tradition that helps to interpret on personal impulses and motives proves good to get a better understanding of the text that carries the traces of the life of its writer.

## **The Psychoanalytic Exploration of The Tie Between The Mother And The Daughter**

It is vital in psychoanalysis to trace the relationship between a mother and her child. *Beloved* is a novel in which female characters dominate. Besides, the sublime mission of a female, namely, motherhood is explored by means of an Afro-American woman under the repression of slavery. The main characters are Sethe, Beloved and Denver who are tied to each other with a knot of a mother and daughter. It is clear in the novel that Denver is the daughter of Sethe. But it is ambiguous in the novel that Beloved is Sethe's daughter. Before passing into the analysis; by giving quotations from the novel, it should be clarified that Beloved is Sethe's dead daughter who came back in flesh to erase the questions whether she is really Sethe's daughter.

A fully dressed woman walked out of the water. She barely gained the dry bank of the stream before she sat down and leaned against a mulberry tree... By then keeping her eyes open was less of an effort. She could manage it for a full two minutes or more...“Look” said Denver. “What is that?”

And for some reason she could not immediately account for, the moment Sethe got close enough to see the face of the woman, Sethe's bladder filled to capacity. She said “oh, excuse me” and ran around to the back of 124... Right in front of its door she had to lift her skirts, and the water she voided was endless. Like a horse, she thought, but as it went on she thought, No, more like flooding the boat when Denver was born... there was no stopping water breaking from a breaking womb and there was no stopping now. (1987:51)

This quoted passage tells about the first encounter with Beloved. Beloved was a baby when she was killed by her mother and the scene narrated resembles to a birth. One might think that she is coming back to the earth by being born again because she is wet like a new-born baby and she can not keep her eyes open like a baby. Sethe is in the role of a mother because as soon as she sees Beloved, she needs to urinate and there comes plenty of water just like the water of a womb, released at the moment of child bearing.

Another event happens when Beloved sings a lullaby that no one knows except Sethe and her children.

Leaning forward a little, Beloved was humming softly. It was then, when Beloved finished humming, that Sethe recalled. "I made that song up," said Sethe. "I made it up and sang it to my children. Nobody knows that song but me and my children."

Beloved turned to look at Sethe. "I know it," she said. (1987:76)

If Beloved was not Sethe's daughter, it was impossible for her to know the song which Sethe had made up for her children. Slowly, she signals that Sethe is her mother.

The most evident confirmation comes from Sethe when she understands that Beloved is her daughter.

BELOVED, she my daughter. She mine. See. She come back to me of her own free will and I don't have to explain a thing. I didn't have time to explain before because it had to be done quick. Quick. She had to be safe and I put her where she would be. But my love was tough and she back now. I knew she would be. Paul D ran her off so she had no choice but to come back to me in the flesh (1987:200).

Sethe believes that her love for her dead daughter is so much that she makes her come back in flesh. She feels happy to find her again and from that moment she acts as an affectionate mother towards Beloved.

After making sure that the tie that links Sethe to Beloved is motherhood, the psychoanalytic exploration of this tie is possible. No matter Beloved has got the body of a nineteen year old girl; she possesses a baby's soul. This is why; we may suppose that she is in the mirror stage of her development. As it is stated before, Lacan uses the term *mirror stage* to refer to a phase of development in the beginning of which the baby is dependent on its mother and thinks that they are one. Then, the baby experiences a loss upon understanding that its mother is a separate human nature. Mirror stage is represented by the imaginary realm, another Lacanian term that is equated with the phase of demand because the baby wishes for the desire of the mother and starts using language to utter its demands. Here, it should be stated that Beloved looks like a baby who newly begins speaking.

"What might your name be?" asked Paul D.

"Beloved," she said, and her voice was so low and rough each one looked at the other two. They heard the voice first--later the name (1987:52).

"Your woman she never fix up your hair?" Beloved asked.

Sethe and Denver looked up at her. After four weeks they still had not got used to the gravelly voice and the song that seemed to lie in it. Just outside music it lay, with a cadence not like theirs (1987: 60).

Beloved's uneven voice in the first quotation supports the assumption that she has just started using language for the first time. Thinking of babies' speech which has not earned the necessary skill for uttering perfect words yet, one may say that it is a new experience for Beloved to use language.

Beloved's desire of her mother is another clue for us that she is in the mirror stage. The desire of the mother reveals itself when it is observed that Beloved wants to be the sole object of her mother's affections. For example, she is intolerant about sharing these affections with Paul D. If we have a look at the novel, it is seen that she is disturbed about her mother's love for Paul D and she takes action. "She moved him. Not the way he had beat off the baby's ghost (...) But she moved him nonetheless, and Paul D didn't know how to stop it (...) Imperceptibly, downright reasonably, he was moving out of 124" (1987:114). In this way, Beloved causes Paul D to live in the cold house, separated from the main part of the house. She aims to feel her mother's entire interest on herself.

Above all these things, the most important thing to notice about Beloved is the fact that she depends on her mother for living. She wants to place her mother as a caretaker which is a role of a mother from every infant's eye. Beloved needs her mother just like any other baby and she shows intense affinity for her mother. Let's have a look at a conversation between Beloved and Denver.

"What did you come back for?"

Beloved smiled. "To see her face."

"Ma'am's? Sethe?"

"Yes, Sethe."

Denver felt a little hurt, slighted that she was not the main reason for Beloved's return (...)

Denver, who was sitting cross-legged, lurched forward and grabbed Beloved's wrist. "Don't tell her. Don't let Ma'am know who you are. Please, you hear?"

"Don't tell me what to do. Don't you never never tell me what to do."

"But I'm on your side, Beloved."

"She is the one. She is the one I need. You can go but she is the one I have to have." Her eyes stretched to the limit, black as the all night sky (1987:75-76).

Here, Beloved professes that she returned in flesh only to see her mother and goes on to acknowledge she needs nobody but her mother. If another point is quoted; Beloved's fixation to her mother can be seen more clearly.

Rainwater held on to pine needles for dear life and Beloved could not take her eyes off Sethe. Stooping to shake the damper, or snapping sticks for kindlin, Sethe was licked, tasted, eaten by Beloved's eyes(...)Sethe was flattered by Beloved's open, quiet devotion. The same adoration from her daughter (had it been forthcoming) would have annoyed her; made her chill at the thought of having raised a ridiculously dependent child. But the company of this sweet, if peculiar, guest pleased her the way a zealot pleases his teacher (...) Then Sethe sat herself down to rest. The heat of the stove made her drowsy and she was sliding into sleep when she felt Beloved touch her. A touch no heavier than a feather but loaded, nevertheless, with desire. Sethe stirred and looked around. First at Beloved's soft new hand on her shoulder, then into her eyes. The longing she saw there was bottomless (1987:57).

It can be clearly seen that for Beloved, Sethe becomes an object of desire for which Lacan uses the term *objet petit a*. She longs for her mother whom she is deeply devoted to.

Lastly, if the mother and daughter relationship between Sethe and Beloved is compared with the same relation between Sethe and Denver, quite remarkable differences are observed. The reason for these differences lies in different attitudes of Denver and Beloved against life. Using Adlerian terminology, Beloved is considered to be getting and leaning type that is completely dependent on her mother. Sethe is also keen on responding to Beloved's interest. "When it became clear that they were only interested in each other, Denver began to drift from the play. (Sethe happy when Beloved was; Beloved lapping devotion like cream)" (1987:240). Here, it is obvious that Sethe and Beloved have a deeper relationship. Denver, on the other hand, loves her mother in the way of a grown up girl. She does not feel dependent on her mother like her sister and she even looks after her mother when she became ill after Beloved's departure. In short, two kinds of mother and daughter relationships are observed in the novel and the healthy one is between Denver and her mother.

### **The Oedipus Complex of Beloved**

Just before the oedipal phase the child lives bound up in the mother. A baby, for instance, can not stand being away from its mother who is the nurturing and care-giving source. It is seen that it is also true in the case of Beloved if we analyze this quotation: "Sethe played all the harder with Beloved, who never got enough of anything: lullabies, new stitches, the bottom of the cake bowl, the top of the milk. If the hen had only two eggs, she got both" (1987:238).

The Oedipus Complex shows itself when the child transfers the love object from the nurturing breast to the parent of the opposite sex. The child also takes up hostile feelings for the parent of the same sex. In the novel, Although Beloved does not like Paul D, she shows amorous attitude towards him. The main reason of this attitude is that she is furious with her mother because she has love for somebody other than herself and she tries to steal Paul D from her mother:

"When good people take you in and treat you good, you ought to try to be good back. You don't... Sethe loves you. Much as her own daughter. You know that."

Beloved dropped her skirts as he spoke and looked at him with empty eyes. She took a step he could not hear and stood close behind him.

"She don't love me like I love her. I don't love nobody but her."

"Then what you come in here for?"

"I want you to touch me on the inside part." (1987:116)

Paul D is the only father figure in 124 and Beloved forces him to make love with herself:

"Go on back in that house and get to bed."

"You have to touch me. On the inside part. And you have to call me my name."

As long as his eyes were locked on the silver of the lard can he was safe. If he trembled like Lot's wife and felt some womanish need to see the nature of the sin behind him; feel a sympathy, perhaps, for the cursing cursed, or want to hold it in his arms out of respect for the connection between them, he too would be lost.

"Call me my name."

"No."

"Please call it. I'll go if you call it."

"Beloved." He said it, but she did not go. She moved closer with a footfall he didn't hear and he didn't hear the whisper that the flakes of rust made either as they fell away from the seams of his tobacco tin. So when the lid gave he didn't know it. What he knew was that when he reached the inside part he was saying, "Red heart. Red heart," over and over again. Softly and then so loud it woke Denver, then Paul D himself. "Red heart. Red heart. Red heart." (1987:117)

It is obvious that the Oedipus Complex of Beloved stems from her rage towards her mother. She makes love with the parent of the opposite sex because she has a red, furious heart for her mother. Sethe does not save all her love for Beloved and gives some part of it to Paul D and this creates Beloved's rage.

It is of course needless to say that the hostile and furious attitude towards the parent of the same sex is one of the most important characteristics of the Oedipus Complex. Yet, the reason of Beloved's hostile feelings towards Sethe is not restricted to her unwillingness for sharing her love with the father figure. She is also angry with her because she could not forgive her mother for the murder and leaving her alone:

Then the mood changed and the arguments began. Slowly at first. A complaint from Beloved, an apology from Sethe (...) Beloved took the best of everything--first. The best chair, the biggest piece, the prettiest plate, the brightest ribbon for her hair, and the more she took, the more Sethe began to talk, explain, describe how much she had suffered, been through, for her children, waving away flies in grape arbors, crawling on her knees to a lean-to. None of which made the impression it was supposed to. Beloved accused her of leaving her behind. Of not being nice to her, not smiling at her. She said they were the same, had the same face, how could she have left her? And Sethe cried, saying she never did, or meant to---that she had to get them out, away, that she had the milk all the time and had the money too for the stone but not enough. That her plan was always that they would all be together on the other side, forever. Beloved wasn't interested. She said when she cried there was no one. That dead men lay on top of her. That she had nothing to eat (1987:241).

Obviously, Beloved punishes her mother for leaving her behind by accepting no apology. One may suppose that Beloved returned in order to make Sethe pay for what she had done. Beloved thinks that she lived such horrible things because of her mother that she supposes that it is her right to get the best of everything. Moreover, she gets Paul D for herself. And finally, she is about to get a baby:

Sethe opened the door and reached for Beloved's hand. Together they stood in the doorway(...)The devil-child was clever, they thought. And beautiful. It had taken the shape of a pregnant woman, naked and smiling in the heat of the afternoon sun (1987:261).

One final remark that we should remember is that Freud puts forward that the girl fantasizes to bear a baby for her father in the oedipal phase. In the case of Beloved, it is seen that she gets pregnant by Paul D in order to have a baby and compensate for her loss. Sethe's killing her caused Beloved to suffer alone in a grave but now she is smiling because of the baby in her womb.

### **The Effects of Birth Order on The Personalities of The Characters Called Beloved and Denver**

First of all, it should be stated that although Sethe is the mother of four children, the birth order analysis of the siblings will be done only for Beloved and Denver because Howard and Buglar had run away by the time they were thirteen years old and there is not enough knowledge for them in the novel. It should also be reminded that the Adlerian theory of birth order is useful when describing the influences on the character as a result of the order of successive births. Accordingly, Johnson and Ware state:

Adlerian psychologists use this influence as a diagnostic indicator and maintain that birth order contributes greatly to the formation of one's personality and to personality differences among siblings (330:170).

Indeed, Beloved and Denver have highly different personalities even though they are sisters and these differences can be acknowledged by employing Adler's birth order theory.

Beloved is the third child of Sethe and even the name of the house *124* stands for her birth order. 3 is the missing number of the house as Sethe killed her when she was a baby. Thinking that she returned to 124 house in flesh eighteen years later and she still has the soul of a baby; it can be supported that she is not the third child anymore. She returns house as a baby with the body of a grown up girl and naturally she becomes Sethe's last child according to the order of birth. Moreover her



behavior supports this assumption. She is spoiled by her mother all the time just like every other youngest child who is pampered by the parents. Sethe gives all her attention and care to Beloved as a result of the guilt she feels inside. So, Beloved achieves exaggerated maternal attention and love and this makes her a spoiled child. She also acts selfishly and likes being the boss and having her mother and sister do everything for her.

Denver may be considered as the first child thinking the birth order because Howard and Buglar are away from home and Beloved acts as the youngest child. So, she becomes the elder sister of Beloved and the oldest child in the house 124. She has a responsible personality which is a characteristic of the oldest children and she is a caring elder sister for Beloved. For example, she nurses Beloved when she is bodily weak:

Four days she slept, waking and sitting up only for water. Denver tended her, watched her sound sleep, listened to her labored breathing and, out of love and a breakneck possessiveness that charged her, hid like a personal blemish Beloved's incontinence. She rinsed the sheets secretly (...) She boiled the underwear and soaked it in bluing, praying the fever would pass without damage. So intent was her nursing, she forgot to eat or visit the emerald closet. (1987:54)

Another characteristic of the oldest children that is also available in Denver is that she is serious and logical. Seeing that she is *dethroned* and her mother became so caring for Beloved that she lost her job, she decides to get support from the Afro-American society and tries to find a job for herself:

"I want to see Mr. and Mrs. Bodwin."(...)  
 "What you want em for?"  
 "I'm looking for work. I was thinking they might know of some."  
 "You Baby Suggs' kin, ain't you?"  
 "Yes, ma'am." (1987:253)

Denver had heard about an afternoon job at the shirt factory. She hoped that with her night work at the Bodwins' and another one, she could put away something and help her mother too. (1987:266)

We see that acting logically, Denver tries to earn a living and she achieves success and career just like most of the oldest children.

To sum up, the novel portrays two sisters and Denver is the one who possesses the attributions of the oldest child. Beloved, on the other hand, shows behaviors of the youngest child who tends to be pampered and selfish.

### **The Return of The Repressed Events**

*Beloved* is a novel which embodies many examples of the Freudian term, the return of the repressed. As it is stated before, repression occurs when people turn something away and keep it out of their conscious level. The return of the repressed marks the process in which the repressed events and memories are reawakened. Morrison begins the awakening by simply dedicating her *Beloved* to the “sixty million and more” Afro-American people who could not survive under the severe conditions of slavery. Thus, a social problem of America that is now only visible on the dusty pages of history reappears. Morrison, then, develops her novel to explore the repressed past experiences preserved in the unconscious part of Sethe’s mind. The arrival of Paul D, an ex-slave from the Kentucky plantation called Sweet Home, and reappearance of Beloved, her daughter that she had killed, signal the return of the repressed for Sethe.

First of all, on the day of Paul D’s arrival, a conversation between Sethe and Paul D makes her relive an event that she does not want to remember. She returns to the moment when the nephews of the schoolteacher milked her using force.

"After I left you, those boys came in there and took my milk. That’s what they came in there for. Held me down and took it. I told Mrs. Garner on em. She had that lump and couldn't speak but her eyes rolled out tears. Them boys found out I told on em. Schoolteacher made one open up my back, and when it closed it made a tree. It grows there still."

"They used cowhide on you?"

"And they took my milk."

"They beat you and you was pregnant?"

"And they took my milk!"

The fat white circles of dough lined the pan in rows. Once more Sethe touched a wet forefinger to the stove. She opened the oven door and slid the pan of biscuits in. As she raised up from the heat she felt Paul D

behind her and his hands under her breasts. She straightened up and knew, but could not feel, that his cheek was pressing into the branches of her chokecherry tree. (1987:16-17)

Sethe's repetition of the phrase "they took my milk" indicates how deeply she was influenced by the barbarous treatment she was faced. She goes back to the moment she was milked and whipped badly. She mentions her scars on her back by saying the chokecherry tree, which describes the form of Sethe's wounds. Moreover, it is possible to say that Paul D triggers the return of the repressed by trying to heal the scars on Sethe's back. The scars carry the traces of the past mischief too horrific and dreadful to recall.

Secondly, *Beloved* makes Sethe remember her painful past by questioning her about some events happened before. For example, she asks about her earrings and Sethe remembers Mrs. Garner's present when she chose Halle as her husband. She becomes sad thinking that they did not have a right to make a wedding ceremony because they were slaves. Sethe's mother is another thing that *Beloved* wants Sethe to tell about. Her mother's story again saddens her.

"Your woman she never fix up your hair?" *Beloved* asked.

Sethe and Denver looked up at her. After four weeks they still had not got used to the gravelly voice and the song that seemed to lie in it. Just outside music it lay, with a cadence not like theirs.

"Your woman she never fix up your hair?" was clearly a question for Sethe, since that's who she was looking at.

"My woman? You mean my mother? If she did, I don't remember(...)

One thing she did do. She picked me up and carried me behind the smokehouse. Back there she opened up her dress front and lifted her breast and pointed under it. Right on her rib was a circle and a cross burnt right in the skin. She said, 'This is your ma'am. This,' and she pointed. 'I am the only one got this mark now. The rest dead. If something happens to me and you can't tell me by my face, you can know me by this mark.' Scared me so. All I could think of was how important this was and how I needed to have something important to say back, but I couldn't think of anything so I just said what I thought. 'Yes, Ma'am,' I said. (1987:61)

Upon *Beloved*'s question, Sethe brings out the memories related to her mother from where they had been buried. These memories are again painful because her mother was carrying a mark on her body because of slavery. Then, Sethe tells her daughters

that she was hung together with many slaves. One can understand that Sethe represses the event related to her mother after reading Denver's speech: "Why they hang your ma'am? Denver asked. This was the first time she had heard anything about her mother's mother" (1987:61). One of Sethe's terrific experiences reappears in her eyes because of Beloved's interest in the past.

The most outstanding example of the return of the repressed in the novel occurs when Paul D asks about a clipping from an old-dated newspaper, which narrates the incident of Sethe's killing her own daughter. Sethe who preserves this horrible event in her unconscious returns to the moment of the trauma and starts telling what forced her to commit infanticide.

Perhaps it was the smile, or maybe the ever-ready love she saw in his eyes--easy and upfront, the way colts, evangelists and children look at you: with love you don't have to deserve--that made her go ahead and tell him what she had not told Baby Suggs, the only person she felt obliged to explain anything to(...)It was the smile and the upfront love that made her try(...)

Sethe knew that the circle she was making around the room, him, the subject, would remain one. That she could never close in, pin it down for anybody who had to ask. If they didn't get it right off-- she could never explain. Because the truth was simple, not a long drawn-out record of flowered shifts, tree cages, selfishness, ankle ropes and wells. Simple: she was squatting in the garden and when she saw them coming and recognized schoolteacher's hat, she heard wings. Little hummingbirds stuck their needle beaks right through her headcloth into her hair and beat their wings. And if she thought anything, it was No. No. Nonono. Simple.

"I stopped him," she said, staring at the place where the fence used to be. "I took and put my babies where they'd be safe."  
(1987:163-164)

In this quotation, it is seen that Sethe kept the lid of her unconscious close for so many years but she tries to explain her motive for doing such a thing to Paul D, whose love she is sure of. Using the words of Kristeva, one can say that she speaks the unspeakable for the first and the last time. Sethe's hatred for living under the tyranny of the slavery is so much that she makes Beloved a victim of her love for her children. She implies that being dead is safer than being a slave and this reveals her repressed thoughts. In her own way of thinking, she decided to make her child free rather than captive. Being forced to remember all these, Sethe undergoes an

experience of the return of the repressed and feels uneasy about the evil deeds of her past.

Finally, another striking point is that Beloved and Paul D serve to link Sethe's present to her past while Denver serves to link her present with her future. So, it can be said that Beloved and Paul D are the figures and means of returning the repressed facts. However, Denver is realistic and supports her mother after Beloved has gone and tries to make a living both for herself and her mother. With the help of Denver, Sethe becomes released from the possession by the haunting past. Although Sethe's past is no longer unspeakable, nobody wants to remember the details either. On the last page of the novel, it is written:

It was not a story to pass on.

They forgot her like a bad dream. After they made up their tales, shaped and decorated them, those that saw her that day on the porch quickly and deliberately forgot her. It took longer for those who had spoken to her, lived with her, fallen in love with her, to forget, until they realized they couldn't remember or repeat a single thing she said, and began to believe that, other than what they themselves were thinking, she hadn't said anything at all. So, in the end, they forgot her too. Remembering seemed unwise (1987: 275)

Personal memories of Sethe reveal the historical context of slavery that the society conveniently forgets. In one of her interviews entitled *The Pain of Being Black* in the Time magazine, Morrison says "Beloved is a book about something that the characters don't want to remember, I don't want to remember, black people don't want to remember, white people don't want to remember"(1989:12).

## **CHAPTER IV**

### **TEACHING HOW TO READ NOVELS USING PSYCHOANALYSIS**

#### **Psychoanalysis and Teaching Literature**

Psychoanalytic theory deals with demonstrating mental processes of the human psyche, revealing hidden motives of the behaviors and actions of the people, clarifying unconscious impulses and repressed wishes. Works of literature also reflect the concerns of psychoanalysis as fiction can be written on anything about human. Hence, using psychoanalytic criticism to explore literature becomes more and more important for teaching purposes. This interdisciplinary use of psychoanalysis enlightens the way of teaching literature.

As it is stated before, Freud asserts that the underlying motives of human behaviors are preventing pain and getting pleasure. In parallel with his idea, one can say that reading literature is an act of gaining pleasure for many readers. So, literature itself may be regarded as a subject for psychoanalysis. Again, reading using psychoanalytic theory guarantees the pleasure gained from literature because of the extended comprehension of the readers.

Psychoanalytic trend is getting more and more popular in both the reading classes of the language schools and the academic education. Educationalists get help from the psychoanalytic tradition when directing their students within the text by showing how to attribute meaning to the linguistic structures. Employing psychoanalytic strategies, students venture through any kind of literary work. Components of psychoanalysis serve as starting points for deciphering the work of

literature and analyzing the plot, the characters or the verses become easier for the students.

In this part of the study, how to teach novels using the psychoanalytic literary criticism is handled. Approaching a novel with a psychoanalytic point of view enables the students to explore the hidden meanings between the lines. It becomes easier for the students to deduce the motivation of the behavior of a fictional character in the novel. A better understanding of the topic told in the novel is ensured by tracing the evidence for psychoanalysis. This section will exemplify the psychoanalytic application of teaching how to read novels. Examples will be grounded on the novel, *Beloved* by Toni Morrison.

### **Making Use of The Classical Methods to Teach Novels in a Psychoanalytic Way**

Applying classical methods of teaching novels into psychoanalytic perspective proves good for the students as they are familiar with the classic techniques. However, students should be taught formally on the key concepts of psychoanalysis beforehand so that it can be possible for them to have a background of psychoanalytic knowledge. Students will be asked to use their learnings about psychoanalysis and their reading skills previously mastered for analyzing and appreciating a selected novel. Our examples of the classical methods for teaching novels will be based on our selected novel, *Beloved*.

First of all, a vocabulary study can be done in order to make the students alert for the new vocabulary items in the novel. Students may be asked to look up the given vocabulary item (the number of the page should be given); find synonyms or antonyms and use the vocabulary item in a sentence that connotes a psychoanalytic concept. Here is an example of a vocabulary part that can be sent out to students:

*Vocabulary: Look up to the dictionary for the meaning of each word, write synonym and antonym if possible and use the word in a sentence relating it to psychoanalysis. An example is given for you.*

*Grief (5): A very great sadness. (Pleasure principle of Freud's excludes the feelings like grief).*

*Gesture (34): \_\_\_\_\_*

*Consult* (67): \_\_\_\_\_

*Uncalled* (87): \_\_\_\_\_

*Supportive* (115): \_\_\_\_\_

*Dish* (133): \_\_\_\_\_

*Demand* (240): \_\_\_\_\_

Secondly, pre-reading questions can be put to the students before they begin reading the novel. For example, *Do you believe in ghosts?* or *Can a mother kill her child because she loves him/her too much?* may be good pre-reading questions for *Beloved*. These kinds of questions will arouse the students' interest and make them eager to read the novel. Moreover, comprehension questions can be prepared after the students read the novel. Comprehension questions enable students to grasp the topic of the novel more easily. Pre-reading and comprehension questions may not involve something about the psychoanalysis as they should be related to the novel itself.

Lastly, discussion questions which represent psychoanalytic elements can be asked to the students to enquire their personal attitude towards the novel and their comments. These questions should be open ended and only one right answer is not possible. Let's have a look at the discussion questions related to *Beloved*:

#### *Discussion questions*

- 1- *There are examples of the return of the repressed in the novel. How is the protagonist of the novel, Sethe, affected by the traumas she lived in the past?*
- 2- *Can you comment on the dream of Sethe using Freud's dream work? (p.s. she dreamt about her ex-husband and her two sons)*
- 3- *Beloved forces Paul D, her father figure in the novel, to make love with herself. Why do you think she did so?*
- 4- *Discuss the role of Denver in the novel. Do you think that she changes and develops as a character during the novel?*
- 5- *According to Kristeva, the child begins to abject the mother in order to become a separate individual other than his/her mother. Do you think that Beloved abjects her mother to become an individual?*



### Making Use of Tables Related to Psychoanalysis for Effective Teaching of Novels

Making sense of words, sentences and the connected paragraphs within a novel necessitates background knowledge, experience with the texts and comprehension power. Reading a novel through a psychoanalytic perspective is assumed to develop reading skills and ensure efficient comprehension. Conceiving and using psychoanalytic devices throw a bridge between the text and the reader. This part of the study is for showing how an instructor can prepare useful psychoanalytic materials for the students. Three tables will be given in order to make the students analyze the novel deeply. The existing examples are again related to our selected novel, *Beloved*.

Firstly, the table of Adler's typology might be given to the students and they can be asked to think of the main characters in the novel and place them into the Adlerian scheme. Then, the students should be asked to clarify the reasons of why they placed the character into that part. This is a very useful way of making character analysis and reveals the features of the characters in the novel. The table below can be given to the students as a handout:

**Table.2: The Table of Adlerian Typology for the Character Analysis**

*Find the characters in the novel that suits to the table and explain why you put that character into that part.*

High Activity Degree	High level of social feeling	← +	Level of social feeling	- →	Low-level of social feeling
+ ↑ Activity Degree	Socially useful type in the novel is _____.		Ruling-dominant type in the novel is _____.		
- ↓ Low Activity Degree	Getting-leaning type in the novel is _____.		Avoiding type in the novel is _____.		

If we use the table of Adlerian typology for analyzing the characters in *Beloved*, it is seen that the main characters suits to the table perfectly:

**Table.3: The Table of Adlerian Typology for the Character Analysis in *Beloved***

	High level of social feeling	+	Level of social feeling	-	Low-level of social feeling
High Activity Degree	←		→		
+	↑		↓		
Activity Degree	Socially useful type in the novel is <u>Denver</u> .		Ruling-dominant type in the novel is <u>Sethe</u> .		
-	↓		↑		
Low Activity Degree	Getting-leaning type in the novel is <u>Beloved</u> .		Avoiding type in the novel is <u>Paul D</u> .		

Denver is the socially useful type in the novel because through the end of the novel, she interacts with the Afro-American society. She finds a job to earn her and her mother's living. A socially useful person is ready to face the problems in life and cooperates with other people and Denver faces the problem caused by Beloved and tries to help her mother. She also reestablishes the ties with the society. Sethe is the ruling and dominant type in the novel because she is a strong woman and managed to run away from the plantation on her own. Aggressiveness is a feature of this type and she is aggressive enough to kill her daughter in order not to return slavery. She does not interact with other people and has a low social feeling. Beloved is the getting and leaning type in the novel because she is always the one who demands things. She leans on her mother to get care, nutrition and affection. She is selfish and she likes to be served. Lastly, Paul D is the avoiding type because of his lack of confidence in himself and his low social interest.

Secondly, the defense mechanisms that are put forward by Freud can be turned into a table and the students can be asked to find the examples of the defense mechanisms that are employed by the fictional characters. In this way, it will be more enjoyable for the students to find the motives of the characters and analyze the events told in the novel. When preparing this table for the students, the instructor may only choose the most suitable defense mechanisms for the novel. So, finding examples of the selected defense mechanisms will be easier for the students.

**Table.4: The Table of The Defense Mechanisms**

*Find and write the examples of the defense mechanisms that the characters employ in the novel:*

Defense mechanism	Example of the defense mechanism from the novel
Denial	
Repression	
Sublimation	
Suppression	
Reaction formation	
Projection	

Defense mechanism	Example of the defense mechanism from the novel
Intellectualization	
Displacement	
Regression	
Rationalisation	
Undoing	
Daydreaming	

It is possible to prepare this table of the defense mechanisms for *Beloved*. There is a sample table below:

**Table.5: The Table of The Defense Mechanisms in *Beloved***

<b>Defense mechanism</b>	<b>Example of the defense mechanism from <i>Beloved</i></b>
Denial	When Paul D sees the newspaper clipping citing the unpleasant truth about Sethe, he looks at the picture and denies the situation saying “that ain’t her mouth”.
Repression	Sethe represses the moment she killed her own daughter and keeps the event away from her consciousness until she tells Paul D about it for the first time.
Suppression	Stamp Paid tries to forget that his wife was seduced by their white masters. He deliberately pushes this event into his unconsciousness.
Reaction formation	Beloved, who is jealous of Paul D due to the fact that he has her mother’s love, takes up an opposite attitude towards him and makes love with him
Projection	Janey Wagon (the maid of the Bodwins) criticizes Sethe when Denver talks to her about the new job. She places her unfavourable words on Sethe.
Intellectualization	Paul D tries to confess Sethe about Beloved’s forcing him for making love but he removes himself from this stressful confession and tells her that he wants her to be pregnant.
Regression	After Beloved has gone, Sethe confines herself to bed and does not take pleasure from living.
Undoing	Once Beloved tries to choke her mother but she regrets it and then she kisses her neck.

Finally, in an effort to make the students realize the scopes of the Freudian terms: id, ego and superego, one more table could be used in the teaching procedure. Students should be given knowledge about id, ego and the superego beforehand so that they can recognize and analyze the events more clearly.

Id is the primitive part of us and triggered by the pleasure principle and our basic needs. Ego makes use of the reality principle and it is at work when the needs of the id are met considering the social realities. Superego checks whether the behavior is appropriate for the moral standards, parental and social norms. By applying this knowledge to the novel, the students can differentiate between the events narrated in the novel. If a character, for instance, thinks about the society

before acting; the student is able to say that superego is at work. This is again a useful way to go deeper in the novel:

**Table.6: The Table for The Examples of Id, Ego and Superego**

*Find events that represent id, ego or superego in the novel and write them to the relevant part on the table.*

ID	EGO	SUPER EGO

The students can choose from the events in the novel and write them to the relevant part on the table. If we consider the same table for *Beloved*:

**Table.7: The Table for The Examples of Id, Ego and Superego in *Beloved***

ID	EGO	SUPER EGO
<i>Sethe's killing her own daughter using a saw.</i>	<i>Sethe's working at a restaurant in order to bring home food for herself and her daughter.</i>	<i>Denver's being ashamed of her clothes when she enters the Afro-American neighbourhood.</i>
<i>Beloved's basic drive of hunger and her lust for eating sweet things.</i>		<i>Denver's kindly returning the containers of the food that people leave for them to eat to their owners.</i>
<i>Without considering the social Norms, Beloved's making Love with Paul D</i>	<i>Baby Shuggs' making house 124 a proper place to stay in.</i>	<i>The exorcise of Beloved by 30 women from neighbourhood</i>
<i>Sethe's being milked by the nephews of the schoolteacher with a cowhide</i>		

## CONCLUSION

This thesis sought the ways of introducing psychoanalysis and psychoanalytic literary criticism together with the selected fiction, *Beloved* by Toni Morrison and the hints for teaching how to read novels. Psychoanalytic views of Sigmund Freud, Jacques Lacan, Alfred Adler and Julia Kristeva were summarized and the elements of psychoanalysis were acknowledged. Then, the psychoanalytic application of these key concepts to a selected fiction was realized by studying the novel, *Beloved* through the psychoanalytic practice. The study also involved tips for teaching reading by making use of fundamental psychoanalytic concepts. This chapter overviews the earlier findings of the study.

Psychoanalysis has been viewed as a kind of therapy studying psychological functions and behavior of the human. It is essential to say that it is a method developed by Sigmund Freud for investigating the functioning of the unconscious mind. Then, the ties between psychoanalysis and the psychoanalytic literary criticism have been established in order to prepare the grounds for the study. Making literary criticism for a literary work using psychoanalysis helps the critic to see and evaluate the events narrated more clearly and to focus on the motives of the characters. Fox writes:

Psychoanalytic criticism has influenced the teachers our teachers studied with, the works of scholarship and criticism they read, and the critical and creative writers we read as well.

What Freud did was develop a language that described, a model that explained, a theory that encompassed human psychology. Many of the elements of psychology he sought to describe and explain are present in the literary works of various ages and cultures (..) If by understanding human psychology according to Freud, we can appreciate literature in a new level, then we should acquaint ourselves with his insights (1995:426).

Thus, it is possible to offer that psychoanalytic literary criticism has inspired many scholars, critics and readers by equipping them with the necessary insight for literature.

This study involved the basic concepts of the psychoanalytic theory by introducing them from the perspective of Freud, Lacan, Adler and Kristeva. The concepts of the models of the psyche, the repression, the defense mechanisms, the sexual instincts, beyond the pleasure principle, the dream work and the Oedipus complex were mentioned under the title of Sigmund Freud. The concepts of the mirror stage, the other, the desire of the mother, the law of the father, the three orders and the eye were mentioned under the title of Jacques Lacan. The concepts of the inferiority complex, the birth order theory, the Adlerian typology, and the social interest were mentioned under the title of Alfred Adler. Then, the concepts of intertextuality, abjection, the symbolic and the semiotic were mentioned under the title of Julia Kristeva. Conveying the meanings of these concepts from the pen of their creators meant a lot for this study as the successful application of the theory to the novel depended on this theoretical chapter.

In this study, *Beloved* by Toni Morrison is selected for applying the psychoanalytic theory to the work of literature. One of the main reasons of choosing a novel by Toni Morrison is that she is the first Afro-American woman writer who got a Nobel Prize for literature. She has a good reputation for her strong narrative power and for portraying the lives of Afro-American people. She writes:

What happens to the writerly imagination of a black author who is at some level always conscious of representing one's own race to, or in spite of, a race of readers that understands itself to be "universal" or race free? In other words, how is "literary whiteness" and "literary blackness" made, what is the consequence of that construction? (1992:9)

One can understand that although Morrison mostly writes about Afro-American people, she is not a racist and she thinks that literature is universal. Her novel, *Beloved* has also a universal dimension because Morrison got the Pulitzer Prize thanks to this novel. In fact, *Beloved* is a tragic novel and it is based on a true story of a slave woman, Margeret Garner who kills her own child in order not to knuckle under slavery. Applying the psychoanalytic theory to *Beloved* proved useful as the novel has rich materials in terms of deep analysis. The psychoanalytic elements were shown on the novel choosing vivid examples so that psychoanalytic theory could fit into the novel perfectly.

This study also had a privilege of eliciting psychoanalytic teaching materials for reading novels. One should keep in mind that reading novels has an interactive peculiarity among the reader, the author and the text, and this thesis aimed to enhance the interactive process by making use of psychoanalytic devices. Some tables related to psychoanalysis were prepared in order for the students to ease their work while analyzing a novel. Thus, students are expected to learn reading a novel by handling different psychoanalytic aspects of reading that have a vital importance for conveying meaning.

In short, this study dealt with psychoanalytic concepts and their application to *Beloved* by Toni Morrison which is an excellent basis for in depth analysis. Furthermore, some ideas involving the teaching materials for reading classes and some tips related to reading novels in a psychoanalytic way were explained in the last chapter of the study. Hence, one may observe that this study takes up the theory of psychoanalysis in two ways: a basis for literary criticism and a basis for teaching how to read novels.



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