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A Freudian Lens to the Female Protagonists in *M.E.Braddon's Lady Audley's Secret* (1862), *D.H.Lawrence's The Virgin and The Gipsy* (1930) and *Jeanette Winterson's Oranges Are Not the Only Fruit* (1985)

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Dedications

Thanks to my parents, sisters and brothers ..

All the love for my DEAREST Hamidou ..

*A great gratitude for my best friends: Saida, Kheira, Islam,
Djohara, and Khadidja ..*

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Abstract

The present dissertation centers upon a psychological examination of the main female characters in *M.E.Braddon's Lady Audley's Secret* (1835), *D.H.Lawrence's The Virgin and the Gipsy* (1930), and *Jeanette Winterson's Oranges Are Not the Only Fruit* (1959). The precise point that is meant to be exposed from this investigation is to expose the function of *Freud's the tripartite model of the mind* and its influence on the female characters in the chosen works. More precisely, more attention is drawn to the character's actions through which an attempt is made to reveal the inner conflicts they face before getting to a flexible identity; that of the id and the superego. The attention, also, is indicated to the permanent contradiction between moralities and desires that are exceptionally shown during the analysis of the narratives from a psychological perspective. To form the dissertation, a good knowledge about the three narratives and the theory itself is provided to the reader in the early parts. Also, the following chapters emphasize the psychological nature of the characters in relation to their societies and investigate its influence on their personalities. Accordingly, and after examining the females' behaviour throughout the narratives it is found that the unconscious plays an integral role in shaping their identities and reaching autonomy. The three authors managed to show what did their protagonists overcome to finally have a strong and flexible personality.

General introduction

Several questions about the significance, the structure, and the value of literature conventionally come to the reader's mind while reading any given text. Sticking to the point that people are not similar, it would be reasonable to see each one producing a specific interpretation to the work which is radically different from the others'. Accordingly, this distinction is probably the starting point of many critics to deeply investigate such a process which, later, developed to be called literary criticism. As time passes, most of the intellectuals turned their whole interest to the deep study of literature, the fact that created an affluent flow of thoughts and, hence, literary theories. Furthermore, a very basic way of thinking about literary theory is that these theories act as different lenses used by critics to interpret any work of art.

Although many options are available in terms of analyzing a text, Freud's psychoanalytic theory seems to be probably the most controversial one on account of its close depiction of the human personality. Forming his ideas about the human psyche, Sigmund Freud becomes the central figure of this critical approach in which he contributed to a wide understanding of human behavior. "The tripartite model" of the mind, also known as "the structural model, is arguably one of what Freud successfully comes to illustrate. The core perspective of the former assumption is that the human psyche consists of three distinct parts that function harmoniously. He assumes the "id", called the "pleasure principle", as the unconscious part which functions according to its instincts and desires, the fact that justifies its casual nature. The second component, for Freud, is the "superego", or "the morality principal", where the mind stores all the moral principles that have been taught by both parent and society. At this point, he claimed that both the id and the superego are always in a conflict because of their contradictory roles. A final exploration is that of "the ego". The part of mind

General Introduction

that deals with reality and has to arbitrate between the incompatible demands of the id and the superego. Such a technique of analyzing human behavior seems to be very deep and, yet, offer a good knowledge about the impetuses behind performing unfamiliar actions. This view is actually the main impulse behind organizing the current paper, in which an immense focus is given to the already mentioned conflict between the id and the superego. To make this theory understood and practical, three works have neatly been chosen whose main female characters appear to have a complicated nature that fits the aim of the study. The intention behind examining this investigation is to reveal the potential influences of the contradictory “psychic apparatus”, as Freud called them, on the female identity and see whether they could be exemplified in reality. Therefore, the research topic of the present project has been formed as such:” A Freudian Lens to the Female Protagonists in *Mary Elizabeth Braddon’s Lady Audley’s Secret* (1862), D. H. Lawrence’s *The Virgin and the Gipsy* (1930), and Jeanette Winterson’s *Oranges Are Not the Only Fruit* (1985)”. The reader, after comprehending the work could come to get answers to the following inquiries:

- Does unconscious shape characters identity?
- How is the id-superego conflict represented in the three narratives?
- Is female’s power for autonomy psychologically embodied in the three stories?
- How does the desires-moralities conflict influence the feminist identity the chosen works?

Sundry hypotheses derive from these questions:

- The id plays an integral role in shaping a strong personality.
- A weak female identity is psychologically resulted from the dominance of the superego.

General Introduction

- The three authors manage to depict the empowerment of three female characters from a Freudian angle.

The structure of this paper is divided into four chapters. The first chapter stands for a brief overview about the psychoanalytic theory in general and how did it develop over time. As the chapter progresses, the following parts provide a brief history of psychoanalysis as a therapy first whereby common Freudian concepts are put in plain words. Afterwards, the main focus remains pointed upon the same theory, however it moves to shed the lights on its application in the study and interpretation of literature. The other three chapters are quite similar in terms of the way psychoanalytic theory is applied to the selected works. Each chapter holds psychological interpretation of one novel in which the main female protagonist is seen from a Freudian standpoint that tidily analyses all her actions. The process basically centers upon revealing the conflict between the id and the superego within the protagonist herself and look at its influence on her identity.

Introduction

It is widely acknowledged that Psychoanalytic criticism is a form of literary criticism which uses some of the techniques of psychoanalysis in the analysis of literary works. One of the major figures that exceedingly contributed to the development of such a field by his theories is Sigmund Freud whose main focus seems to examine the human psyche and how does it function. Relying on his primitive assumption that the literary text can be treated as a dream, many types of critiques emerged later discussing the doctrine of his notions. As an approach for interpreting literature, psychoanalysis theory paves the way for critics to reveal the hidden meanings and ultimately come to have a wide understanding of the work. The ways how a text is analyzed differs from one to another for the distinction of Freud's perspectives and theories. Consequently, the scope of discussion appears to offer many options in terms of the text elements that are meant to be reviewed the fact that permits critics to go further and seek the literal implication of every aspect within the text. Accordingly, the present chapter provides a good knowledge about the development of such a theory and how did critics use it to reveal the psychoanalytic concepts in the text.

1.1. An Introduction to Psychoanalysis

Psychoanalysis is a discipline devoted to the study of human psyche. It begins with the idea that physical symptoms can be orally healed; a thesis of the first patient, *Bertha Pappenheim*, a famous Austrian writer and feminist whose therapy was conducted under the pseudonym *Anna O* by *Sigmund Freud's* teacher, doctor *Joseph Breuer* (1842–1925). Both *Freud* and *Breuer* worked on the case of *Anna O*, and ultimately came to develop the first written work focusing on the psychoanalytic study of hysteria. The main finding of their investigation was that psychic troubles, hysteria in particular, is associated to painful

Chapter One : Freudian Theory

childhood experiences, the fact that gave, *Freud* especially, impetus to know more about psychology and develop a set of theories and notions that could get to the central elements which direct the human actions.

It is widely acknowledged that most of *Freud's* explorations go back to his belief that the unconscious takes an integral part in the lives of human beings. Relying on his former assumption, he marked the major foundation of the *dynamic model*, which later contributed to the development of his own criticism. The fundamental principle of this notion is the components of the mind which, for him, consist of two parts: the conscious and the unconscious. In this regard, he openly declared that: "*psychoanalysis itself is a form of therapy which aims to cure mental disorder by investigating the interaction of conscious and unconscious elements in the mind.*" (*Barry 96*). Actually, most of *Freud's* central focus in this model was concerned with the function of the unconscious whereby he managed to get strong evidence that most of human behaviors are performed subconsciously. For him "*the unconscious is the storehouse of disguised truths and desires that want to be revealed.*" (*Bressler 126*). Within the same scope, *Freud* introduced a tripartite division of the mind as such: conscious mind, pre-conscious mind and unconscious mind. He made it clear that the conscious mind contains memories and feelings of which one is aware at the moment. Unlike the conscious mind that contains thoughts, feelings, desires, and memories of which one has no awareness but that influence the daily life. Moreover, between these two levels settles the third level which is called the pre-conscious mind that basically consists of the past psychic experiences and desires which are readily available if needed. In this regard, *Freud* explains,

The majority of conscious processes are conscious only for a short time; very soon they become latent, but can easily become conscious again ... in the condition of latency they are still something psychical. We call the unconscious which is only

Chapter One : Freudian Theory

latent, and thus easily become conscious, the 'preconscious' and retain the term 'unconscious' for the other. (Bressler, p125).

In addition to his dynamic model of the human mind, *Freud* proposed another form that serves as a deep description to the last model that he called the topographical model. Throughout this theory, similarly like the title indicates, *Freud* demonstrated human mind as divided into three major parts: the id, the ego, and the superego. According to *Hoffman*: "*The Id is the repository of all basic drives, the ego's enemy, 'the obscure inaccessible part of our personality'. It is entirely unconscious, hence remote from our understanding and difficult to manage.*" (p 25). Furthermore, the process is accomplished as soon as the id is stimulated by what *Freud* called *the pleasure principal* to seek immediate satisfaction for all the needs, wants, and desires without taking into consideration what reality indicates. The second part of the psyche, he asserts, is *the superego* or *morality principle*. Unlike *the id*, this part signifies all what is moral and protects society from the self-centered *id*. Moreover, *the superego* is developed relying on the moral and ethical values that were taught by family and culture. This part "*issues blind commands, just as the id issues blind desires, and produces feelings of guilt when its commands are disobeyed.*" (*Jackson* 49). The final part is exemplified in *the ego* or the rational and logical part of the mind which operates according to the *reality principle*, and struggles to gratify the *id's* desires in morally proper ways. The main role of *the ego*, *Freud* declared, is to arbitrate between the pleasure principle and the morality one in order to develop an accurate psyche.

Remaining the same source of aspiration that was derived from his patients, *Freud* made his observation which was later presented by the next theory of *Oedipus Complex*. The starting point before developing his ideas, was his personal interest in the protagonist of *Oedipus*; a play written by the Greek dramatist *Sophocles*. The plot of the work shows the

Chapter One : Freudian Theory

main character as a child who fell in love with his mother, the thing that urged him to kill the husband in order to marry her. *Freud's* perceptions from such a scene were later explained by his theory which suggested that all human beings during their childhood have a sense of attraction toward one of the parents. He sustained his ideas and went further to form both of *the castration complex* and *Electra complex*. The two notions function as integral stages that every child, whether a boy or girl, must pass through in order to reach maturity through which many desires and wishes got repressed. Through these stages, *Freud's* contends that the psyche suppresses various painful memories which are going to be differently revealed by unconsciousness later in a form of dreams that “*could be interpreted as the fulfillment of unconscious wishes.*”(Freud 118). Such ideas were clearly seen in *Freud's The Interpretation of Dreams* (1900), which plays a significant role in psychoanalysis as a healing technique that could reveal the unconscious. He asserts that the unconscious will express its suppressed wishes and desires in the form of dreams. Even though the conscious mind has repressed these desires and has forced them into the unconscious, such wishes may be too hard for the conscious psyche to handle without producing feeling of rage or hatred. Response to this, he claimed, “*the unconscious then redirects and reshapes these concealed wishes into acceptable social activities presenting them in the form of images or symbols in our dreams or our writings.*” (Bressler,p129).

Despite the fact that *Sigmund Freud* succeeded to provide a significant interpretation to human actions, critics rejected many of his theories especially those of sexual instincts. His famous pupil, *Carl Gustav Jung* (1875-1961), disagreed with the basic foundation that all human behaviors are sexually driven and then formed his model of the human psyche. *Jung*, however, accepted *Freud's* assumption that the unconscious exist and plays a major role, but he rejected the contents of the unconscious and formed his own theory of the psyche. For

Chapter One : Freudian Theory

Jung, it contains three different parts: the personal conscious, the personal unconscious, and the collective unconscious. This model is quite similar to that of *Freud's dynamic model*, however he added that the unconscious appears in the form of *archetypes*, which are patterns or images of repeated human experiences that express themselves in the stories, dreams, religions and so on. Similar to *Jung*, *Jacques Lacan* also denied one of Freud's theories and provided another perspective to psychoanalysis. His major ideas affirm that the unconscious is much like language in terms of the structure. From this assumption, *Lacan* demonstrates that the parts of the psyche can be systematically analyzed just like language. Accordingly, "for Lacan ... the unconscious consists of signifying material. The unconscious is a process of signification that is beyond our control; it is the language that speaks through us rather than the language we speak." (*Homer, p44*).

Lacan too as other psychologists formed his own model of the human psyche in which he divided it into three parts, or orders: the imaginary order, the symbolic order, and the real order. He claimed: "from birth until somewhere around six months, we function primary in the imaginary order, that is, in the part of psyche that contains our wishes, our phantasies, and most important, our images." (*Bressler 134*). During this stage, the mind is connected to the image of the mother only where it could find all the needs of food and care. Between the age of six and eighteen months, *Lacan* explains, the mind enters *the mirror stage* whereby the human being begins to know more about the external world and recognizes himself as independent from the mother. As soon as the individual liberates himself from the mirror stage, he become able now to experience the new stage which *Lacan* called *the symbolic order*. In this order, he expresses his ideas which are basically related to the initial ones that believe in language as the part that shapes human identity. Consequently, *Lacan* became a great critic of psychoanalysis and one of the influential psychologists rejecting most of

Freud's ideas that were clearly apparent in his works later. Thanks to *him* and many other critics that psychoanalysis developed and stretched out to go deeper in the understanding of the human psyche.

1.2. Freud's Model of the Mind

Sigmund Freud is the founder of psychoanalysis, a method for treating mental illness and also a theory which explains human behaviors. Mainly, his works are dominated by his attempts to interpret the hidden structure and processes of personality and ultimately came to suggest that physical symptoms are often the surface manifestations of deeply repressed conflicts. Consequently, and after numerous experiments on his patients, *Freud* advocated an explanation of several illnesses and proposed a revolutionary new theory of the human psyche through which he seems to emphasize the importance of the unconscious mind. The primary assumption of his theory is that the unconscious mind governs behavior to a greater degree than people suspect, the fact that drives him to make the first division of the psyche. At the very beginning, he developed his topographical model that describes the features of the mind's structure and function using the analogy of an iceberg to illustrate the three levels of the mind. Actually, this was the starting point toward expanding his thoughts in regards to the significance of unconscious in which he later advocated what he called the structural model of the mind. Throughout this theory, *Freud* explains that each person's personality is formed of three components: the id, the ego and the superego. The id is the part of the personality that contains primitive impulses and the desire for instant gratification or release. According to *Freud*, human beings are born with the id that allows the newborn to get the basic needs such as food. This part works according to the pleasure principle that drives the Id to seek immediate gratification of all needs, wants, and desires. Clearly instant gratification of these

Chapter One : Freudian Theory

desires is not always possible and thus psychological tension is created. However, the Id can get rid of this tension through, what Freud called, Primary Process. More clearly, it uses Primary Process to fulfill the need to act on an urge that is dangerous or unacceptable by creating a mental image of the desired object to substitute for the urge. This mental representation then diffuses psychological tension and relieves anxiety. In addition, the id comprises two kinds of biological instincts which Freud called Eros and Thanatos. (*Bressler, p125*). Eros, or life instinct, helps the individual to survive sustaining activities such as respiration, eating and sex. The energy created by the life instincts is known as libido. In contrast, Thanatos or death instinct, is viewed as a set of destructive forces present in all human beings that can be expressed as aggression and violence. The ego is the second component that develops from the id during infancy. The ego's goal is to satisfy the demands of the id in a socially acceptable way. The Superego is the third part of Freud's system. This part reflects the internalization of cultural rules, mainly taught by parents applying their guidance and influence. For Freud the superego can be described as a successful instance of identification with the parental agency. It is made up of the organized part of the personality structure, which includes the individual's ego ideals, spiritual goals, and one's conscience. It is a psychic agency that criticizes and prohibits one's drives, fantasies, feelings, and actions. Unlike the id, it strives to act in a manner that is socially appropriate and make a balance between the pleasure principle and the reality principle.

1.3. The Application of Psychoanalytic Theory to Literature

As a literary theory, psychoanalysis is based the main ideas advocated by major psychologists, namely: *Carl Jung, Jacques Lacan* and above all *Sigmund Freud*. In this regard, *Eagleton* suggested a division of psychoanalytical criticism into four types according to the aspect upon which the criticism is focused: on the author; on the content of the literary

Chapter One : Freudian Theory

work; on the formal organization of the text; or on the reader. (p188). *Lacan* too commented on this combination between literature and psychoanalysis affirming that every speech hides a symptom, and literature exhibits the symptoms around. (p270). Accordingly, there are several ways in which a work of literature may be analyzed using a psychoanalytic approach. From a Freudian viewpoint, a psychoanalytic criticism of a literary work, which relied principally on *Freud's* theories and techniques developed during his psychiatric practice, is known as *the psychobiography criticism* which treats the text as a display of the author's psychology and attempts to find evidence of the childhood distress and psychological instabilities. Actually, this method of analysis begins by gathering biographical information and texts in order to construct the author's personality with all its internal and external conflicts, and more important, neuroses. As psychologists develop more ideas about the human psyche, psychoanalytic critics, however, turned to draw more attention to character analysis and their actions within the text. For a considerable extent, this method provides a more complex understanding of the work, and how individual readers interpret the nature of characters that principally represents an integral part of the text.

Another major type of psychoanalytic criticism employed to literary texts is based on ideas developed by the psychologist *Jaques Lacan*. It attempts to uncover how a text symbolically represents elements of *the real*, *the imaginary*, and the *symbolic orders*; *Lacan's* model of the human psyche. More importantly, a *Lacanian* critic examines how these symbols demonstrates the fragmentary nature of the self in order to teach the reader that a fully integrated and psychologically whole person does not exist and that fragmentation must be accepted. *Lacan's* theory of language, also, brings another dimension to psychoanalytic criticism. It examines the ways in which linguistic narrative aspects mirror unconscious or psychological phenomena. Besides, the most obvious relation between psychoanalytical and

Chapter One : Freudian Theory

literary interpretation is obviously apparent in the analysis of dreams as an area where the unconscious is evident. *Evans*, accordingly, claims that: “*By analyzing the dream we clearly obtain the unconscious thought that was hidden from us, in the way that we discover a forgotten memory.*” (53). Early psychoanalytic literary criticism analyzes the text as if it were a dream that represses its real content behind words. This process is known as *the dream work* whereby the critic interprets the language and symbolism within the text to underline the hidden thoughts and, hence, the author’s psyche. The unconscious is one of the great themes of psychoanalysis and is Freud’s greatest discovery. Even though the existence of the unconscious was noted in psychological literature preceding Freud, it was with him that the unconscious obtained a concrete form.

Conclusion

It is conventionally acknowledged that Psychoanalytic theory is probably one of the most controversial theories on account of the way how it uses psychological perspectives to interpret the text. The critic is given many options through which both the author and characters can be analyzed. By applying such an approach, it is found that psychoanalysis brings the reader to understand the hidden meanings contained within the story and get the purpose behind writing it in such a way.

Introduction

Upon the agreement of many critics, the main female character of *Lady Audley's Secret* has unquestionably a chameleonic identity the fact that is clearly seen throughout her actions in the novel. Lady Audley's life was quite changeable. Throughout the narrative, she first appeared as the thoughtful girl who cares a lot about her "papa". In her father's house, Audley appeared to unwillingly bear poverty and does not complain about the cheap life she had to live. Under the terrible conditions she was living in, Braddon's character experienced psychic pressure as soon as she realized her intense will to change her situation for better. During Audley's attempts to reach the true self, she seemed to have a serious trouble in fixing her identity, the fact that is psychologically analyzed by "the tripartite model". To well illustrate the former assumption, a brief summary of the story and a biography of the author are first exposed in order to make it more convincing.

2.1. Biography of *Mary Elizabeth Braddon*

Mary Elizabeth Braddon is an English novelist, born on 4th October 1835 at *Solo, London*. Her mother, Fanny, separated from *Mary's* father, Henry, on account of an adultery affair that she came to discover after a long fight for an already unhappy marriage. Willingly, and after working as an actress to support her mother, Mary moved to write her first detective novel; *Three Times Dead* (1860), and produce a series of short stories for local magazines such as *Welcome Guest* and *the Halfpenny Marvel* where she eventually came to be a partner of one of the publishers. In 1860, the date was marked by *Braddon's* first meeting with *John Maxwell*, a publisher, to whom she eventually got married. In this regard, *Beller* wrote:

Setting aside the dictates of social and moral conventions, Braddon became the common-law wife of Maxwell, who was separated from his mentally unstable wife

Chapter Two: The Femme Fatale

and unable to obtain divorce. They finally legalized their union after the death of *Marry Anne Maxwell* in 1874. (p5).

During the 1860s, and alongside to *Willkie Collins*, *Mary Elizabeth Braddon* was well known for being one of the important figures that contributed to the rise of sensation fiction; a genre that dominated literary scene in Victorian Britain, basically characterized by a wide depiction of scandalous events such as bidamy, murder, madness and so on. Besides *Willkie Collins's The Woman in White (1860)* and *Ellen Wood's East Lynne (1861)*, *Lady Audley's secret* was her best known novel during that decade whereby she provoked the contemporaries and caused a moral controversy, in which unconventional items took a great part in the work, notably deception.

2.2. Presentaion of *Lady Audley's Secret*

As a sensation novelist, *Marry Elizabeth Braddon* wrote her novel *Lady Audley's secret* in 1862. It was regarded as one of the highly successful sensation works that deeply embodies the new literary genre, and according to *John Sutherland*, an English author, in his book *The Stanford Companion to Victorian Fiction*. It is “*the most sensationally successful of all the sensation novels.*” (p 360).

The story begins with the depiction of the three main characters of the novel and the nature of relation among them. The story begins with Sir Michael Audley who is first introduced to the reader as a widower of fifty six years of age. A single dad with only one daughter, Miss Alicia Audley eighteen years old, was Sir Audley's life before getting married to the attractive and youthful Lucy Graham with whom he was falling in love; “*Sir Michael Audley had fallen ill of the terrible fever called love*” (p15). Lucy, as described in the novel, was a very beautiful young governess to Mrs Dowson's daughters; the wife of the village

Chapter Two: The Femme Fatale

surgeon, “blessed with that magic power of fascination by which a women can charm with a word or intoxicate with a smile.” (p.p11-12). However, she didn’t reffer to anything when being asked about her past despite that she had been a teacher at Brompton. The marriage was seen as being successful taking place in Audley court where everything was regarded as perfect, except Alicia’s jealousy and her inner emotion of being marginalized because of her stepmother.

Another main character is introduced in the very beginning of chapter two. George Talboyas, a young man of twenty five years old, was onboard a shape sailing from Sydney to Liverpool. He was an ensign in cavalry regiment when he first met the drunken Mr Maldon’s daughter, Helen; his future wife. Shortly after his marriage, and because of his father’s outrage at the penniless woman he got married to, George left abroad leaving his wife asleep with a baby on her breast for three years. Starting his journey back from *Australia*, and all along the way, his heart was full of passion and longing to finally see his small family, the thing that did not last longer as soon as he read about Helen’s death. He learned that she died and the little Georgey was taken by Mr Maldon who became his keeper and Robert Audley as a legal Guardian. Robert is Mr Michael’s nephew, introduced as barrister in chapter four, and thanks to him that George could get over his depression and grief.

As time went by, and where things became more and more ambiguous, the two men made a plan to spend the hunting season at Audley Court. It was the moment for George to meet the lady of the house, and later disappeared in a very vague circumstance. Robert was highly confused on account of his friend’s disappearance, so that he started investigating and leaving his uncle’s house for London where he went about Mr Maldon’s place, where he was told that he left the country for Australia. Robert’s fear that something bad had happened to his friend heightened when came to learn that George’s name was not recorded on the

Chapter Two: The Femme Fatale

passengers' list, and, since then, he decided to examine everything among which the letters of his wife that he left behind. With a shocking impression on him, Robert eventually found that Lucy Helen's handwriting is quite similar to Lady Audley's, the thing that made things appear to be serious and urged him to take the little Georgey's custody. After being provided with more information about Lady Audley's life in the past, the young barrister became pretty sure that she is the same Lucy Helen and confronted her. However, she harshly denied and made her attempt to kill both of Robert and Luke; Lucy's maid's husband who was all the time blackmailing her because of a secret he knew about her. She failed to do so, and found herself obliged to confess in front of Alicia and her father, indicating herself as mad and admitted that she murdered George. Also, she talked about her past, revealing that she lived as Helen Maldon, the daughter of a poor drunken man who was almost absent, and it was just at the age of ten that she discovered that her mother was mentally ill. As soon as she finished, Lady Audley was sent to an institution for the mentally ill where she eventually died, and Sir Michael and his daughter left without a word abandoning the court for ever.

At the end of the novel, the reader is learned that George was not killed and that he was saved by Luke. For Robert the end was quite happy in which he married Clara; George's sister, and lived happily together.

2.3. A Freudian Lens to The Femme Fatale

Helen Maldon, originally the main female character of *Lady Audley's Secret*, is probably one of the most controversial and arguable character for the way she behaved in the course of the novel. Throughout *Braddon's* narrative, one may come to see how the quality of this persona gradually developed as she recognized her intense will to change her deprived life. Little by little, Helen appears to have three different names each of which indicates a

Chapter Two: The Femme Fatale

particular situation and diverse style of life. She, therefore, changed from being the “belle” of her husband who seems to appreciate love, to become the luxurious Lady Audley whose core interest is money which is, for her, the key of the golden life. From a psychoanalytic lens, the main protagonist, with her changeable disguises and chameleonic identity, is seen as a rich element to be examined in order to reveal how one may suffer from the cruel conflict between the inner forces before having a stable identity.

Braddon's main character was born as Helen Maldon who grew up in a very miserable condition missing the existence of both her mother and the careless drunken father. From the early stages of her life, the “poor girl” sound submissive to the inevitable and dreadful destiny, that of poverty and desolation. At that age, the rational part of Helen took an integral part in shaping her childhood and gave it that sense of the compliant creature. As mentioned in the novel, she knew that she was poor, yet there were no complains about the way things were happening, and looked utterly like being convinced and satisfied with her fate. This picture of high rationality is apparent in the novel when Helen herself was telling her own story and shows a small part of its dark side:

I was not happy, for the woman who had charge of me was a disagreeable woman and the place in which we lived was a lonely place, a village upon the Hampshire coast, about seven miles from Portsmouth. My father, who was in the navy, only came now and then to see me; and I was left almost entirely to the charge of this woman, who was irregularly paid, and who vented her rage upon me when my father was behindhand in remitting her money. So you see that at a very early age I found out what it was to be poor. (*Braddon*, p 272).

The affirmation of the former assumption comes later in the narrative by the same person through making the reader learn that she was aware of the bitterness of her existence,

Chapter Two: The Femme Fatale

yet, she did not do anything to change it. She rather let her father be completely in charge of it;

When I was ten years old my father came to pay up the arrears due to my protectress, and to take me to school. He had left me in Hampshire longer than he had intended, from his inability to pay this money; so there again I felt the bitterness of poverty, and ran the risk of growing up an ignorant creature among coarse rustic children, because my father was poor.” (Braddon, p.p272-273).

After further readings, the reader will come to recognize that Helen’s superego is mostly embodied in her father’s principles and restrictions. She is now the mature girl who is supposed to have a private zone, supposedly, meant to be a happy marriage with a man of her own choice. However, the “drunken old hypocrite” did not give her an opportunity to live in a way which is true to her character. Accordingly, her superego then led her to not disobey her father and made his wishes come true through getting married to a man he chose on purpose; “*he was ready to sell my poor, little girl to the highest bidder*”. (Braddon, p16). That relation was, in the first place, built for the sake of the “selfish papa” who, despite his neglect, seems to mean a lot to his “innocent daughter”, the thing that subconsciously urged her to forget about her desires and, thus, her id.

Also, Helen Maldon similarly experienced another situation where she is found to act upon her superego’s direction. As a very young girl, it was really harsh and heartbreaking for Helen to be forsaken by her mother at a period when she really needed her to be around. It is probably the suitable scene that *Braddon* intended to show her character wretched and, yet, reliable in the moment she found out that her mother was imprisoned in an asylum. Regardless of her young age, Maldon’s daughter was a trustworthy girl who could bear such a painful circumstance and made it challengeable to keep a heavy secret that might cause the family a huge fuss. In the same context, Helen tells the reader about herself, saying that “*I*

Chapter Two: The Femme Fatale

went away with this knowledge in my mind, and with something more—a secret to keep. I was a child of ten years only, but I felt all the weight of that burden. I was to keep the secret of my mother’s madness. “(Braddon, p 273). “The fragile creature”, in this statement, is perceived as an extreme mature person guided by “morality principal” that makes it favorably for Helen to give her family reputation the highest priority, instead of blaming the father for hiding the truth all that long time. She fairly seemed to appreciate her papa’s reliance on her and attempt to meet his expectations through acting in a very reasonable way and remaining that reserve hidden. Guided by the same power, that of the superego, Helen Maldon emerges another time as the novel progresses, but under the name of Helen Talboys; George Talboys’ dearest wife. Apparently, she had the idea of the necessity of being what is expected to be from a society that is highly affected by the notion of motherhood (Victorian Society). Helen’s moral part dictates the common requirement of love that, according to the ancestors, every wife should offer to her husband, the image which is prominent in her revelation: “*I think I loved him as much as it was in my power to love*” (Braddon, p274). No rejection was shown, even with her full recognition that George was not her own option, and, in turn, she did not despise Mr Maldon for his awful intentions which put her in a state of commodity that needed to be delivered with a high price. Driven by that power of reason, Mrs Talboys correspondingly kept in having a great deal of care toward her lonely father, and even after getting a luxurious life, she “*had a fancy for being near that tiresome old father of hers*” (Braddon, p17). Psychologically speaking, it may be said that *Braddon’s* protagonist is quite affected by her principles and culture that expose her in the image of the mature and grown-up Miss Helen Maldon and Mrs Talboys as well. A woman who was wronged by her destiny and, more injuriously, her papa, but still taking things from a moral angle which involves the principles of both parents and place.

Chapter Two: The Femme Fatale

As the narrative moves forward, the author represents her main character with an extreme different temperament from the previous ones. Helen Talboys' new life did not meet her expectations, in which it turned back to be quite similar to the one she lived in her father's house. Basically, it was George's financial state, which became very deprive, that created a huge outrage in Helen's mind and urged her to completely change her life and character. Since that moment, her superego started to vanish and unleashed her "pleasure principle" which serves to let her away from poverty and deprivation mainly experienced in her childhood and, later, motherhood. A passage from the novel where Helen made her first try to make use of her id is marked by these words: "*I did complain one day, loudly and bitterly; I upbraided George Talboys for his cruelty in having allied a helpless girl to poverty and misery, and he flew into a passion with me and ran out of the house.*" (Braddon, p 275). "The innocent wife" never complained about what her husband or father offered, but that did not last forever as soon as the unconscious part of her personality awakened causing an intense sense of rebellion within her soul. As a response, George decided to quit England for Australia to seek fortune. Before doing so, he left a letter for his wife who was asleep with a baby in her arms, the fact that openly revealed Helen under the control of the heedless id. As a Victorian wife, she was expected to be loyal to her husband and be grateful for the sacrifice he made by going abroad. Unexpectedly, with a complete disregard of his good intention, she accused him for leaving her alone with the drunken Mr Maldon without any financial source. In this perspective, Mrs Talboys claimed: "*I looked upon this as a desertion, and I resented it bitterly—resented it by hating the man who had left me with no protector but a weak, tipsy father, and with a child to support.*" (Braddon, p276). In this declaration, the reader may see Helen's strong desire to get a better life and change her unfortunate luck that could be enhanced only by gaining money. Her voracity in the novel becomes more prominent as the story develops, and for the same reasons (money), she seems to let herself be guided by the

Chapter Two: The Femme Fatale

unruly power (the id) which seduces her with a great hope of reaching a high level of comfort. Such an assumption may be proved when Helen came to comment on her situation, saying: *“I did not love the child, for he had been left a burden upon my hands.”* (Braddon, p276). In this statement, she is apparent to be blindly acting upon her unconsciousness unleashing her will to gratify the “pleasure principle”. She, therefore, looks like neglecting the existence of her son who is normally meant to be precious, and, unpredictably, considers him as a “burden” which prevented her from reaching her goals. Actually, the former claim is psychologically examined in *Freud’s Theory of Personality*: *“Safety for the self and for others does not lie within the province of the id: its concern is purely for instinctual gratification heedless of consequence.”* (Guerin, p205). Connecting this to Helen’s thoughts, it may be explored that her id and the will to satisfy her needs excluded her mind from functioning properly; acting as a woman who ought to look after her child.

Progressively, another implication is involved in the narrative, which seemingly exposes the protagonist in her higher state of unconsciousness. She is disclosed this time as the greedy woman who sought luxury and prosperity using her charms and appearance under a counterfeit name, that of Lucy Graham. After neglecting her life as Helen Talboys, the coming step for Lucy now is to neatly perform what her id orders. In the pending lines of the narrative, *Braddon’s* protagonist is going to be seen in a very developed state of evolution. The first image is provided when she first decided to be Lucy Graham, stating that: *“I determined to run away from this wretched home which my slavery supported. I determined to desert this father who had more fear of me than love for me. I determined to go to London and lose myself in that great chaos of humanity.”* (page 276). It is plainly clear how resolute Lucy is in this situation. She is utterly over the command of her id, forgetting about the portion of the superego that must be shown in some consideration for her father and previous life upon the whole. By saying “lose myself”, Lucy here is indicating that she is giving a free rein to her

Chapter Two: The Femme Fatale

rebellious power announcing her own autonomy. The same phase is seemingly expressed in one of her utterances, through which she indulges herself in an extreme sense of freedom, stating: “No more dependence, no more drudgery, no more humiliations, every trace of the old life melted away.” (Braddon, page 10). A huge rage is apparent in that citation, revealing how this rebellious woman is disturbed by her old life which embodies “the moral principle”, and how hardly she is trying to get rid of it. Under such an unrestrained element, none of Lucy’s innocent baby and noble husband is valued, it is only her personal interests that seem to be given a great deal of care.

Working as a governess to Mrs Dawson’s daughters is the image whereby Lucy next appears. In the very beginning of the journey, Lucy is given an angelic description that of a gorgeous woman who fascinates every man she meets for her beauty. As mentioned in the text, “*Miss Lucy Graham was blessed with that magic power of fascination, by which a woman can charm with a word or intoxicate with a smile. Every one loved, admired, and praised her.*” (Braddon, p7). In fact, those traits played an integral part in reaching the gratification of Lucy’s desires in which she seemed incredibly fascinated by her own beauty that she took as a means to deride her past. A past that means to her humiliation and shame no more. It was not taken as a happy life that holds a husband who got the curse of his father upon him for his engagement with her, or as one that surrounds a poor papa whose wife left him with a daughter to provide with a good upbringing. It is the role of her good look that is going to drive her to a substantial state of self-satisfaction, starting by her declaration as cited in the novel:

As I grew older I was told that I was pretty—beautiful—lovely—bewitching. I heard all these things at first indifferently, but by-and-by I listened to them greedily, and began to think that in spite of the secret of my life I might be more successful in the world’s great lottery than my companions. I had learnt that which in some indefinite

Chapter Two: The Femme Fatale

manner or other every school-girl learns sooner or later—I learned that my ultimate fate in life depended upon my marriage, and I concluded that if I was indeed prettier than my schoolfellows, I ought to marry better than any one of them.” (*Braddon, p273*).

These lines show the insatiable nature of Lucy’s id, and her very strong desire to be a “lady” and have a respectable social status, the picture which is also indicated in the following statement: “*the three demons of Vanity, Selfishness, and Ambition, had joined hands and said, “This woman is our slave, let us see what she will become under our guidance.” (Braddon, p 236)*. It is probably clear from this passage how did the sturdy id restrain the thinking of Lucy and push her to think of making use of her prettiness in order to please her “libido”.

Lucy’s character continues to develop throughout the novel by shifting to be Lady Audley; the wife of the wealthy Sir Michael, through which she appeared with a complete different temper, exceedingly, over controlled by her ambitious forces. Things for Lady Audley became more and more terrifying when learning that the truth was about to expose, and Robert came to recover her past and would not stop investigating her steps. As a response, she entirely turned to be under the tight control of her id that gradually becomes careless and more evident. Mrs Audley thought of her “pleasure principle” as the right way to keep her deluxe life. Braddon intends to depict her protagonist laden with that scary power for authority and prosperity as such: “*There were some things that would have inspired her with an awful joy, a horrible rejoicing. If Robert Audley, her pitiless enemy, her unrelenting pursuer, had lain dead in the adjoining chamber, she would have exulted over his bier.*” (p235). The reader here may discover the dangerous nature of Lucy that was obvious as soon as she felt that her superego came back to agitate her new life. The rational part in this context is presented by the attempts of Robert who tried to convince his aunt Lady Audley to say the truth to her husband before things become complicated. Lucy, on the other hand, took

Chapter Two: The Femme Fatale

Robert's words as a threat to her happiness and an obstacle that could stop her pleasures from being flourished. For that reason, she seemed to lean a lot on her id that approximately made her lose her mind when thinking of her past that basically signifies what principles she was raised upon. Such an image is seen in several parts in the narrative, most notably: "*At this time I think my mind first lost its balance, and for the first time I crossed that invisible line which separates reason from madness.*" (Braddon, p 276). Relying on these words, it is perhaps concluded that the rational temper of Lady Audley was losing in front of the striving id that made every possible solution workable for the sake of gratification, even murder. An apparent text within the novel where Lucy is exposed similarly invaded by the same libido can be seen in this passage: "*It would have been a good thing for me if that precious creature, your husband, had been burnt in his bed before to-night.*" (Braddon, p241). An extreme strength and unrestrained sense of aspiration is publicized by the utterly rash id and, thus, entering Sir Michael's beautiful wife to a state of wandering whereby she forgot all that indicates femininity and ethics (superego).

At the end of the story, Lady Audley appears fully crazy to the reader, and that was obvious from the actions she performed later. Furthermore, she got aware that it was not effective to keep more secrets, and must confess to her husband and stepdaughter declaring that she is insane and her mind was out of control. She, also, added that George was her victim who died for her attempt to hush him and radically hide every trace that belongs to her past life. Braddon makes it clear that Lucy was acting upon her id at that moment, admitting that "*when George Talboys goaded me, as you have goaded me, and reproached me, and threatened me, my mind, never properly balanced, utterly lost its balance.*" (p271). For Lady Audley, and due to her intense will to be what she wants, her id takes charge of her behaviors that sound unstable in almost all the final parts of the narrative and reveals its great influence on her way from prudence (superego).

Conclusion

This chapter provides an examination of the internal conflicts within *Lady Audley's Secret's* main character. Throughout the study many actions of her own have been analyzed which eventually revealed the chameleonic nature she has. The results show that Lady Audley first was acting upon her superego until she met her strong will to change her destiny and get a luxurious life. Furthermore, the rational part seemed to cause her anxiety and pressure on account of the poor situation of her "papa" and the society view to her as a woman. Thanks to her id, unconscious, that she became more real to herself. Lady Audley, therefore, took the id as a means to reach self-awareness and establish an identity of her own.

Introduction

It is probably argued that the most impressive thing about *The Virgin and the Gipsy* is the protagonist Yvette. As a young girl, she was forced to live according to her bothersome and selfish grandmother who seemed to control her life. Besides, Yvette appeared to have a great deal of esteem toward her strict father whose main beliefs go back to the vicarage and its high rigidity. The young virgin, however, did not keep the same obedience; she rather put her mind to seek her real self that was eventually reached through disdaining the vicarage and its inhabitants. Through the many attempts to get rid of the cruel power of the rectory, Yvette seemed to have a crucial conflict within herself that made her look confused in some parts of the novel but later made the distinction. From a psychological standpoint, such an experience provides a rich interpretation to the Freudian concepts of the “Tripartite model” of the mind that is typically exemplified by Yvette’s actions throughout the novel. Before getting to a neat explanation of this case, a background about the story and the author is provided to reach a good understanding of the process.

3.1. Biography of D. H. Lawrence

His full name is *David Herbert Lawrence*, the fourth child of the coal miner John Arthur, and the former teacher *Lydia Beardsall*. He was born on September 11th, 1885 in the mining town of *Eastwood, Nottinghamshire, London*. *Lawrence* seemed to live a poor life since the first day he saw the light, and once told his friend: “*My mother never wanted me to be born.*” (*Jeffrey Meyers*, p 20). His childhood was merely a struggle for better health, in which, two weeks after birth, the newborn was destined to suffer from health issues, and later stricken with Pneumonia and Tuberculoses afterwards.

Chapter Three: The Gipsyish Virgin

Thanks to his mother that he developed his talent in writing, and, by the age of twelve, the young boy won a scholarship to *Nottingham High School*. Leaving his hometown for England was *Lawrence's* next step to work as a teacher there paving the way for his working career to be marked. Meanwhile, it was the time for him to start producing his own texts presented by the first novel entitled *The White Peacock*, but his delight did not last longer because of Lydia's death in 1910, with whom he had a special relationship. Response to that, *Lawrence* stopped writing and entered a state of depression, yet it urged him later to portray his inner grief in the coming works like *Son and Lovers*.

The year 1912 was quite special for *Lawrence* and different from the previous ones. It was the period of time during which he fell in love with *Frieda* the German wife of his former professor at *the University Mr Ernest*. At the beginning, the young couple kept their relation private because, but they no longer could bear how people look to them, since the relation between *Britain* and *Germany* was on its high turmoil. Seeking peace, was what they intend when leaving *England* for *Italy* and other countries such as the United States and *Australia* where he kept on producing his text. However, the fact of being far away from the place where he grew was fully refused for *Lawrence*, and in this regard his sister stated: "*He belonged to it even when it seemed inevitable that he should stop belonging; he carried the experience of Eastwood with him like the lungs which were the relict of his childhood*" (*John Worthen, p6*). So they got back to his land at the beginning of the First World War where he wrote two of his greatest novels: *The Rainbow* (1915) and *Woman in Love* (1916). The two works created a wide controversy in the British society, because of the depiction of homosexuality within the text that was not common in *Lawrence's* time, and came to be considered as pornographic. In addition, *Lawrence's* reputation was getting

Chapter Three: The Gipsyish Virgin

worse during the course of the war, and accused of spying for German, the fact that gave them impetus to go about other lands instead of staying there.

Trough his various and long journeys from place to place, *Lawrence* was drawing his own success and shining in the literary scene by the production of several works of different genres, including short stories, poems, paintings, and so on. Besides that, and turning back to writing novels in Italy this time, Lawrence made the great triumph by the publication of *The Virgin and The Gipsy* (1930), and then his major novel *Lady Chatterley's Lover* (1928). In spite of experiencing glorious moments and appearing to be the popular writer of his time, *Lawrence's* health was coming to deteriorate as it was afflicted with tuberculosis, and he eventually passed away on March 2nd, 1930 in France.

3.2. Presentation of *The Virgin and the Gipsy*

The Virgin and the Gipsy is a novella written by the English author *D. H. Lawrence* in 1930, found in France after his death, and it was claimed by many critics that it didn't get sufficient critical attention, mainly, because of considering the work as “*a dry run for Lady Chatterly's lover*” (*Donald Gutierrez*, p55). The novella, according to *John B.Humma*; Professor of English at *Georgia Southern University*, regardless of its length, the novel is unquestionably one of *Lawrence's* great works (p77). Furthermore, the work is considered as one of the most controversial pieces during *Lawrence's* time, as it serves to depict an unfamiliar and, somehow, new ideas, most notably sexuality which was the hardest theme that almost all the authors of that time found it incredibly challenging to explore. By producing *the Virgin and the Gipsy*, *D.H.Lawrence* contributed to the development of the modern literature and left a wide controversy among critics, but later came to be referred to as one of his great works. Such an image is shown by *F.R.Leavis*

Chapter Three: The Gipsyish Virgin

who states that *The Virgin and the Gipsy* “is one of Lawrence’s first things and is itself enough to establish the author’s genius as major”. (p 55).

The Virgin and the Gipsy is the story of the strict vicar and his two daughters: Lucille and Yvette. The tale began with the rector’s deep feeling of grief after his wife, She who was Cynthia, deserted him for another man, and since then he moved to change his place and life as well. At the very beginning of the book, *Lawrence* gives his readers a hint about the vicarage house, describing it as extremely stifling and laden with over-pessimistic people, the fact that left the girls when they first got back from school with a horrible impression on them. To make things even worst, the rectory regulations were made by the dictatorial grandmother, old Granny, often called The Mater, who got the power to take control over the life of everyone living there, among which her depressed and gloomy daughter Aunt Cessie who, in return, sacrificed her pleasure to look after her mom, in addition to the self-centered Uncle Fred who is almost absent in the novel.

As time went by, the girls were getting mature and desirable by almost all the boys there, and it was compulsory for them now to draw their own tracks and appear to the outside, especially the ambitious Yvette. She was a charming and humble young lady who loved everyone around her as much as she loved life and enjoying parties. Moreover, despite that she rejected the idea of being in a relation with any of the local boys, her heart was strongly longing for falling in love, the thing that actually happened when she set off on a jaunt with her friends. During that trip, Yvette’s perspective to life dramatically changed as soon as her eyes observed the “black Gipsy” who smoothly disturbed her self-esteem. The man was first seen in a caravan along with his lively wife who ultimately asked the girls to see their fortunes. After telling the young ladies about their future, it was Yvette’s turn that came last; only the selfsame confused girl and the Gipsy woman, and

Chapter Three: The Gipsyish Virgin

unlike the others it took much time more than it should during which Yvette was told that: *"There is a dark man who never lived in a house. He loves you. The other people are treading on your heart. They will tread on your heart till you think it is dead. But the dark man will blow the one spark up into fire again, good fire. You will see what good fire."* (Lawrence, p 33). Afterwards, and all along their presence in the gipsies' camp, Yvette was fascinated by the magic of that delightful face, and later got back to the town with a weird feeling that she never experienced before; *"Of all the men she had ever seen, this one was the only one who was stronger than she was, in her own kind of strength, her own kind of understanding."* (Lawrence,p26). Few months later, her relation with the gipsy came to be more closed as they met several times, and she got utterly impressed by his style of life and how such a rank was raring to celebrate all what is joyful, the fact that let the young virgin realize how chained were her being and emotion.

Under the vicarage system, the girls were forced by the greedy Granny to share everything with her, even their personal relations and decisions. More clearly, she seemed to manage their life. Yvette and Lucille were deeply suffering and, in a way or another, got hurt by everyone in the house even their father whose good manner eventually changed. When things went wrong, they immediately thought of She who was Cynthia, and got to see how harshly they were wronged to be abandoned at a very young age. For Yvette, she would rather wish to be as free as the Gipsy woman whose power and self-worth utterly inspired her and awakened that sense of sex within that poor soul. Further, her desire became stronger and necessarily needed to be satisfied when she made friends with the Jewess; a woman who left her wealthy husband for another man, with whom she shared her secrets and feelings towards the Gipsy. A relation that made the rector feel a huge outrage and led him to threaten his daughter and not consider her feelings, as he remembered his own tragedy which is quite similar to that of the Jewess' husband, . That

Chapter Three: The Gipsyish Virgin

couple, indeed, sustained the sexual longing in Yvette, and it became substantial for her to be as much as possible away from the rectory and its throttling atmosphere that crippled her sensuality.

At the end of the story, where nobody was in the house except the bothersome Granny and her granddaughter Yvette, a flood flawed the vicar walls and destroyed them, throwing The Mater away who eventually died. The young virgin, on the other hand, was saved by her charming Gipsy with whom she slept and asked him for a warm. That emotional moment, however, did not last so long as the Gipsy left while Yvette was sleeping. Days after Granny's funeral, Yvette received a letter from unknown sender saying:

Dear Miss, I see in the paper you are all right after your ducking, as is the same with me. I hope I see you again one day, maybe at Tideswell cattle fair, or maybe we come that way again. I come that day to say goodbye! and I never said it, well, the water give no time, but I live in hopes. Your obdt. Servant Joe Boswell.
(Lawrence, p 90).

3.3. A Freudian Lens to The Gipsyish Virgin

After reading *The Virgin and the Gipsy*, the reader will probably be left with a great deal of impression for the main female character Yvette, as she was able to direct her life and satisfy her needs. Lawrence in his novella spots the light on the struggle that she got through to arrive to her real self, and through this depiction he neatly comes to reveal how awfully she suffered inside her especially from the so called social restrictions. When came to live the most vital stage of her life, the young Virgin was confronted by the provincial air of the rectory house and its head the rude Mater, who made living under that roof seem like torture. Yvette, though, did not allow the shadow and rigidity of the vicarage

Chapter Three: The Gipsyish Virgin

inhabitants bound her intense longing for a good life where spontaneity and integrity manage everything, she rather rebelled against them and sought her inner relief. In this regard, it should be pointed out that the task was not that easy, since a nineteen years old girl attempted to reach a restful state of mind by taking control over her inner conflicts in which both high ambition and prominent austerity competed to attain Yvette's title of identity. Connecting this to Freud's theory of personality, such an image provides the reader with a good background concerning the influence of the unbalance between the id and superego on Yvette's identity.

At the beginning of the novel Yvette is introduced to the reader as a child whose mother deserted her, and, as mentioned in the work, she seemed to experience shame since her infancy on account of She-who-was-Cynthia's affair that took place in an intense conservative area (vicarage) . Further, such an experience is fully harsh for a little girl who is supposed to still under the guard of her family whereby stability could be reached, and, thus, Yvette's individuality is marked by the first distress. Years later, she was sent by her father to study abroad along with her old sister Lucille, and after getting back the misery became multiple to find out that her house was controlled by the awful and blind Granny who was the main source of her despair. From a psychoanalytic standpoint, and as a minister's daughter, Yvette was supposed to act upon her superego which, according to Freud, serves as *"a psychic agency that criticizes and prohibits ones drives fantasies, feelings, and actions. The Super-Ego works in contradiction to the Id because it strives to act in a manner that is socially appropriate"* (William Siegfried, p2). Such a mental apparatus is symbolized in the novel as the beliefs and morals of the rectory upon which Yvette was raised, in which Sunday Schools and helping in the church chores were indisputably meant to be done and given the main concern before any other event, things

Chapter Three: The Gipsyish Virgin

that were extremely undesirable by a young lady who was looking for self-realization. In addition to being intellectual, the Virgin was quite aware of her culture principles and the vicarage rules, as the reader may see her in many scenes respecting what was conventionally referred to as norms; “*The little girls, of course, in the vague way of children, accepted the family verdict.*” (Lawrence, p5). Furthermore, she knew that the priority in the house was given to its old leader the Mater whose existence must be estimated by everyone. Actually, there are some parts in the novel which reveals Yvette as being taking her grandmother presence with a high state of respect; when her friends came home it was Granny who was given the first word to question everything and, sometimes, made decision on her granddaughter behalf. Lawrence here is referring to his protagonist as a mature and obedient girl who seems to value her superego by being subjected to the rectory suppressive regulations. Another major symbol in the house that was always present even when not being there, signifies the poor vicar who, according to Yvette, was the central part of the family and every word he says must be considered. To complete the moral picture of the house, a considerable focus was given to Aunt Cessie who also took a part in playing the role of the guider for Yvette, and it is seen in several parts in the novella as a person who had power in the house and should be regarded. She was serving as the housekeeper as her selfish mother was getting weak over time, and took charge of almost all what is concerned with house management. Not only this, Cessie came out to the reader to emerge in a position that in a way or another influenced Yvette and let her lose many chances to satisfy herself. For example Yvette’s superego was apparently there during the talk with her aunt and the gipsy who knocked their door to sail his goods, in which she seemed to value the presence of Cessie and prefer not to talk to him in front of her. It was after entering the house to take Granny’s opinion that the young virgin could talk to him and manage a meeting.

Chapter Three: The Gipsyish Virgin

However, Yvette's superego was very weak in the face of her id that she found it exceedingly difficult to resist, and which was first awakened as soon as she met the Gipsy. In this regard, throughout the novel Yvette appeared in many occasions under the control of her inner forces like the following scene: "*Yvette's heart gave a jump*"(Lawrence, p21), and this in fact was the starting point of her rebellion and the will to be what she wants. At that moment, all what signify restriction of all kinds faded away, in which she forgot about the man's culture and rejected to respond to her rational part that originally embodies the family taboos. Apparently, the Virgin's lawless id is stimulated by the spell of the charming gaze of the Gipsy which gives her impetus to see her life from a vivid angle that is opposed to the vicarage atmosphere and her ordinary existence in general. By feeling so, a main point is added that of the protagonist's superego who failed to convince Yvette that she is entering a forbidden zone by admiring a man from a very different background and lifestyle. Another apparent illustration that exhibits the Virgin trapped by her id is shown in the following lines:

As she saw him, she loved with curious tenderness, the slim lines of his body in the green jersey, the turn of his silent face. She felt she knew him better than she knew anybody on earth, even Lucille, and belonged to him, in some way, for ever.(Lawrence, p74).

These words reveal Yvette in a very developed state of subjection (to her id), in which the reader here may realize the big step she is taking by giving a big deal of admiration to the Gipsy and neglecting the intimacy she used to have toward her sister Lucille. Throughout the novel, the two sisters, since their infancy, appeared to have a special relation and Yvette especially seemed to count a lot on her old sister Lucille who by the end of any discussion came to demonstrate her rational thoughts for the sake of guidance. Taking this attitude from a Freudian perspective and relying on his definition of

Chapter Three: The Gipsyish Virgin

the id that “contains the libido, which is the primary source of instinctual force that is unresponsive to the demands of reality”. (William Siegfried, p1), the former passage from the novella implies the victory of the unconscious part upon the superego, displaying the great strength of Yvette’s will to gratify her pleasure of love and admiration which is stronger than her need to maintain Lucille’s place in her life that sounds the most authentic and real feeling in the whole novella. Additionally, the final picture where Yvette looks highly influenced by her instincts which is truly regarded as the strongest signification of her inner power for self-determination is typified in these lines: “*Only she lay and wished she were a gipsy.*” (Lawrence, p33). In this case, Yvette’s desires are clearly cleaving reality and radically disregarding her race and origins. This implication displays how unsatisfied is the young lady with the moral principles and upset environment of the rectory. The tempting id here leads her to lade in her heart an intense feeling of hatred toward the repressive notion of the vicarage and, thus, society upon the whole, the thing that weakens her sense of belonging. Yvette, as a response, becomes ready for a new life and thinks of herself as the worthwhile lady who deserves to live in a way which is true to her character controlled by the glowing id, that can be reached only through being a Gipsy woman; an image which is highly opposed to Yvette’s superego, which deprives her from enjoying the sexual freedom and spontaneity that the Gipsy’s wife has.

Conclusion

It is the conflicting nature of Lawrence’s protagonist that urged development of this chapter. After a precise focus on Yvette’s actions throughout the novel, the id-superego conflict seemed to greatly contribute to her self-recognition. The fact that Yvette belongs to a conservative family cannot be neglected, the fact that principally alludes to her superego. However, for an ambitious young girl who is driven by her id, it becomes really tough to suppress what brings her joy and pleasure. She got no longer that conscious, wise

Chapter Three: The Gipsyish Virgin

creature who used to consider society and its implications. The very dangerous thing, according to Yvette, that may interrupt her well being is the rectory over the president of the terrible grandma who in a way inhibits her longing for a real self which is willingly desirable. Thanks to her unconscious that she became able now to act according to her real temperament and have a life of her own.

Introduction

Jeanette is the main female character of *Oranges Are Not the Only Fruit*. Throughout the novel, she seems to be the obedient girl of her mother who is basically adopted to be a servant to “the Lord”. Her life is managed by the oppressive thoughts of the mother and community as well that obviously create a sense of rigidity in her ordinary life. Jeanette, instead, has another perspective which is utterly contradictory to what she was taught to believe in. As a mature girl who comes to experience the external world and explores that it is not about the bible only, *Winterson’s* protagonist makes the intense controversy by showing herself interested in love, but of a different kind. As soon as all her attempts fail to resist, Jeanette embraces lesbianism and creates for herself a new world away from her previous one. Such a conflicting nature paves the way to psychologically understand this contradiction and see it from the “tripartite model” perspective. To introduce such an examination a brief knowledge concerning the story and the author is provided to the readers to help them interpret the analysis.

4.1. Biography of *Jeanette Winterson*

Jeanette Winterson is a British writer born in 1959, the 27th of August in *Manchester*. She was adopted by Constance and *John William Winterson* in 1960, who provided her with a strict Pentecostal Evangelist upbringing, because of which she tended to write sermons. A decade later, after moving to Lancashire, the north of England, Jeanette was found to be a lesbian and left home to indulge herself in a the professional world where she worked in a funeral parlour. For the sake of self-improvement, *Jeanette* supported her own career through entering St Catherine's College, Oxford, where she got her degree in English.

Chapter Four : The Christian Lesbian

Shortly after graduation, and at the age of 24, Jeanette's penchant for writing became truly obvious as she entered the world of story-telling through producing her first narrative *Oranges Are Not the Only Fruit* in 1985. In seven weeks only, Jeanette wrote the former product which is basically her autobiography obviously characterized by giving biblical titles for its chapters. In the same year, she published *Boating for Beginners*. A comic novel that is approximately slight similar to the first one, in which she seemingly focused on Noah and the Flood. Four years later, and after marking her third novel *The Passion*, Jeanette created another controversy for the publication of the next text *Sexing the Cherry* in 1989. Both of them, spot the light on how do history and fact influence fiction, and, therefore, become the second most controversial work of *Jeanette Winterson* after *Oranges Are Not the Only Fruit*. *Winterson's* subsequent novels kept on exploring gender polarities and sexual identities the trait that made them largely read and win several literary awards, most namely: written *On the Body* 1992, *Art and Lies* 1994, and *The Power Book* 2000.

The written texts of *Jeanette Winterson* have got a huge critical reception which sustained her position among the other writers. One of these critics is Rennison who claimed that: "*Winterson remains a defiantly experimental novelist and most of her experiments yield interesting results.*" (*Nick Rennison, p151*). Another apparent statement was revealed by *Emma Hutchison* who set her words exposing the unique touch *Winterson* made over the contemporary literature, stating: "*Her precise, often beautiful way with words is furthermore considered distinctive for its capacity to empathetically expose identities and issues previously vanquished by social custom.*" (*Emma Hutchison, page3*).

4.2. Presentation of *Oranges Are not the Only Fruit*

Oranges Are Not the Only Fruit is an autobiography first published in 1985 by the English novelist *Jeanette Winterson*. The book is regarded as one of the major works of Winterson as she was able to influence the lesbian community and society upon the whole. In this regard, this point is seen in many of the contemporary literary criticism, among which that of Nick Rennison who makes it clear that: “*the book is also the first indication of winterson’s ongoing interest in the very nature of storytelling and its centrality to the way we all struggle to make sense of our lives.*” (Nick Rennison, p151). Within the same context, both Nicolas and Makinen share the same impression and argued that: “*Oranges Are Not the Only Fruit has remained the most popular and most written-on of Winterson’s novels.*” (Makinen & Tredell, p1).

Oranges Are Not the Only Fruit is the story of the adopted daughter Jeanette who seemed to live under her mother’s biblical obsession. As a girl of 7 years old, Jeanette was meant to be seen doing all what is dictated by her mother and, thus, the bible in order to be a truly servant to God, no more. In the very beginning of the novel, the reader is introduced to the protagonist’s life where she looked quite involved in the church activities and its missions. As soon as she joined the school, Jeanette faced a huge problem in interacting with her teachers and classmates on account of the evangelical beliefs she was raised upon. Most of her projects in school were written based on biblical background the thing that created a sense of marginalization. As time went by, Jeanette’s personality was getting independent and started to have her own notions and ideas away from the church and bible, especially after spreading participating in several camps.

Chapter Four : The Christian Lesbian

The most challenging and suspicious fact for the young missionary was whether men are beast or not. During her attempts to find answers, Jeanette became more aware of the external world and how things happen. She recognized that in the world did exist something more enjoyable and faithful than reading the bible. It was love. The feeling that pull her from the routine and banal life of the church, which initially emanated as soon as she saw Melanie; the girl who works in the shop for the first time. After a good period of time, the two became so close spending most of their time investigating the bible that was a common interest and, then, eventually had a love affair. When Jeanette felt the highest degree of passion, she thought that it was compulsory to confess to her mother and ask for a help to understand how she could have such an odd feeling. By doing so, Jeanette turned all the church community, including the pastor and mother, against her. They publicly accused the two girls for their fallen state and compelled them to repent. It was the moment for Melanie to get back to her natural life, unlike Jeanette who pretended penitence but still convinced that nothing wrong was made by getting through that experience.

Jeanette's emotional states continued to emerge as the novel developed. Shortly after that scene of confession, she made up her mind to come back to the church and perform her duties as a preacher. Throughout her activities in the church, it was the moment for Jeanette to have a new love affair with the newly converted Katy, and therefore, a new curse. At the end of the novel, Jeanette was asked by her mother to leave the house and abdicate her missions in the church because of her sexual confusion and disgraceful attitudes.

4.3. A Freudian Lens to The Christian Lesbian

Jeanette is the central female character of the novel. As a child, she was raised upon her mother's suppressive ideas about the world and the main principles of the bible. The early

Chapter Four : The Christian Lesbian

stages of the work reveal the author exposing her protagonist in a way which is approximately oppressive in which every part of Jeanette's life sounds highly connected to the church and bible. As she interacted with more of the world, however, Jeanette began to develop her own perceptions that sound quite different from what she was taught. Such an experience urged her to go so far and seek what is meant to be true to her real self, the thing that was later represented through embracing lesbianism; a picture that shows her in a high state of bravery. This transition provides a good motivation to examine such a case from a Freudian angle because of its prominent allusion to the crucial contradiction between Jeanette's background (superego) and her desire to be a lesbian (id).

The story begins with an apparent description of Jeanette's banal life. She was seemingly influenced by every single line in the bible, and gave a great deal of consideration to her family ideologies. This depiction shows the protagonist acting upon her superego which is typically clear in the following statement:

Sunday was the Lord's day, the most vigorous day of the whole week; we had a radiogram at home with an imposing mahogany front and a fat Bakelite knob to twiddle for the stations. Usually we listened to the Light Programme, but on Sundays always the World Service, so that my mother could record the progress of our missionaries.(Winerson, p2).

From a psychological viewpoint, the young girl seemed very aware of the core points of her superego and appeared to value them a lot. For that reason, Jeanette is seen in her ordinary status heeding the regulations that adjust the place where she lived. "The Light Programme", in this case, embodies a part of Jeanette's rational zone in which she felt the compulsory need to please it by the means of listening to the program stations. *Winterson*

Chapter Four : The Christian Lesbian

confirmed the former view later in the novel when she went deeper and covered more facts about her protagonist's rationality that is utterly indicated in these lines: "*It was always the same; we sat down on either side of the radiogram, she with her tea, me with a pad and pencil; in front of us, the Missionary Map.*" (Winterson, p3). It becomes usual for Jeanette to sit every Sunday morning with her pen and take notes while listening to "The Light Program". As a young girl in her age (seven years old), she is conventionally expected to go outside and play with her peers like every normal child. Instead, she sacrificed the most important stage of life (infancy) to meet the expectations of her culture and, hence, superego. In the following chapters, Winterson demonstrates an immense interest in illustrating the main character under the power of her community (superego). In this regard, she provides the reader with a broad indication concerning the intensive influence of the tight biblical beliefs on her life. Giving the superego the role of the leader, Jeanette tried to not cause her mother any anger or rage because of the impression she had about her ability to do all things in the right way. This sense of obedience is illustrated in one of the descriptions within the book:

I ran home, gabbled it out, and was busy emptying my money box to buy a new spade, when my mother said firmly and forever, no. I couldn't understand why not, and she wouldn't explain. She didn't even let me go back to say I couldn't. Then she cancelled my comic and told me to collect it from another shop, further away. I was sorry about that. I never got a banana bar from Grimsby's."(Winterson, p4).

Taking these words from a Freudian standpoint, the reader may see the strong influence of Jeanette's superego which is partly exemplified by her mother's suppressive notions. Even her relations with the world outside seemed chained and guided, but Jeanette, in turn, did not complain about anything or show a reaction to understand the reason behind

Chapter Four : The Christian Lesbian

deposing her. Winterson, here, comes back and displays her protagonist as a compliant girl acting under the management of the superego. Another passage in the narrative that exhibits Jeanette again over the control of her judicious part is bare during her way to get educated. She was not like the other children of her age that tend to read fairy tales, she rather spent her time in reading the bible and other holy books;

It was in this way that I began my education: she taught me to read from the Book of Deuteronomy, and she told me all about the lives of the saints, how they were really wicked, and given to nameless desires. Not fit for worship; this was yet another heresy of the Catholic Church and I was not to be misled by the smooth tongues of priests.”(Winterson, P11).

The intended point in this proclamation is quite similar to the previous ones. In other words, it brings to the reader’s mind the idea of the rigid rules of the church community and how they were seen by Jeanette as a part of her reasonable personality. Psychologically speaking, the superego that represents the bible and the strict mother sounds extremely strong so that it could bound Jeanette’s life and let her seem mature. Since her childhood, the young missionary indulged herself in every potential area which was linked to the bible or even preaching. The principle thoughts and symbols of her religion were all steady in her mind in the form of superego, the fact that disclosed her in a very realistic state despite her young age. As the story maintains developing, Jeanette’s logical disposition continues to steer her living. The writer took a good slice from the novel to describe her central character in a condition where she looked as if her superego was keeping a tight rein on her thinking. Most of Winterson’s demonstrations in the pending chapters of the work confirm the powerful dependence of Jeanette upon her superego such as her penchant for the church activities. A

Chapter Four : The Christian Lesbian

notion of a similar type is entirely evident in these lines: *“Seven seals? I had not yet reached Revelation in my directed reading, and I thought he meant some Old Testament amphibians I had overlooked. I spent weeks trying to find them, in case they came up as a quiz question.”* (Winterson, p7). The opportunity, for her, was given to the weekly church competition in order to win and make her mother proud of her accomplishment. In this case, Jeanette looks quite rational and driven by her superego that leads her to please her mother and community in general. This reality, however, did not last till the end as Jeanette aged and got the chance to experience a large part of the world. Her first rebellious scene was seen during her attempt to change her state in the society when asking her mother about the school: *“why don't I go to school?”*(Winterson, p12). At this point, Jeanette seemed driven by the “pleasure principle” in which she started giving herself a slight concentration and began to get away from the superego. Her question shows her strong need to leave the house and its stifling atmosphere. As time went by, Jeanette became more ambitious and pursued all what was far from the cruel ideas of her mother.

As the novel progresses, the author keeps on presenting Jeanette's personality as she reached her adulthood. However, this time, the protagonist is quite opened to the world that radically placed new perceptions about life in her mind; *“I didn't understand the ground rules. The daily world was a world of Strange Notions, without form, and therefore void”* (Winterson, p36). As Jeanette interacted with the world outside, she seemed to have another guider within herself to let her reach the autonomy. The coming parts of the text, after Jeanette's recognition that the world does not center upon the church only, show her under the leadership of the new perceptions. In this point, Jeanette acts according to her id that has been awakened as soon as she became aware of the suppressive thoughts of her mother, and therefore, the church. She made her mind up to be what she wants regardless of the biblical

Chapter Four : The Christian Lesbian

principles that were chaining her being. Standing on this point, *Winterson* described her character as the ambitious creature whose intended target is reaching autonomy. While the story events advance, a series of actions are produced by Jeanette whereby she looks over the guidance of her “pleasure principle”. Such a state is differently depicted in many stages within the text. Jeanette’s instinct let her make the first attempt to gratify the id’s needs which initially revolved around an independent position far of the religious chains. To do so, “the young missionary” determined to bear whatever injures her for the sake of internal relief, the picture that is illustrated in *Winterson’s* lines:

Most of the street traders told me I was in their way, that they had paid to be there, that I hadn't, and so on. I didn't mind the abuse, I was well used to it, and never thought it personal, but it was raining and I wanted to do a good job.(*Winterson*, p 44).

Similar to this description, Jeanette is introduced again while relying on her id through which she came out to the reader with a strong sense of willpower. Her intensive will to know much about the world was remarkably prominent, and she seemed to do whatever it takes to satisfy the irrational part as shown in the following lines: “*When it was washday I hid in the dustbin to hear what the women said.*” (*Winterson*, p56). The much Jeanette tried to look for a world of her own, the much her heart got leaden with both hatred and blame for her mother. During her journey to gratify “the pleasure principle”, she explored that it was the mother’s domineering temper that was all that time guiding her life. She added: “*I felt wronged. If she had taught me to read like other children had been taught to read, I wouldn't have these obsessions. I'd be happy with a pet rabbit and the odd stick insect.*”(Winterson, p63). Psychologically speaking, Jeanette here gets over the rational superego that signifies her great esteem for her mother who seems to be right even if she is wrong; “*My mother didn't have many friends either. People didn't understand the way she thought; neither did I, but I*

Chapter Four : The Christian Lesbian

loved her because she always knew exactly why things happened."(Winterson, p32). That sense of rationality, however, could not resist in front of the lawless id. She is no longer the deferential creature, and this fact is progressively developed as the narrative proceeds.

The high stimulation that apparently urged the young girl to rebel against the oppressive place where she grew is probably her strong love for Melanie, the fact that marked a turning point in her life. It was the moment for Jeanette to pursue her own beliefs apart from the religious conventions. From a psychological point of view, she arrived to be seen in her highest state of unconsciousness where the id takes charge of her actions. The previous portrayal is figured in this assumption: *"She stroked my head for a long time, and then we hugged and it felt like drowning. Then I was frightened but couldn't stop. There was something crawling in my belly. I had an octopus inside me."*(Winterson, p70). In this stage, Jeanette seems to be utterly over the command of her id, disdaining the superego that, normally, must be shown through some consideration for the social norms and, more importantly, the gender. By acting so, she is getting through an unconscious status that refused to respond to what her nature as a female expected her to do. Another prominent demonstration through which the author representing her main character acting according to her new beliefs is advocated in this statement: "I love you almost as much as I love the Lord" (Winterson, p77). Jeanette's id, seemingly, has an intense power for love appreciation that drives her to value Melanie as much as she values "the Lord". From this depiction, Jeanette's attitude gives an impression that her feelings toward her lover are quite precious just like "the Lord" is, and, actually this image is similarly repeated several times in the novel; *"When the hymn was over I squeezed a bit closer to Melanie and tried to concentrate on the Lord. `Still,' I thought, `Melanie is a gift from the Lord, and it would be ungrateful not to appreciate her."*(Winterson, p78). At this point, the girl let her id change the conventional taboos of her

Chapter Four : The Christian Lesbian

community that made it very clear from her infancy that everything must be given to “the Lord” only.

As time passes, Jeanette’s affair with her friend is now exposed to all community, and she was obliged to accomplish the exorcism that, in some ways, indicates one aspect of her superego. Jeanette, though, got more and more confused because of the extreme tension that was opposed upon her and, yet, did not quit. One indication in the narrative where Jeanette is revealed sustaining her id is mentioned as such:

At first, for me, it had been an accident. That accident had forced me to think more carefully about my own instincts and others' attitudes. After the exorcism I had tried to replace my world with another just like it, but I couldn't. I loved God and I loved the church, but I began to see that as more and more complicated. It didn't help that I had no intention of becoming a missionary.”(Winterson, page98).

Despite her complete awareness of the sin she committed and how would the church punish her, Jeanette seemed to be careless and did not take it seriously. She, rather, directed her mind to think of her weak intention to keep doing the same job, that of a missionary. This scene tells how intensively Jeanette wants to meet her instincts which, according to her, might be disturbed by her job. Besides preaching, Jeanette’s mother too represents the main signification of the rational part and, for her daughter, still symbolizes perfection. Nevertheless, the id was stronger than this appreciation and provides the girl with a more strong power to please her needs. Jeanette’s unruly part propelled her to not take any of the religious and moral principles into consideration, even her idol. Wniterson expressed such a situation in the subsequent words: *“I knew my mother hoped I would blame myself, but I*

Chapter Four : The Christian Lesbian

didn't. I knew now where the blame lay. If there's such a thing as spiritual adultery, my mother was a whore." (Winterson, p102).

Through the narrative development, and as Jeanette turned out to be far away from the church and her mother's repressive thinking, her powerful desire to be real to herself grew to be progressively irresistible. In an obvious passage within the narrative, the author alluded to Freudian illustration of the functions of the human psyche. She pointed: *"I want someone who is fierce and will love me until death and know that love is as strong as death, and be on my side for ever and ever. I want someone who will destroy and be destroyed by me."*(Winterson, p127). Relying on a psychological standpoint, the reader here may see the contradiction Jeanette is creating by holding this kind of feelings. As a girl who was basically adopted to be a servant to god, Jeanette is not expected to feel this way. Instead of that, she has to spend all her time in interpreting the bible and reading conversion stories. *"So there I was, my success in the pulpit being the reason for my downfall. The devil had attacked me at my weakest point: my inability to realise the limitations of my sex."* (Winterson, p102).

Conclusion

The current chapter has been based upon a Freudian interpretation to *Oranges Are Not the Only Fruit* in which the main focus was pointed upon the actions of the central female protagonist Jeanette. After a tidy examination of her performances first as a missionary then as an ambitious lesbian, a clear image is provided in regards of her identity that eventually seems to be highly influenced by the id-superego conflict. Jeanette, as a girl oppressed by her mother and the church, was found at the beginning exceedingly affected by her superego which embodies the common beliefs of her community (the church). However, Jeanette's conscious over time is found to save her from the suppressive principles upon which she was

Chapter Four : The Christian Lesbian

raised and create a sense of autonomy that is later presented by her embracement of lesbianism.

General Conclusion

General Conclusion

A Freudian perspective to the main female characters in each of the three narratives has been examined. For the most part, this study has strived to highlight the function of *the tripartite model of the mind* (the id-superego conflict in particular) and reveal its influence on shaping identity. For *Braddon's* central character, it is found that the rational part played an integral role in distinguishing Lady Audley as having a weak personality. During her early years, she seemed to be under the superego's beliefs which are typically represented in the narrative as social restrictions. The author provides a picture of Mrs Audley's powerless identity as being the obedient daughter who must meet her father's selfish need to "sell" her to a rich man. She, also, knew that she was poor, yet there were no complains about the way things were happening, and looked utterly like being convinced and satisfied with her social position. However, as soon as Lady Audley met her intense desire to change her destiny and get a luxurious life, she turned to rebel against her oppressive society and, hence got a strong personality.

Correspondingly, Yvette too is depicted in the role of the vicar's daughter who ought to glorify her ethnical values. Seemingly, *Lawrence* comes to demonstrate another face of identity dependence where the character is seen in command of her superego and look utterly fragile. Throughout many scenes in the narrative, she gave the impression of the compliant creature who completely acts according to the rational part. The Gipsy's presence in the story, yet, made a turning point in Yvette's life. In fact, he was the main motive that urged her to upheaval against the rigid principles of her culture and made a decision of her own to be what she wanted.

Later on, after a tidy emphasis on Jeanette's behavior; the third protagonist, a great part of her individuality appeared highly connected to the superego which is mainly symbolized by the bible and the suppressive character of her mother. Such a style of life contributed to bound her needs and, consequently, let her sound dependent. As Jeanette interacted with more of the world, she began to develop her own perceptions through which she sustained her will to embrace lesbianism and create a world of her own, the fact that showed her exceedingly under the leadership of the id. The true identity of Jeanette was likely to be reached away from the religious boundaries set by the bible.

General Conclusion

The examinations of the three protagonists' behaviors come to describe the function of *the tripartite model of the mind* as advocated by Sigmund Freud. Relying on what has been observed from the analyses, it is apparent that all studied characters had a dependent personality under the management of the superego which signified several restrictions of different kinds (social, ethnical, and religious). They all made the distinction through allowing the id to take control and manage their actions which ultimately become translated to autonomy. Thanks to unconscious; the id, that the three characters reach their real identities.

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