

TRIBHUVAN UNIVERSITY

A Study of Oedipal Dynamics in *To The Lighthouse*

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Letter of Approval

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Abstract

To The Lighthouse is the most psychological of Virginia Woolf's novels. In this simple and haunting story, Woolf conflates the dynamics of the family Oedipus complex having developed love from mother by son and love from father by daughters. It is based on childhood and the children's perceptions, desires; Id-want, want, want when exploring adult rational part that is Ego and the lifting the lid of the unconscious through the stream of consciousness technique. The feeling of something uncanny in the novel is directly attached to the figure of the Lighthouse, that is to the idea of being lost or not found and not met.

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I. Life and Literary Career of Virginia Woolf

Virginia Woolf (1882-1941) was a prominent and pioneer writer of twentieth century. As a novelist, critics and essayist, she holds a unique and controversial life. She was born, as Adeline Virginia Stephen in London, as the third child of Julia Duck Worth Stephen and Sir Leslie Stephen. Her father was the eminent Victorian man of letters. Her mother was regarded by her contemporaries as an exceptionally beautiful woman.

One of the major novelists of the twentieth century, Virginia Woolf was also a perceptive critical essayist who wrote frequently for the *Time Literary Supplement*, *The Dial*, *Life and Letters*, and other journals and newspapers. She wrote frequently on English women writers and on modern fiction, the best known of the latter being "Modern Fiction" and "Mr. Bennett and Mrs. Brown". Today, though an essayist, she is, however, best known for her feminist writings -- *A Room of One's Own* and *Three Guineas*, where she discusses directly the situation of women writers throughout modern history.

She is more praised as a diarist, letter writer, and as a subject of biographies and reminiscences. Although she concluded that it was a hard nut to crack to capture the real women, she blended the actual scenes that she imagined in her fictional biography. She found the muted characteristics bound in her mother. She said that the fifteen years of that second marriage of her mother became a late fulfillment. Marriage for her and for her parents became the most fascinating possible relationship between men and women. But with the death of Julia Stephen, this panoply of love disappeared. She created her mother's death in three forms. Sometimes she was crippled by the helpless longing of the reminiscence of her mother. Her mother's death became the wealthiest response for her creation.

Nevertheless, twentieth century critic and novelists, Virginia Woolf is one of the major feminists, who dislikes the word "Feminist", concerning more deeply on the psychological conditions under which women and men are brought up. She never protests against the men and never adopted a feminist stance, she just imagine a society in which men and women would come together in purpose and desire. Rational science, championed by the men, is challenged by feminine intuition, art and a music of memory furnished with snatches of poetry or sudden rushes of sensation. The perspective is intimate, thanks to Virginia Woolf's 'stream of consciousness' technique, catching the thoughts and feelings, the immediate perceptions, of individual experiences; but the issues go beyond the personal, to concerns of philosophy, psychology and gender.

The theme of androgyny recurs in her work. Some recent feminist critics have wished that Woolf had given greater vent in her writings to her anger, but as the kind of writer she believed herself to be, she would have rejected this notion as a betrayal of her art and also of the effectiveness of her polemic, which gains much of its rhetorical strength from its ironic, and sometimes sarcastic, tone. Raw emotions, autobiography, life and death, provide the stuff of her writings. They touch a nerve in the exposed family: protective between mother and child, competitive from the father.

It is not hard to demonstrate that Virginia Woolf, though her writings are informal and impressionistic, really belongs to the modern critical tradition, with its emphasis on the formal, objective values of the work of art. Yet it hardly seems necessary any longer to declare one's adherence to some defiantly modern critical standard. It no longer seems meaningful for modern criticism to insist on its freedom from any romantic impressionist heritage. The concern for the reader as critic leads inevitably to a discussion of form, though Mrs. Woolf seems to avoid the

dichotomous monster by approaching the question from the point of view of the reader rather than the writer.

She found life and fiction inter-dependent. Although there are other influences from history and literature, her life is the main source of her writing. She turned all her earlier tragedies, moment of bliss and discoveries into literature. The figures of her writings are the people who are her nearest. Her mind was essentially the mind of a poet although prose was the medium to pour out her feelings.

Life, death and Mrs. Ramsay as central issues, Woolf implies the 'stream of consciousness' technique, catching the thoughts and feelings, the immediate perceptions, of individual experience; but the issues go beyond the personal, to concerns of philosophy, psychology and gender in *To the Lighthouse*. The mood is gay and grim in the spirit of a family holiday, domestic in scale but felt as cataclysmic, where the battle for survival of every individual, their struggles of self-assertion, are balanced by the craving for unconditional love.

The shift from family as subject, father as central character, and mother, and the location in a remembered place and time, 'all the usual things', towards a concern so unprecedented that it has no name, 'this impersonal thing', signals the modernism of *To the Lighthouse*. This move may have been psychologically motivated for Woolf, and ideologically sanctioned as a daughter's rebellion against the Victorian patriarchy which dominated her early life.

To the Lighthouse is a story of a woman of fifty. Mrs. Ramsay is the central character around whom the whole periphery of the story revolves. She has full control over things and material prosperity, family life as well as secured position in the society being a powerful and authorized person. In this novel Mrs. Woolf has exploited her mastery over her technique, different roles to Mrs. Ramsay explore the

reality of Mrs. Ramsay's life. The story is in three parts which are chained with three subtitles and with the physical presence and absence of Mrs. Ramsay. The story starts with the fulfillment of the plan, during the period many ups and downs, and innumerable bends of life are faced by the characters like Mrs. Ramsay, her husband, children and Lily Briscoe. At first, Mrs. Ramsay consoles her child and lifts him from the ditch of frustration, which was aroused with the comment of Mrs. Ramsay, related to the possible adverse weather of the next day that would have become convenience for their journey towards Lighthouse. Mrs. Ramsay seems very optimistic and encouraging for everyone.

Throughout the story, Mrs. Ramsay visits her relatives, helps others, encourages her nearest and dearest, and shows her contribution in every domestic matter and represents herself in every space. Her physical presence is seen only up to the end of the first section. After that she is present in the core of heart and in the memory of other characters being very dominant and creative inspiration. Her reminiscence ushers the artistic creation and provides momentum. Her death is intolerable for everyone. Even the surrounding environment witness the loss, "At length, desisting all ceased together, gathered together, all sighed together, all together gave off an aimless gust of lamentation to which some door in the kitchen replied; swung wide; admitted nothing, and slammed to" (139).

Mrs. Ramsay is beautiful as well as a bold character who does not hesitate to challenge the views expressed by male if she is not satiated. With her feminine creative vision she creates a world in which all the characters such as her husband, children, and even her guests move. Her creative role is pronounced with her own creation as well as her addition of fuel in Lily's creation. Mrs. Ramsay is fountain of life and rain of energy with constructive enthusiasm. She is wholeness of being and

creative for the long lasting establishment of harmony. Every character is very much pulled and attracted by Mr. Ramsay. Even in the periphery of the house her "presence can be compared with that of angel inside the house" (130). This statement shows her angelic characteristic that other characters are eager to possess but not able to acquire.

Mrs. Ramsay provides security to her children from masculine dominance that is always ready to pounce upon their voice. In the novel, James, the son is made frustrated by Mr. Ramsay's adverse and opposite remarks about the weather but immediate interruption and encouragement are bestowed on him by her. Before her the male voice seems weaker and her own voice dominates other's voice. The children are always towards her side because of the security she is capable to provide them and the love they are always in need of. She is very strong so whatever happens the children go and ask for her hearty and benevolent suggestion. She is the central point of attraction for all of them. On the other hand, her husband seems paralyzed before her and bows her to make her glad and to achieve sympathy from her which is the fuel for his encouragement. He is logical but that logic is very arid and sterile in the comparison of her intuitive knowledge which provides her the vivid picture of the reality of the world. He is very much contingent from her sympathy without which he does not stand being whole. After her death his complete breakdown is seen since he becomes the subject of repugnance of the children.

She is also seen in the public sphere which seems as if she is revolting against the suffocating tradition where women are treated as animals inside the cage like boundary. In the parties, she is like a queen who descends among her friends and accepts their tributes and respects for her. She loves to be among her friends and wants to seize the moment so that they could live for every moment of her life because she had understood the bitter reality of life in the merciless grip of death. Her

friends give great significance to her presence among them and make her the focal point of the party. She does not absorb the world of objectives around her but rather they are at once under her control. She takes care of every friend as much efficiently as she can. Even Mr. Tansley who is not liked by her children enjoys her company and Lily who gets inspiration by her for artistic creation.

Mrs. Ramsay frequently visits the sick persons and shows her maternal love for the lighthouse keeper's little boy. She tries to knit a sweater for him so that he will get motherly warmth and frequently remember her for her lenient contribution even after her death. Her assimilation with Miss Lily is very significant because of her artistic inspiration which gives perfect completion of her painting even after her death. She always longs for emotional unity between her skimpy yet honest self and vast maternal power of Mrs. Ramsay which is fully soaked with her knowledge and vision that is stored in her heart. Mrs. Ramsay's presence is very strongly secured even after her death because of the painting which always asserts her feminine creativity. The symbolic meaning of the Lighthouse is very dominant when associated with Mrs. Ramsay. The Lighthouse symbolizes the individual who is alone in the sea but also can survive very strongly.

In this novel, Mrs. Ramsay secures her position being Virginia Woolf's most successful creation as well as the powerful central character. She is presented symbolically and literally. Even her absence provides predominance to imagination and memory, she is "an aura, a pool of being" (5) who is entirely capable to pierce the reality of the world with her intuitive knowledge. Mrs. Ramsay is again enlivened and her full-fledged personality is obviously pronounced in Lily's loss of her self as she points and remembers her. These are the main points around which this present study moves. To analyze the novel, to understand the different relation of personality of

Mrs. Ramsay, to scrutinize her secured position inside the domestic periphery, Freudian psychoanalysis will be applied as a tool. The study will be fully based upon the activities and actions of the protagonist, Mrs. Ramsay and her son James. Except this, this study will also focus on other characters relevant to justify the hypothesis.

To the Lighthouse (1927) is one of the best novels of Virginia Woolf which has got a lot of criticisms since its publication. Its richness is therefore reflected in its criticism from various perspectives. The novel advocates the humanity that is at the centre but this is tried to be achieved with the consistent search for stability. In this regard, Gallian Beer points out:

Though *To the Lighthouse* is weighted with the fullness of human concerns, there is a consistent unset about the search after a permanence which places humanity at the center. This search manifests itself in many ways: as continuity, through generation, as achieved art objects; as storytelling: as memory: as symbol. (79)

Margaret Homans sees the pictures of Victorian mothers and daughters in Woolf's novel *To the Lighthouse*. For Homans, though, Mrs. Ramsay is literal, she has great fear of western cultures. Therefore she writes:

The Angel in *To the Lighthouse* is Mrs. Ramsay, but Mrs. Ramsay also embodies the enormous positive value Woolf finds in thinking back through our mother. Mrs. Ramsay is Woolf's summary of nineteenth century ideologies of motherhood, and the novel embodies Woolf's ambivalence about Victorian mothers. At the same time, as the daughter of a Victorian mother and of a Victorian tradition of literary women, Woolf uses the novel to speculate about what it means to write as the daughter of such mothers. (130)

Virginia Leishman writes; "*To the Lighthouse* plays back and forth between telescopic and Microscopic views of nature and human nature.

Woolf strongly establishes Mrs. Ramsay as a powerful character. She is presented even after her death in the minds of other characters. The completion of the painting determines the secured position of her personality. She shows the relation of a personality with the time, change and death. She remains dominant even after her death for she imparts the artistic aspiration in the heart of Lily Briscoe. Morris Beja writes:

Virginia Woolf's characteristic concern with the relation of personality to time, change and death is manifested in her treatment of the characters of Mrs. Ramsay, who is alive in the first section and whose death is recorded parenthetically in the 'Time passes'. Yet her personality dominates the book, the lives, in section three, in the memory of others: her character has become part of history, including and determining the parents. As she is about to finish her paintings, Lily Briscoe thinks of Mrs. Ramsay as still influential after her death.

(10)

To some extent, many critics are of the view about the integration of the autobiographical element in this novel. In this regard Ian Gregor writes:

The novel is deeply autobiographical in impulse. Its genesis is described in Woolf's diary entry for May 1925: "I am now all on the strains with desire to stop journalism and get on *To the Lighthouse*. This is going to be fairly short; to have father's characters done completely in it and mother's and St. Ives and childhood; and all the usual things I try to put in, life, death it". (576)

Ian Gregor has quoted these lines from her diary which are the real expression of her feelings that encouraged her to produce such a powerful novel. Everything in *To the Lighthouse* is her own, that is felt and experienced by her.

For David Daiches there is a color symbolism running right through the book. He sees different color symbols, such as, red, brown, blue, bright violet, white etc. and gives different meaning to them. Of course, when Lily Briscoe is wrestling unsuccessfully with her painting, in the first part of the book, she sees the colors as 'bright violet and staring white'. But just as she achieves her final vision at the book's conclusion she notices that the Lighthouse 'had melted away into blue haze; and though she sees the canvas clearly for a second before drawing the final line, the implication remains that this blurring of colors is bound up with her vision. So David Daiches says:

Red and brown appear to be the colors of individuality and egotism, while blue and green are the colors of impersonality. Mrs. Ramsay, until the very end of the book is represented as an egoist, and his color is red or brown; Lily is the impersonal artist, and her color is blue, Mrs. Ramsay stands some where between, and her color is purple. The journey to the Lighthouse is the journey from egotism to impersonality. (96)

To the Lighthouse has everything if one wants to delve inside it and wants to trace it. It does not miss any opportunity to seize any problems that are prevalent in the society. Virginia Woolf seems very alert for the choice of the language to depict her intention since language is the powerful means to convey, the real meaning of the intention of writing something. Language provides a visual image and portrays

different aspects and facts of the novel that it intends to depict. For this matter Steve Davies in his *A Modernist Prose* expresses his concern with language of this novel as:

In *To the Lighthouse* language is a subject of the novel, its limitations, its miraculous fabulations, its detachability from the objects and experiences, it is supposed to denote language is given a kind of visual being. So that it takes on an illusion of color, shapes, texture and substantiality. The whole text is a field of imagery, in which language is also realized in pictorial form. Virginia Woolf's mind has a peculiar and thrilling doubleness. It is at once the most abstracting and the most seemingly visual of imaginations. (62)

All the critics that are mentioned above have somehow presented different views and opinions emerged in responses to *To the Lighthouse*. But still they are unable to show the real essence of *To the Lighthouse* that Woolf brilliantly discloses: the intersection of psychoanalysis and narrative, the imaginative field delimited by the daughter's shift from pre oedipal mother to oedipal father. So the present researcher will try to explore a series of issues about Mother-son, and father-daughter relations to map the oedipal dynamics of familial relationships while revealing the uncanny permanently inherited of the humans.

II. Psychoanalysis

Since the 1920s, a very widespread form of psychological criticism has come to be Psychoanalytic Criticism, whose premises and procedures were established by *Sigmund Freud (1856-1939)*. Freud had developed the dynamic form of psychology that he called psychoanalysis as a means of analysis and therapy for neuroses, but soon expanded it to account for many developments and practices in the history of civilization, including warfare, mythology, and religion, as well as literature and other arts.

Psychoanalytic literary criticism emerges specifically from a therapeutic technique which the Viennese neurologist Sigmund Freud developed for the treatment of hysteria and neurosis at the end of the nineteenth century. A description of the cure, which one of Freud's patients ingeniously called 'the talking cure', gives an idea of the unusual origin of this approach to literature. The therapy evolved from the initial observation that patients were relieved of their neurotic symptoms by recalling the memory of certain events and ideas related to infantile sexuality. During the cure, which consists of an interchange of words between a patient and an analyst, the latter draws the patient's attention to signs of forgotten or repressed memories which perturb his/her speech. But, for the therapy to work, the patient must obey the fundamental rule: namely, he or she must say everything that comes into his or her mind, "even if it is *disagreeable*, even if it seems *unimportant* or actually nonsensical". A first difficulty lies in the fact that I am pressed to tell embarrassing thoughts which I would rather keep quiet about. However, the greatest difficulty is that I am also curiously supposed to tell the analyst what "I do not know" – that is, thoughts which are so thoroughly unfamiliar to me that they appear to be anything but mine. These alien ideas intervene in my speech in all manner of ways by making me

repeat twice the same word or omit a crucial one, by making me say no instead of yes, do the opposite of what I aimed to do, just as neurotic symptoms do in the course of everyday actions. Their unfamiliarity comes from the fact that they both reveal and conceal something which is repressed or unconscious, and which tries to "return". The cure also involves the process of transference, whereby the patient unconsciously takes the analyst to be the reincarnation of important figures from his or her childhood or past. With the analyst, the patient repeats repressed affective experiences. Symptoms, mental illness, and even normal mental life remain inexplicable for Freud without the hypothesis that unconscious mental activity permanently determines, gives a form to, and participates in our conscious life. From the 1890s onwards, psychoanalysis endeavored to provide a theory for explaining this disturbing participation, and a therapy for alleviating its pathological effects.

Since, according to psychoanalysis, there is a continuity between pathological and normal occurrences, what began as a therapeutic technique gradually developed into a theory of the human psyche and of human culture whereby everything – from the most anodyne to the most important occurrence – is meaningful and calls for interpretation. Psychoanalysis studied neurotic symptoms in conjunction with dreams, jokes, and "the psychopathology of everyday life" – that is, mistakes of all sorts, such as slips of the tongue or of the pen, bungled actions, forgettings (for example, "the forgetting of proper names") – as well as art, literature, and religion, with a view towards establishing the laws of functioning of the "mental apparatus", as Freud called his hypothetical model of the mind or the psyche. Psychoanalytic concepts and technique, then, are conceived as being generally valid for the interpretation of all types of human activity, including art and literature. Does literature really lend itself to a decipherment, in the way in which Freud believed that psychic phenomena do,

with reference to unconscious life ? Or is it impervious to psychoanalytic knowledge, or even to all forms of knowledge ?

Psychoanalytic literary criticism does not constitute a unified field. Just as psychoanalytic theory has infiltrated the whole of culture and decisively marked our mode of thinking in many domains, so psychoanalysis has impacted on literary studies in a diffuse manner. However, all variants endorse, at least to a certain degree, the idea that literature (and what closely relates to it: language, rhetoric, style, story-telling, poetry) is fundamentally intertwined with the psyche. Hence, understanding psychoanalytic approaches to literature requires us to reflect upon various ways in which this close connection is conceived. It requires us to question the putative proximity of, or even the identity between, unconscious psychical and literary processes as one of their most common theoretical assumptions.

First, there are the earliest attempts at psychoanalytic literary criticism, which consisted in the application of psychoanalysis to literary works. Mostly inspired by Freud's essays on art and literature, these studies assumed that psychoanalysis dispenses a method for understanding art and literature, and that what call for elucidation are not the artistic and literary works themselves, but rather the psychopathology and biography of the artist, the writer, or fictional characters. However, the second section shows that psychoanalysis is not concerned only with psycho-biographical contents of works of art or literature, but just as crucially with the mechanisms of their fabrication. The development of psychoanalytic literary criticism is marked by a shift of emphasis from contents to formal aspects of texts. A consideration of Freud's analysis of a "faulty action" illustrates, in the third section, the form which this psychoanalytical interest takes. The shift from contents to texts presupposes the idea that unconscious and literary processes resemble each other in

ways that are differently conceived by successive generations of literary critics. The shift from content to text is indebted to, among others, the psychoanalyst Jacques Lacan, who proposed a linguistic interpretation of the unconscious. The question of that constitutes the proper object of analysis (authors, readers, characters, texts), which permeates all psychoanalytic approaches to literature, has come to include Freud's theories themselves. Freud encouraged this development by associating scientific research with fiction. A significant, if indirect, contribution of psychoanalysis to the field of literary studies is to renew the difficult question of what it means to devise theories of literature.

Psychological criticism deals with a work of literature primarily as an expression, in fictional form, of the state of mind and the structure of personality of the individual author. Psychoanalytic literary criticism first developed as a type of "applied" psychoanalysis. Under this heading, Freud and his collaborator – Otto Rank, Theodor Reik, Wilhelm Stekel, and Ernest Jones, among other – ventured into the study of literary works, as well as into anthropology, sociology, and religion during the first decades of the twentieth century. It emerged from Freud's general idea that creative writings are the product of unconscious processes, and that it is possible to understand how the mechanisms of the psychical forces operate in them. The topics of these early psychoanalytic studies are telling: for example, they concern "Baudelaire's incestuous love", "Flaubert's affectivity", "Poetry and Neurosis's, or aim to provide a Psycho-sexual Portrait of the Artist". Approaching literary works in psychoanalytical terms in this vein consists in diagnosing the psychical health of the writer, the artist, or the character, by treating his or her work as a symptom of sexual frustrations and repressions. Works of art and literature become substitutes for the creator's pathological ideas or affects, which must be elucidated by means of specific method.

In adopting this primary biographical approach, one inevitably comes up with a repertoire of symbols and themes relating to the creator's life (attachment to the mother, fear of castration, ambivalence towards the father, narcissism, etc.) which are believed to have motivated the creation of the work. The repertoire of themes is not necessarily the matter of individual writers. They belong to the mythological, religious, folk, and literary traditions of particular nations. For example, Freud in "The Uncanny" (1919) and Otto Rank in "Narcissism and the Double" have explored how literary representations of the double motif, as in the legend of Narcissus or in Oscar Wilde's *The Portrait of Dorian Gray*, are related, among other things, to a defensive attitude towards love, to paranoia, to the fear of death.

Freud's essay "Leonardo da Vinci and a Memory of his Childhood" (1908) can be seen to represent what the philosopher Paul Ricoeur, summing up a view now shared by many commentators, called the "bad" psychoanalysis of art. Freud undertakes a psychoanalytical biography whereby the stages of Leonardo's art and his extreme scientific curiosity are attributed to a regression to childhood fixations: intense love for his mother, which he represses but also preserves by identifying with her and developing a homosexual love for boys. The analysis hinges upon the unique childhood memory left by the painter in his notebooks: "While I was in my cradle a vulture came down to me, and opened my mouth with its tail [coda], and struck me many times with its tail against my lips". Given its improbable quality, and the fact that it dates from such an early age in childhood, the memory, Freud suggests, is a fantasy – that is, the "residual memory" of an early experience which is altered and falsified. Leonardo's wording needs to be "transited" into "words that are generally understood": since a tail, *coda*, is one of the most familiar symbols and substitutive

expressions for the male organ, the scene represents "a sexual act", which is essentially passive, "in which the penis is put into the mouth of the person involved".

Freud, aware of the indignation that such an interpretation is bound to provoke, since it might tarnish the image of the great artist, none the less maintains that the phantasy "must have *some* meaning, in the same way as any other psychical creation: a dream, a vision or a delirium". The memory repeats the act of suckling at the mother's breast, our first experience of pleasure in life. Freud explores the connection between the representation of the mother by the ancient Egyptians and the vulture. (Is it a coincidence, he asks, if a mother goddess possessing a vulture's head was called *Mut*, which comes so near the German *Mutter*?) In brief, the phantasy tells us, by various means, about Leonardo's excessive attachment to his mother. These pieces of analysis should indicate the way in which the artist's works are interpreted (let us recall that one of the tasks of psychoanalysis is "to lift the veil of amnesia which hides the earliest years of childhood" since everything present can be explained with reference to the past).

One of the most representative prices of "applied psychoanalysis" is the 1933 study of Poe entitled *The Life and Works of Edgar Allan Poe*, by Marie Bonaparte. Bonaparte proposed a clinical portrait of the writer, which was supposed to account for his works, in line with the idea that in creative writing the author's complexes are projected into the work, albeit in masked form. For example, the enigmatic hero of *The Man in the Crowd* is a portrait of Poe's foster-father John Allan, who, by means of various distortions, is transformed from a bourgeois into a criminal whose crime cannot be told. She links the avarice of the hero in the story to the greed of Poe's foster-father and finds in the biographical details concerning the writer's life with Allans justifications for the suspense which the tale maintains about the deeds of the

"sinister and avaricious old man". In so far as it is thought to make Poe's works a catalogue of biographical and psychological data. *The Life and Works of Edgar Allan Poe* now serves as a negative model for applied psychoanalytic criticism.

The main grievances against this particular study, and more generally against works of "applied" psychoanalysis, are that they neglect the formal aspects of their object of research and limit their inquiry to the relationship between authors and their works. Such studies trace certain themes and motifs of the work back to repressed experiences in early childhood, so the hero of *The Man in the Crowd* is traced back to Poe's sinister foster-father, but they do not focus sufficiently on the specific literary transformation which this entails (not all difficult relations to a foster-father give rise to a short fiction such as *The Man in the Crowd*). In other words, studies such as Bonaparte's are not so much concerned with the nature of the connection between psychology and aesthetics. They merely assume that there is a connection, and interpret works on the basis of this perplexing assumption.

In "Leonardo", Freud interestingly points out that there are limitations to the psychoanalytic interpretations of literary and artistic works. His warnings, however, do not pertain to the neglect of form, as do the grievances of the opponents of applied psychoanalysis such as the art historians Clive Bell and Roger Fry in the 1930s and the philosopher Jean-Francois Lyotard in the 1970s. On the contrary, Freud's warning encourages, albeit indirectly, a formal view of art and literature on which, *mutatis mutandis*, psychoanalytic approaches to literature, at least since the 1950s, have drawn. Freud notes the uncertainty of the method with respect to the "profound transformations through which an impression in an artist's life has to pass before it is allowed to make a contribution to a work of art". There is no easy passage from life to work. Works of art or of literature, says Freud, express the artist's or the writer's

"most secret mental impulses", but they do so according to a peculiar kind of expression. What is expressed is a distortion of a repressed impulse, of a thwarted wish, the falsification, the substitution of an unpleasurable impression, and ways have to be devised to overcome the resistance of consciousness.

The development of psychoanalytic approaches to literature proceeds from the shift of emphasis from "content" to the fabric of artistic and literary works. A short text by Freud entitled "The Subtleties of a Faulty Action" (1935) shows strikingly the style of interpretation that psychoanalysis develops, whereby it is not psycho-sexual contents that predominate but a form interest in unconscious means of action. The "faulty action" illustrates the extent to which Freud's work involves the reader in a myriad stories. The narration pertains to the preparation of a birthday present for a woman friend, consisting of "a small engraved gem for insertion into a ring". The gem is attached to a piece of cardboard on which Freud writes: "Voucher for the supply of Messrs. L., jewelers, of a gold ring ... for the attached stone bearing an engraved ship with sail and oars". Between "ring" and "for", however, Freud inadvertently adds an "entirely irrelevant" word: between "ring" and "for" there stood a word which I was obliged to cross out ... It was the little word "*bis*" [the German for "till" and the Latin "*bis*" – for a "second time"]. Why has Freud written that word at all ?

The "faulty action" is an error of style, an "aesthetic difficulty", as Freud puts it, and the analysis must therefore be partly stylistic.

The shift "from content to text" goes together with the idea that the unconscious and, more generally, the functioning of the mental apparatus and literary processes are analogous, and that, like the "faulty action", they require analogous methods of analysis. But what exactly is analogous to what ? Freud himself does not

provide a clear answer. He sometimes likens artistic activities to children's play or to phantasm, and literary or artistic works to dreams, to neurotic symptoms, or warns against too rigid an association between the artist and the neurotic. It is perhaps the very indefiniteness of the analogy that prompted successive generations of literary critics and psychoanalysts to bring together elements of Freud's theories of the mind with those of literature, on the lasting assumption that they belong together. For example, Marie Bonaparte focused exclusively on the relationship between author and text because she, like many others, believed that literary works can be compared to dreams. Just as a dream tells us about the dreamer's infantile wishes, a literary work tells us about the infantile wishes of the author. After Bonaparte, literary critics such as Ernst Kris and Norman Holland in the 1950s and the 1960s proposed considering literary works in terms of Freud's structural model of the mind elaborated in the 1920s. Here, the mental apparatus is composed of three agencies which interact with each other: the id; and the superego, which accumulates traces of authorial figures and acts as a critical agency towards the ego. The relationships between these agencies provided literary critics with a model by means of which to consider the relationship between readers and texts, whereby the formal aspects of texts are thought both to conceal from and attract the reader towards inadmissible desires and wishes.

The gradual move away from "persons" (authors, readers, or fictive characters) towards text and towards reading and writing operations marks the development of psychoanalytic literary criticism. This development is indebted to a large extent to the psychoanalyst Jacques Lacan, who proposed in the 1950s "linguistic" interpretation of Freud. Freud's theories, according to Lacan, give us a radical view of human subjects and motivations, but his greatest insights are stifled by being couched in terms of instinct, "mental apparatus", impulses, "intentions" etc.,

and by being attached to traditional psychological and philosophical conceptions of the self, which are incompatible with the idea of the unconscious. One of Freud's most striking psychoanalytic teachings, for Lacan, is that "the subject is divided" in so far as it is a speaking subject – that is, in so far as it takes part in the process of signification by relating to other subjects through language. Hence, psychoanalysis is concerned primarily with the intermingling of human subjects and language. This complicated insight, which is Freud's greatest achievement, but which is obscured by the concepts which Freud borrows from the natural sciences, must be released from Freud.

In order to emphasize the centrality of language, Lacan transposed Freudian concepts into the language of structural linguistics initiated by the linguist Ferdinand de Saussure. (He also articulated Freud's ideas alongside those of philosophers such as Hegel, Descartes, and Heidegger, concerned in their own ways with human subjects and language). In his *Course in General Linguistics* (1916), based on his teachings between 1906 and 1911, Saussure introduced a theory of the sign which renewed the fields of linguistics, anthropology, literary theory, and psychoanalysis. Saussure's view of language as a system of signs has made a language a model for the understanding of all forms of social and cultural life. Structuralism in all these fields was based on the idea that the latter, including literature, could also be analyzed as systems of signs. For Saussure, the sign is made up of the inseparable union of a signifier and a signified (like the *recto* and the *verso* of a sheet of paper). It unites two realms (the signifier is the sound realm and the signified, the thought realm), which are made up of undifferentiated sounds and ideas. Language does not represent things in the world. Rather, we distinguish between different classes of objects in the world by virtue of signs. Meaning does not lie in any one isolated sign, but in a differential relationship

between signs, for "in language there are only differences without positive terms".

Language is a collective and anonymous property, which results from the accumulation since time immemorial of individual acts of speech.

The transposition of Freudian ideas on to concepts in linguistics and philosophy underlies all of Lacan's work, but is spelled out most clearly in two major texts: "The Function and Field of Speech and Language in Psychoanalysis" (1953) and "The Agency of the Letter in the Unconscious" (1957). Saussure's concepts, which are considerably reworked, can replace fruitfully Freud's biological terminology. As Malcolm Bowie shows in *Lacan* (1991), the redesign of Saussure's definition of the sign prepares the ground for the reworking of Freud's description of the dynamics of the mind. Whereas in Saussure, the signified and the signifier are accorded equal importance, Lacan introduces a "disproportion" between the two, and gives prominence to the relationship between signifiers over any other relationship. The importance accorded to signifiers (their belonging to a constraining, signifying chain which nevertheless comprises possibilities of freedom) allows for a comparison of the functioning of language with literature and poetry, which prepares the ground for the comparison between unconscious processes and language (literature and poetry, for Lacan, provided a theoretical and practical model for the psychoanalyst). For the two aspects of language are associated with two axes (vertical and horizontal) and given a rhetorical function (metaphor and metonymy). The "law of the signifier" is the law according to which meaning is produced along these two axes.

These few elements from Lacan's emendation of Saussure's theory should suffice to make comprehensible his famous formula that "the unconscious is structured like a language". For it emerges from the idea that the dream-work, and therefore unconscious processes, as Freud describes them in *The Interpretation of*

Dreams (especially the processes of condensation and displacement), follow "the law of the signifier". They too correspond to the rhetorical figures of metaphor and metonymy (as the linguists Emile Benveniste and Roman Jakobson argued *mutatis mutandis*). Modified Saussurean concepts provide the framework in which to describe what Freud presents as drives and impulses. Lacan's related notions of the "divided subject", of the other, and of desire, ensue from the structuring role given to language. The movements of desire are detached irreversibly from instinctual contents, but reside in language, over which individuals have no control.

Literary critics, independently of Lacan, have explored the link between unconscious mechanisms, language, and rhetoric. In "Freud and Literature" (1947), Lionel Trilling argued that Freud had made "poetry indigenous to the very constitution of the mind", by "discovering" in the very organization of the mind those mechanisms by which art makes its effects, such as the condensation of meanings and displacements". For the historian Hayden White in "Freud's Topology of Dreaming" (1999), the crucial chapter of *The Interpretation of Dreams* on "The Dream work", is a major "contribution to the general field of theory of figuration", since Freud's descriptions tally with nineteenth-century traditional theories of tropes, which his work somehow reinvents. The literary critic Harold Bloom, on the other hand, had assimilated the dynamics of tropes to that of the mechanisms of defence, rather than to the operations of dream-work. Defences are operations which aim to protect the ego from internal invasions of excitations. Bloom explains defence mechanisms as movements of withdrawal, of limitation, which are contradicted by the move forwards of the drives. For Bloom, Freud's book *Beyond the Pleasure Principle* (1920) shows the clash of these two movements, which coincide with what he calls the "poetic will". Kenneth Burke too, in "The Philosophy of Literary Form" (1967), has explored

the ingenuity of Freud's ideas in helping us to understand the operations of poetry whilst drawing attention to the divergences between neurosis and poetry.

With Lacan, the analogy between literature and unconscious processes, which has preoccupied us so far, is absorbed into the broader project of demonstrating that the fundamental trait of human subjects is language, and that the object of any theory of the subject is by necessity a theory of language. The enormous influence which his work has had in the field of literary study may be explained partly by the way in which he obliges us to question explicitly the various comparisons between literature and unconscious processes which underlie psychoanalytic criticism. With this emphasis, Freud's theories become a place from which to raise questions of interpretation, rhetoric, style, and figuration.

Jacques Lacan, "the French Freud", developed a *semiotic* version of Freud, converting the basic concepts of psychoanalysis into formulations derived from the linguistic theory of Ferdinand Saussure, and applying these concepts not to human individuals, but to the operations of the process of signification. Typical is Lacan's oft-quoted dictum, "The unconscious is structured like a language". His procedure is to recast Freud's key concepts and mechanisms into the linguistic mode, viewing the human mind not as pre-existent to, but as constituted by the language we use. Especially important in Lacanian literary criticism is Lacan's reformulation of Freud's concepts of the early stages of psychosexual development and the formation of the Oedipus complex into the distinction between a paralinguistic stage of development that he calls the imaginary and the stage after the acquisition of language that he calls the symbolic. In the imaginary stage, there is no clear distinction between the subject and an object, or between the self and other selves. Intervening between these two stages is what Lacan calls the mirror stage, the moment when the infant learns to

identify with his or her image in a mirror, and so begins to develop a sense of a separate self that is later enhanced by what is reflected back to it from encounters with other people. When it enters the symbolic stage, the infant subject assimilates the inherited system of linguistic differences, hence is constituted by the symbolic; as it learns to accept its pre-determined "position" in such linguistic oppositions as male/female, father/son, mother/daughter. This symbolic realm of language, in Lacan's theory, is the realm of the law of the father, in which the "phallus" (in a symbolic sense) is "the privileged signifier" that serves to establish the mode for all other signifiers. In a parallel fashion, Lacan translates Freud's views of the mental workings of dream formation into textual terms of the play of *signifiers*, converting Freud's distorting defense-mechanisms into linguistic figures of speech. And according to Lacan, all processes of linguistic expression and interpretation, driven by "desire" for a lost and unachievable object, move incessantly along a chain of unstable signifiers, without any possibility of coming to rest on a fixed signified, or presence.

Carl G. Jung is sometimes called a psychoanalyst, but although he began as a disciple of Freud, his mature version of depth-psychology is very different from that of his predecessor, and what we call Jungian criticism of literature departs radically from psychoanalytic criticism. Jung's emphasis is not on the individual unconscious, but on what he calls the "collective unconscious", shared by all individuals in all cultures, which he regards as the repository of "racial memories" and of primordial images and patterns of experience that he calls *archetypes*. He does not, like Freud, view literature as a disguised form of libidinal wish-fulfillment that to a large extent parallels the fantasies of a neurotic personality. Instead, Jung regards great literature as, like the myths whose patterns recur in diverse cultures, an expression of the archetypes of the collective unconscious. A great author possesses, and provides for

readers, access to the archetypal images buried in the racial memory, and so succeeds in revitalizing aspects of the psyche which are essential both to individual self-integration and to the mental and emotional well-being of the human race. Jung's theory of literature has been a cardinal formative influence on *archetypal criticism* and *myth criticism*.

A number of *feminist critics* have attacked the male-centered nature of Freud's theory – especially evident in such crucial conceptions as the Oedipus complex and "penis envy" on the part of the female child; but many feminists have also adapted a revised version of Freudian concepts and mental mechanisms to their analyses of the writing and reading of literary texts.

Julia Kristeva has been central figure in French intellectual life. Her interests have ranged broadly through literary criticism, psychoanalysis, linguistics, and feminism. Kristeva, a French theorist, divides "semiotic" and symbolic from each other and says that all signification is composed of these two elements.

Semiotic stage is mother stage. It is like Lacan's mirror stage and Freud's unconscious level. It is pre-oedipal stage. Kristeva calls this semiotic stage as "chora" (pre-oedipal stage).

Symbolic stage is father stage of rule governed stage, it is related with authoritarian discourses. Here is law of father.

To sum up, semiotic language, which is like babbling, tries to break the authority of symbolic language. Symbolic language, which is orderly and language of syntax, and semiotic language go on simultaneously. Only semiotic language can't give the sense. Both are essential to give the sense and meaning.

Psychoanalysis is probably the psychological theory best known by the public. For example, laypersons are familiar with the term "anal retentive". However,

psychoanalysis is very controversial among psychologists. Some psychologists claim that psychoanalysis is good science, others that it is bad science, and still others that it is not science. Those who believe psychoanalysis is good science are perhaps the rarest group, and surprisingly not all psychoanalysts fall into this group. Rather, a fair number of psychoanalysts are willing to concede that psychoanalysis is not science, and that it was never meant to be science, but that it is rather more like a worldview that helps people see connections that they otherwise would miss.

Among those who believe that psychoanalysis is not science is the philosopher Karl Popper. Popper holds that the demarcation criterion that separates science from logic, myth, religion, metaphysics, etc. is that all scientific theories can be falsified by empirical tests—that is, a scientific theory rules out some class of events, and if one of those events occurs, then the theory is declared false. According to Popper, psychoanalysis does not meet the falsification criterion because it does not rule out any class of events. Because it explains everything, it explains nothing.

Adolf Grünbaum disagrees with Popper. Grünbaum believes that Freud meant his theory to be scientific, that he made falsifiable predictions, and that those predictions proved false. For example, Freud's Master Proposition, also known as the Necessary Condition Thesis (NCT), is that only psychoanalysis can produce a durable cure of a psychoneurosis (a mental illness caused by childhood trauma). This is a strong statement that could be falsified if, for example, another form of therapy such as behavior therapy cured someone of a neurosis, or even if spontaneous remission occurred. We now know that neurosis yields to both of these alternatives. Therefore, Grünbaum concludes that psychoanalysis, being false, is bad science.

Freud came to see personality as having three aspects, which work together to produce all of our complex behaviors: the *Id*, the *Ego* and the *Superego*. All three

components need to be well-balanced in order to have good amount of psychological energy available and to have reasonable mental health.

However, the Ego has a difficult time dealing with the competing demands of the Superego and the Id. According to the psychoanalytic view, this psychological conflict is an intrinsic and pervasive part of human experience. The conflict between the Id and Superego, negotiated by the Ego, is one of the fundamental psychological battles all people face. The way in which a person characteristically resolves the instant gratification vs. longer-term reward dilemma in many ways comes to reflect on their "character".

The Id ("It"): functions in the *irrational* and *emotional* part of the mind. At birth a baby's mind is all Id – *want want want*. The Id is the primitive mind. It contains all the basic needs and feelings. It is the source for libido (psychic energy). And it has only one rule --> the "pleasure principle". "I want it and I want it all now". In transactional analysis, Id equates to "Child".

Id too strong = bound up in self-gratification and uncaring to others.

The id is the reservoir of the urge or energy for sex libido, the primary source of all psychic energy. It functions to fulfill the primordial life principle, which Freud considers to be the pleasure principle. Pleasure principle concerns purely of instinctual gratification.

The Ego : ("I") : function with the *rational part of the mind*. The Ego develops out of growing awareness that you can't always get what you want. The Ego relates to the real world and operates via the "reality principle". The Ego realizes the need for compromise and negotiates between the Id and the Superego. The Ego's job is to get the Id's pleasures but to be reasonable and bear the long-term consequences in mind. The Ego denies both instant gratification and pious delaying of gratification. The term

ego-strength is the term used to refer to how well the ego copes with these conflicting forces. To undertake its work of planning, thinking and controlling the Id, the Ego uses some of the Id's libidinal energy. In transactional analysis, Ego equates to "Adult".

Ego too strong = extremely rational and efficient, but cold, boring and distant.

This is the rational governing agent of the psyche. Though the ego lacks the strong vitality of the id, it regulates the instinctual drives of id so that they may be released in non productive behavioral patterns. Ego is dominated by reality principle.

The Superego ("Over-I"): The Superego is the last part of the mind to develop. It might be called the *moral* part of the mind. The Superego becomes an embodiment of parental and societal values. It stores and enforces rules. It constantly strives for perfection, even though this perfection ideal may be quite far from reality or possibility. Its power to enforce rules comes from its ability to create *anxiety*.

The Superego has two subsystems: *Ego Ideal* and *Conscience*. The Ego Ideal provides rules for good behavior, and standards of excellence toward which the Ego must strive. The Ego ideal is basically what the child's parents approve of or value. The Conscience is the rules about what constitutes bad behavior. The Conscience is basically all those things the child feels mum or dad will disapprove or punish.

Superego too strong = feels guilty all the time, may even have an insufferably saintly personality.

Superego is another regulating agent that functions to protect society from over aggression, sexual passion and oedipal instinct. The development of superego proceeds with parental influence. An overactive superego creates an unconscious sense of guilt (guilt complex). Superego is dominated by morality principle.

Sublimation: Ego (reality principle) controls the id (pleasure principle) from doing socially rejected (asocial) work. This psychological process is called sublimation where the repressed desires can't be fulfilled and their energy turn into something useful and productive work.

Unconscious: The unfulfilled desires are packed or repressed into a particular place in the mind. Freud calls it (labels) unconscious.

Erogenic Zones : Erogenus zone is a portion of the body in which sexual pleasure becomes localized. During the first 5 years of life, the child passes through a series of phases in erotic development. The erotogenic zones are : oral, anal and phallic (both penis and clitoris).

Polymorphous perverse: It is the phase of development (oral, anal and phallic) in which the child is not an unified or stable subject (I).

Freud says that ego and superego dominate the id, which is the powerful chamber house of repressed desires. It is because of the social and family rules and regulations, moral norms and values that do not allow such desires to be fulfilled. The desires are mainly of two types: libidinal and infantile. Such desires are collected in the unconscious state which are not erased. And such desires try to connect in the different forms; dream, slip of tongue, eye-contact, joke and other physical activities. (Freud, here, co-relates these desires manifestation with the creative activities of a writer. The remarkable thing is that the desires get manifested in altered form, for this condensation and displacement are the mechanism that help to alter the manifestation). Condensation combines several images into one and displacement displaces the meaning from one image to another by contiguity.

According to Freud, dreams are brief with the comparison of dream-thoughts. Dreams involve extreme concentration of meaning. Freud tells that condensation and displacement are associated and they both are the governing factors.

Freud states that dream has two levels: dream thought and dream story. Dream thought is called latent dream and dream story as manifest dream. It is the process of condensation and displacement that convert (change) the dream thought into dream story.

According to Freud, creative writing is the outcome of writers' substitute gratification of repressed desires and impulses.

He says creative writers have some pathological value. They are sick people. The repressed desires come out by the creative writing. But the desires come out in new form.

In text there can be some imageries, symbols, metaphors and techniques used by author. So, through the basis of those elements we seek association of the text with authors psychology and biography.

Oedipus complex is the developmental stage in childhood from between people who are very close sexual desire to exogamous sexual desire. Oedipus complex can be found in both sexes. Child, having developed these sexual desire seeks the love from mother and shows anger towards father. In case of this rivalries condition with his father, the child feels castration anxiety. In castration of anxiety, the boy feels fear from his father that he will cut his penis because the father knows that the son is going to kill him. So, the boy enters into the castration complex, which forces him in fear of losing his penis, to repress his libidinal desire for his mother. This ends the Oedipus complex, and creates the unconscious.

In case of girl, the child shifts from clitoris to vagina and from mothers' body to male body. The girl have also penis (miniature penis) according to Freud; that is clitoris. She has seen it and knows that she is without it and wants to have it. Because of the lack of penis, she feels inferiority to the male. She decides her lack of penis is punishment for some wrong doing (probably masturbation); she get furious with her mother for not giving her penis. So, there emerges penis envoy. At last she realizes that her mother doesn't have it. So, her sexual drive modifies towards her father and the mother becomes an object of rivalry and jealousy. This condition, according to Freud, is the Electra, Oedipus or negative complex for girls. This creates the unconscious.

If one goes to review these Oedipus and Electra complex which has been created unconscious, it arouses the feeling of uncanny; the felling of horror, chill, frightening and uncertainty.

When we proceed to review things, persons, impressions, events and situations which are able to arouse in us a feeling of the uncanny in a particularly forcible and definite form, the first we can take a very good instance doubts whether an apparently animate being is really alive, or conversely, whether a lifeless object might not be in fact animate, we can refer in this connection to the impression made by waxwork figures, ingeniously constructed dolls and automata. To these we add the uncanny effect of epileptic fits, and of manifestations of insanity, because these excite in the spectator the impression of automatic, mechanical processes at work behind the ordinary appearance of metal activity.

In telling a story one of the most successful devices for easily creating uncanny effects is to leave the reader in uncertainty whether a particular figure in the story is a human being or an automaton and to do it in such a way that his attention is

not focused directly upon his uncertainty, so that he may not be led to go into the matter and clear it up immediately. Uncertainty whether an object is living or inanimate, which admittedly is applied to the thing gives the sense of uncanniness. It is true that the writer creates a kind of uncertainty in us in the beginning by not letting us know, no doubt purposely, whether he is taking us into the real world or into a purely fantastic one of his own creation.

We know from psycho-analytic experience that the fear of damaging or losing something is a terrible one in children. We shall venture, therefore, to refer the uncanny effect of the character to the anxiety belonging to the castration complex of childhood. The uncanny feeling is created when there is intellectual uncertainty whether an object is alive or not, and when an inanimate object becomes too much like an animate one. We remember that in their early games children do not distinguish at all sharply between living and inanimate objects, and that they are especially fond of treating their dolls like live people. The source of uncanny feelings, therefore, be an infantile either fear or rather wish/belief.

III. A Study of Oedipal Dynamics in *To The Lighthouse*

For Mrs. Ramsay's son it were the wonder to which he had looked forward, for years and years it seemed. Mrs. Ramsay praises her son and convinces him that she would, of course, take him to the lighthouse. "Yes, of . . .", (3) she added. Her son strongly desires possessing the lighthouse. What is the lighthouse? we can infer its symbolic meaning. The child/son is in the stage of childhood incestuous sexual desire. The son having developed these sexual desires seeks the love from mother and (gets annoyed with father) shows anger towards father. The father irritates his son's breast by speaking; "But", said his father, stopping in front of the drawing-room window, "it won't be fine" (3). In case of this rivalries condition with his father, James, the son feels extremes of emotion; anger, frustration towards Mr. Ramsay, the father.

"Had there been an axe handy, a poker, or any weapon that would have gashed a hole in his father's breast and killed him . . ." (3). James thought Mrs. Ramsay was ten thousand times better in every way than Mr. Ramsay was. ". . . Mr. Ramsay exited in his son's breasts by his mere presence; standing, as now, lean as a knife, narrow as the blade of one, grinning sarcastically, not only with the pleasure of disillusioning his son and casting ridicule upon his wife, who was ten thousand times better in every way than he was (James thought), . . ." (3).

Mr. Ramsay opposes that the whims of the son won't be fulfilled while the mother, Mrs. Ramsay praises him for achieving the target; the target of reaching to the lighthouse. She says; "But it may be fine- I expect it will be fine, . . ." (4).

Woolf creates a gap between a young son James and father (Mr. Ramsay) while she shows the attachment of mother (Mrs. Ramsay) and the son. Woolf presents Mrs. Ramsay as the ambiguous mother and maid whose body is fulcrum in relation

with males. Mrs. Ramsay is knitting a reddish-frown stocking which she wants to give the little boy of the lighthouse keeper.

"If she finished it tonight, if they did go to the lighthouse after all, it was to be given to the lighthouse keeper for his little boy . . ." (4).

Mrs. Ramsay's evening walk up and down the terrace is shared by Mr. Tansley, an atheist. She was umbrella protecting whole other sex that "she could not bear incivility to her guests, to young men in particular, who were poor as church mice, "exceptionally able", her husband said, his great admirers, and come there for a holiday" (5).

Literature Substitutes Creator's Pathological Ideas

Freud says works of arts and literature become substitutes for the creator's pathological ideas or affects, which must be elucidated by means of a specific method. In adopting this primarily biographical approach, one inevitably comes up with a repertoire of symbols and themes relating to the creator's life attachment to the mother in the text with the supporting line. "She went from the dining room, holding James by the hand, since he would not go with the others," (7) ambivalence towards the father, the son (James) is in love with mother (Mrs. Ramsay) showing anger towards his father (Mr. Ramsay) as text proves son's attachment to her mother in; "Insoluble questions they were, it seemed to her, standing there, holding James by hand. He had followed her into the drawing room . . ." (7).

Psychoanalysis dispenses a method for understanding art and literature, and that what we call for elucidation are not artistic and literary works themselves, but rather the psychopathology and biography of the artist, the writer or fictional characters. While the mother, in the text, caresses the little boy's hair, we can infer her

such psychopathological embracing actions as psychoanalytical mode of thinking. Mrs. Ramsay said compassionately to her son that "perhaps you will wake up and find the sun shining and the birds singing, smoothing the little boy's hair, for her husband, with his caustic saying that it would not be fine, had dashed his spirits he could see" (11).

According to Freud, creative writing is the outcome of writers substitute gratification of repressed desires and impulses. The repressed desires come out by the creative writing. Woolf substitutes Cam for her ownself. Woolf's autobiography resembles to the imageries, symbols, metaphors and techniques that Mr. and Mrs. Ramsay are the reflection of her own father Leslie Stephen and his second wife, the beautiful widow Julia Duckworth. The shift from family as subject, father as central character, and mother, and the location in a remembered place and time, "all the usual things", towards a concern so unprecedented that it has no name, "this impersonal thing", signals the modernism of *To the Lighthouse*. This move may have been psychologically motivated for Woolf; the personal and autobiographical is caught up in larger cultural shift from one era and code of values to a new range of possibilities; the issues go beyond the personal, to concerns of philosophy, psychology and gender.

The Unconscious

The unconscious and literary processes resemble each-other. The repressed desires come out by the creative writing. Writers have some pathological values. The desires come out in new form as in *To the Lighthouse*. Woolf shows her pathological desires through the narrator, mother (Mrs. Ramsay) where Mrs. Ramsay "come upon something like a rake or a mowing-machine, which, with its prongs and its handles, . . .". Where here we can get the use of "rake or a mowing-machine" as the symbol of

pennies. He (James) takes the lighthouse as symbol of vagina of her mother desiring incestuous sex.

The artist is aware of the wonders of human mind. For artists something which has lain in the unconscious slips through the half-open door to consciousness. For them it's as if all doors and all drawers fly open. Everything comes tumbling out by itself, and we can find all the words and images we need. This is when we have "lifted the lid" of the unconscious. We can call it inspiration. It feels as if what we are drawing or writing is coming from some outside source. Herein Woolf writes everything tumbling out by itself in her technique of stream of consciousness. "We find all the words and images we need to trace out the unconscious deep desires of young son (James) for his mother and young daughters" (especially Cam's) for their father. Daughters' desires reflect Woolf's own desire for her father of her childhood if we look back through our parents. Woolf lets to come everything from her unconscious to conscious; speech, thought, quotation, verbal resonance, pure sensation. As the children go off to bed.

Disappearing as stealthily as stags from the dinner-table directly the meal was over, the eight sons and daughters of Mr. and Mrs. Ramsay sought their bedrooms, their fastnesses in a house where there was no other privacy, to debate anything, everything. Tansley's tie, the passing of the reform bill, seabirds and butterflies; people; while the sun poured into those attics, which a plank alone separated from each other so that every footstep could be plainly heard and the Swiss girl sobbing for her father who was dying of cancer in a valley of the Grisons, and lit up bats, flanneis, straw hats, ink-pots, paint-pots, beetles, and the skulls of small birds, while it drew from the long frilled strips of

seaweed pinned to the wall a smell of salt and weeds, which was in the towels too, gritty with sand from bathing.

This single-sentence paragraph shows how Woolf uses poetic effects of rhythm, alliteration and figuration to conjure up the extravagance, the sheer otherness, of childish imagination through the echoes of repressed desires, but then qualifies this strain in adult language and with adult concerns through the technique "stream of consciousness" from unconscious mind to conscious chamber. At the opening, for instance, the six-year-old James is cutting out pictures from the Army and Navy stores catalogue when a sensation of joy comes to "crystallize and transfix the moment" (3), an effect which "endowed the picture of a refrigerator as his mother spoke with heavenly bliss" (3). So the child's vision, a momentary epiphany, is caught with simple textual irreverence between the bathetic and sublime. Such illuminations are transient, and this is demonstrated by the casual cut from contentment to rage as James's father puts paid to the hope of going to the lighthouse next day.

The structural organization of the text is surprisingly spare, yet dense, operating as a constructive challenge. The pattern disturbs familiar expectations of the tripartite structure of beginning, middle and end. Opening late in the afternoon, part one scrambles through several centers of narrative consciousness and through memory and reverie as well as immediate drama towards the climax of Mrs. Ramsay's party. The central section is disconcertingly brief. Night and day, the weather and seasons, then the cleaning women Mrs. McNab and Mrs. Bast supplant the prominent figures of part one. When part three resumes the loose ends of the opening, James's trip to the lighthouse and Lily Briscoe's painting it is hard to say whether "repetition had taken the place of newness" (15).

To The Lighthouse has been approached stylistically, especially as an example of modernism, using the stream of consciousness technique that psychological approaches deriving from Melanie Klein's interest in the mother figure.

Oedipus Complex

Woolf conflates the dynamics of the family Oedipus complex having developed love from mother by son and love from father by daughters. Woolf shows the paralyzed situation of Cam and Lily (daughters) who are unable to find a language for their own split desires while they both turn towards their father (Mr. Ramsay) and the mother (Mrs. Ramsay) becomes an object of rivalry and jealousy. In an instant, Lily, the daughter shows her sympathy towards her father that ". . . if anyone heard him. Only Lily Briscoe, she was glad to find; and that did not matter" (12). This condition, according to Freud, is the Electra Oedipus or negative complex for girls. While Mr. Ramsay (the father) almost knocked Lily's easel over and could not stand still and looked at her picture, "Mrs. Ramsay was sitting in the window with James" (13). ". . . and suddenly she should find her picture look at" (13). The two women the mother and the daughter are rivalious and jealous of each-other. Mr. Ramsay glorifies at Lily Briscoe and William Bankers without seeming to see them while they are sharing about Lily's picture in a garden. Briscoe refers things ". . . keeping house for her father . . ." (14) that her sexual drive is linked to his father even staying with other people. In brief, Lily Briscoe's things for her father can be understood her excessive attachment to her father, or more particular it should be the excessive attachment of Woolf herself to her father.

In *To The Lighthouse*, the familial context, accentuated by the island setting, is also the arena of self-conscious narrative, though here the claims of patrilinearity complete with those of matrilinearity. It is this extended overalls, not the episodic and

explicit Freudian allusions citric have decried, that makes this Woolf's most profoundly psychoanalytic text. To the Lighthouse is shot through with scenes of reading, writing and painting, inconspicuous yet germinal scenes from which memory spins its tale, textual moments (in Lily Briscoe's words) "ringed round, lit up, visible to the last detail, with all before it blank and all after it blank, for miles and miles" (124). This is a text concerned not only with the genesis of narrative, but with different models of textuality and their relation to their narrator's and subject's sexuality. These links among family history, narrative and gender constitute the psychoanalytic substance of this text, which reflects its author's narrative concerns among its disparate characters. Thus, Woolf's two most explicit textual representatives—Lily and Cam—inheritor her competing narrative loyalties. Lily is her vehicle for thinking back through her mother. Heir to her author's original plan of centering her text on "father's character, sitting in a boat, reciting we perished, each alone" (125), Cam enables Woolf to dramatize the narrative plight of the daughter who thinks back through her father. Cam is Woolf's most literal narrative counter part, her self-portrait as her father's daughter, yet she is powerfully, though erratically, submerged. Minimally outlined in part I, Cam nevertheless joins the finale in part III—and yet, as such a shadowy, attenuated presence that it is not clear why she is included. The arrival at the Lighthouse caps James's drama exclusively: Cam ;has never desired this journey and drifts suspended between the text's dual resolutions; the arrival at the Lighthouse and the completion of Lily's painting. Yet, rather than a sign of aesthetic incoherence, her plight ; brilliantly discloses one intersection of psychoanalysis and narrative: the imaginative field delimited by the daughter's shift from pre-Oedipal mother to Oedipal father. Paternal violence has softened to a

seduction that is more textual than sexual, but that cuts the daughter as decisively from her maternal past. Purposefully obscure, Cam anticipates the problematic Woolf.

Cam is an enigma throughout the text. Less central than James, she is also less psychoanalytically programmatic: no ritualistic images, such as the axes, knives and pokers with which James fantasizes murdering his father, allegories his consciousness. As a child she is fiercely independent: "She would not' give a flower to the gentleman as the nursemaid told her. No! No! No! She would not" (26). Hence her appellation by Mr. Bankes: "Cam the wicked" (27). Indecipherable even to her mother (and perhaps the only character who is), Cam seems wholly present to herself as sedates through part I like a projectile guided by some urgent private desire: "She was off like a bird, bullet, or arrow, impelled by what desire, shot by whom, at what directed, who could say? What, What? Mrs. Ramsay pondered, watching her" (61). This defiant energy has dissipated by part III; Cam sits passively in the boat while her brother navigates, her father reads and chats with Macalister, and Macalister's boy catches fish. Like the boat that bobs up and down in place, Cam's thoughts circle back on themselves as she aimlessly dabbles her hand in the water and watches the fish that objectify her feeling of entrapment. Whereas the narrative holds James physically responsible for the interrupted progress of the boat by linking his drama of memory and repression to the rise and fall of the wind (section 8), thereby according him the task of reshaping the past to enable the future. Cam's internal drama (Section 10), which follows and depends on her brother's, is severed from this narrative technology. James faces the Lighthouse and navigates towards it; Cam sits in the bow and gazes back toward the island. Though brother and sister share the task of reconstructing memory, Cam's efforts do not impinge on the action. Her project is purely historical.

Lily Briscoe realizes that her mother is an object of rivalry and jealousy as she respected Mr. Ramsay's mind profoundly, "In her mind, in and about the branches of the pear tree, where still hung in effigy the scrubbed kitchen table, symbol of her profound respect for Mr. Ramsay's mind, until her thought which had spun quicker and quicker exploded ..." (18). She envied her mother, "Did he not come down in two coats the other night and let Mrs. Ramsay trim his hair into a pudding basin ? All of this danced up and down, like a company of gnats, ..." (18). Works of art and literature become substitutes for the creator's pathological ideas or affects, which must be elucidated by means of specific method. Woolf, here, substitutes her pathological ideas by means of language and rhetoric of Lily's for herself. Her deep childhood incestuous sexual desire to her father is elucidated through Lily herein. Literary critics, independently of Lacan, have explored the link between unconscious mechanisms, language and rhetoric. Woolf creates the character Lily unconsciously for herself. This is the reason Lily resembles Mrs. Ramsay (Woolf) throughout the story. Lily thinks back through her mother (Mrs. Ramsay). Woolf herself has become one of those who thinks back through – intensely, ambivalently, complexly. In the fictional characters of Mrs. Ramsay and her image Lily Briscoe derives her own childhood psychopathological ideas of incestuous sexual desire. "So she always saw, who she thought of Mr. Ramsay's work, a scrubbed kitchen table" (17).

Mrs. Ramsay (the mother) is possessive to James (the son) as well as James is to her. So she confirms; "And even if it isn't fine tomorrow, ..., it will be another day" (19) that they "might go to the lighthouse after all" (19). James is jealous of his mother's weaving the stock for the lighthouse keeper's little boy. He fears that his mother might leave him after she meets the lighthouse keeper's boy. He is concerning even on the small and seemingly insignificant things from her mother to be his own.

"My dear, stand still", she said, for in his jealousy, not liking to serve as measuring-block for the lighthouse keeper's boy, James fidgeted purposely" (19).

The imaginative arena the story opens frees the carefully guarded love Cam feels for her father, but this release is qualified by the mental act it presupposes. Cam can enter this discourse only by displacing herself as its potential subject, transferring her childhood love of adventure to an idealised image of her (elderly) father, with some consequent mystification of her own emotions. "Cam though, feeling proud of him *without knowing quite why*, had he been there he would have launched the lifeboat, he would have reached the wreck He was so brave, he was so adventurous" (139).

Cam's idealisation of Mr. Ramsay, moreover, provokes a return of what it has repressed: the knowledge of his tyranny. This knowledge is Cam's as well as James's, and the "compact" that declares it and that suddenly checks her surge of affection for her father has presumably been forged by both siblings, who had "vowed, in silence, as they walked, to stand by each other and carry out the great compact – to resist tyranny to the death" (138). Yet Cam perceives the agreement as a text she can neither revise, revoke, nor fully endorse, a coercive force that evolves into "the tablets of eternal wisdom' lying on the knee of James the lawgiver, silencing her" (127). Cam is complicit in this silencing. Though the compact *does* represent James's perspective more fully than her own, and *does* reflect his greater authority, Cam's desire to evade her own anger obscures her part in the creation of an unwritten text that records a strand of her relation to her father. As she projects her former adventurousness onto her father, she projects onto her brother her former defiance, the voice that had said "No! no! no!" to the gentleman, dividing her salient childhood traits between two men and two texts in which participation leads to alienation.

Paralysed by the stand-off between her father and her brother, Cam recovers her own memories only after this drama is resolved in section 8 and the boat is speeding toward the Lighthouse once again. In section 10 the motion sparks Cam's imagination, which converts the growing distance into time and reverts to a single privileged scene, her counterpart to James's epiphanic vision of his mother "saying simply whatever came into her head. She alone spoke the truth; to her alone could he speak it" (133). Cam, however, remembers her father, not her mother; scenes of reading and writing rather than of speech; and a study rather than a garden. Eden to her is the garden's aftermath, though the narrative suggests this revision is delusion. Her memory focuses on her father's study. There they were (it might be Mr. Carmichael or Mr. Bankes who was sitting with her father) sitting opposite each other in their low armchairs "Just to please herself she would take a book from the shelf and stand there, watching her father write" (135). In Cam's imagination, fathers know best, and they speak the knowledge of the printed text.

Cam's simile of leaf throughout the text revises but does not conceal a prior, less overt metaphorisation of the island as a female body, a womb, from which she is drawn slowly away. With a sea-swept dent in the middle of two crags, the island hovering behind the leaf is a figure of the mother. As a child, Cam hoped to extend, articulate and assess the past identified with the garden and the mother by translating the leaf into the language of the father – and in so doing to imitate her father's own translations of hedges into periods, of geranium leaves into "scraps of paper on which one scribbles notes in the rush of reading" (41), of nature's leaves into the pages of a book. When she repeats this gesture in the present, a fissure surfaces. It is the image of the leaf-shaped island that triggers her adolescent memory: "Small as it was, and shaped something like a leaf stood on its end with the gold-sprinkled waters flowing

in and about it, it had, she supposed, a place in the universe – even that little island ? The old gentlemen in the study she thought could have told her. Sometimes she strayed in from the garden ..." (135). The rift between the gold-sprinkled island and the old men in the study reveals what has been lost in the translation and what now is lost more emphatically in Cam's attempt to situate one domain of experience within the discourse of another.

However passionately motivated her search for knowledge, and however legitimate her indebtedness to her father, Cam's apprenticeship in the study ensnares as well as liberates her, sanctioning certain modes of thought, discouraging others, creating an intellectual framework that becomes her single frame of reference. The old gentlemen in the study reinforce Cam's interest in history, priming her for the position she assumes in the boat. Studying the past, she also learns to privilege it. By "The Lighthouse" Cam's expert at gazing backward, at translating images of a shifting present into the framework of the past, at repeating in adolescence patterns learned as a child.

The scene in the study both mirrors and prepares the scene in the boat. Cam's psychological position in the present, as well as her literal one, moreover, finds a precedent in her father's study. In both situations Cam's curiosity and responsiveness draw her imaginatively into a conversation between men, with a consequent erosion of her own subjectivity as the two scenes blur in her mind, similarities emerge between her relation to the story spun by Mr. Ramsay and Macalister, and her relation to the dialogue between Mr. Ramsay and an old gentleman 'who might be Mr. Carmichael or Mr. Bankes, whose identity matters less than his structural position opposite her father, Macalister's position. (We are told this location obliquely through stage directions: when James fears his father's admonition about a slackening sail, he

imagines that Mr. Ramsay would say sharply, "Look out! Look out!" and old Macalister would turn slowly on his seat – presumably to look at the dropping sail; when Mr. Ramsay listens to Macalister's story, he leans forward – presumably to catch every word (122). In the study, ambiguity obscures who talks with whom. Cam wants to believe that her questions received answers, but the text suggests that the gentlemen conversed primarily with one another. Whom did they address when they turned their papers, crossed their knees, "and said something now and then very brief" (135) ? An almost identical phrase in the next sentence records a conversation between the two old men: Mr. Ramsay said something "briefly to the other old gentleman opposite" (135). Only in Cam's final recapitulation of the scene does someone explicitly answer her question: "The old gentleman, lowering the paper suddenly, said something very brief over the top of it about the character of Napoleon" (137). Is this a wishful secondary revision, part of her project of rescuing her father from James's hostile fantasy ?

By *The Years*, "the character of Napoleon" has evolved into "the psychology of great men", exemplified explicitly by Napoleon, that obstructs the knowledge of "ourselves, ordinary people" (women, homosexuals, foreigners, in this context), which would enable us to make "laws and religions that fit" – in contrast, presumably, to such homogenising codes as the "tablets of eternal wisdom" transmitted from father to son. For Woolf, Napoleon incarnates the attitude that writes women out of a history defined as exchanges between (great) men. That his character should be the climax of a scene in which Cam struggles to learn history reveals the pathos of her eagerness for access to a discourse whose terms diminish her, and for a place in an exchange that calls into question her status as interlocutor.

As the lowest common denominator of female artistry, the work of preservation whose psychological correlate Mrs. Ramsay calls "the effort of merging and flowing and creating" (81), Mrs. McNab is the figure who by sheer determination rescues the Ramsay's home from "the sands of oblivion" and connects the first part of the novel to the third" (111).

Her glimpse of the island shares with her miniature narrative a buried notion of female engendering. These echoing accounts could evolve into Cam's counterpart to the narrative formulas offered by Lily and James; they could become Cam's story, her meta-narrative, her version of history. But this nascent narrative design never emerges, and cannot emerge.

Though Cam's course may look easier than James's, since the death of their mother appears less devastating to her and her father is less peremptory with her, we can also observe that, if her suffering is less acute and articulate, it is also less empowering. If James renounces a privileged bond with his mother and the unsullied truth her language signifies to him, and accepts in their place the poverty and power of linguistic signs (the tablets he inherits from his father), Cam never fully accedes to this symbolic register. Her own metaphors betray that her father's study, in which she takes such pleasure, offers her the material of language more readily than its significance.

The father as text, like the father's texts, remains hermetic to her, and her attempt to generalise this condition cracks against James's conviction that he and his father "alone knew each other" (132). Cam's image of the tiller's transformation into tablets marks her only conscious recognition of their father's differing legacies. These differences crystallize in the children's final interactions with Mr. Ramsay. Cam's relationship with her father culminates in a silent gesture of paternal courtship, as Mr.

Ramsay hands her "a gingerbread nut, as if he were a great Spanish gentleman, she though, handling a flower to a lady at a window (so courteous his manner was)" (150). The father-son relationship concludes with the breaking of silence in the long-withheld "Well done!" that answers James's unspoken desire for paternal recognition and praise (151). Despite (or because of) Cam's delight in her father's courtly gesture, this resolution of their relationship implies that her apprenticeship did not fulfil its promise. Revising a Keatsian model of treacherous seduction as the failure of a (feminine) imagination to sustain its offer of transcendence. Woolf's father-daughter narrative outlines a seduction by a (masculine) tradition that reneges on its equation of knowledge and authority.

Cam's "brother was most god-like, her father most suppliant. And to which did she yield, she thought, sitting between them, gazing at the shore ..." (124). As Cam inherits her mother's middle position, for which her training in the study paradoxically has groomed her, Woolf dissects the configuration that silences the daughter.

Ostensibly, Mr. Ramsay tries during the boat trip to engage his daughter in conversation, but Woolf portrays the scene as an unvoiced dialogue between Mr. Ramsay and his son. After Mr. Ramsay's opening question, we shift directly to James's response: "Who was looking after the puppy today ? he [Mr. Ramsay] asked. Yes, thought James pitilessly, seeing his sister's head against the sail, now she'll give way. I shall be left to fight the tyrant alone" (124). Mr. Ramsay's second question similarly returns us to James's consciousness. Sliding pronouns ("she", "her", "they", "somebody") replace Cam with Mrs. Ramsay as the pressure of the struggle recalls its prototype, Mr. Ramsay's interruption of James's idyll with his mother.

She'll give way, James though, as he watched a look come upon her face, a look he remembered. They look down, he thought, at their

knitting or something. Then suddenly they look up. There was a flash of blue, he remembered, and then somebody sitting with him laughed, surrendered, and he was very angry. It must have been his mother, he thought, sitting on a low chair, with his father standing over her ... a man had marched up down and stopped dead, upright, over them. (124-8)

Having blurred his sister with his mother, James succeeds in adolescence where he failed as a child and prevents his father's victory. Torn between the irreconcilable demands of her father and his son, Cam succumbs to silence, unable to find a language for her own split desire.

In the present scene, Mr. Ramsay is humble, not apparently engaged in any struggle, eager only to converse with his daughter. His motivation, however, mirrors his son's: like James, he uses Cam to replay and repair the past, though he tries to compensate to his wife through his daughter rather than exacting compensation from her. When Cam's uncertainty about the points of the compass recalls Mrs. Ramsay's imprecision about the weather, Mr. Ramsay merges daughter and mother: "He thought, women are always like that; the vagueness of their minds is hopeless It had been so with her – his wife" (123). Grieving for his wife, and feeling remorse over his anger at her, Mr. Ramsay craves the solace of his daughter's approval. The scene on the boat thus becomes a scene of seduction that locates Cam between two men struggling to redo their relation to her mother: "I will make her smile at me, Mr. Ramsay thought" (123). His manner is courteous, but his project is coercive. Though he struggles to suppress his longing for confirmation, Cam reads it clear. "And what was she going to call him [the puppy] ? her father persisted. He had had a dog when we was little boy, called Frish ... she wished, passionately, to move some obstacle

that lay upon her tongue and say, Oh, yes, Frish. I'll call him Frisk" (125). In this competition for her tongue, Cam can be silenced by Mosaic tablets or echo a paternal language that suggests an Adamic ritual of naming: "So she said nothing, but looked doggedly and sadly at the shore They have no suffering there, she thought" (125).

Ironically, Cam's education in the tradition that situates her in a silent centre enables her to gloss the ramifications of this situation. Assuming her mother's place between Mr. Ramsay's "entreaty – forgive me, care for me" and Jame's exhortation, "Resist him. Fight him" (124), Cam feels herself divided not only between father and son, but also between the claims of pity and those of justice, the binary opposition that conventionally distinguishes the Christian from the Judaic tradition. The terms are transposed (the son advocates justice, the father pity), but their reversibility does not alter the female position as a pivot between two dispensations, a place where centrality amounts to mediation. Cam's allusive language also echoes classical tragedy, especially the Sophoclean trilogy that has been a reservoir of cultural paradigms. The "god-like" brother and the "suppliant" father between whom Cam imagines herself seated suggest incarnations of the same individual: Oedipus the King, regal law marker, god-like in his splendour, who becomes the blind old man, the homeless suppliant of *Oedipus at Colonus*, an aged hero guided by his daughter. Woman again is pivot of this transformation. Mother and daughter to both father and son, Cam also assumes these overlapping role within the implied Oedipal drama. As stand-in for her mother, she holds the place of Jocasta to both Mr. Ramsay and to James, who betters his father in the conflict over her. As daughter, she must also be Antigone (both daughter and half-sister to Jocasta), and forgive, nurture, and protect her father in his frail old age. As sister, however, she must be Antigone to James and select her role from the last play of the trilogy, where sorrel loyalty to brother over

"father" (both her father's brother and her prospective father-in-law) is the principled, heroic choice of living death over ethnical compromise. Cam wants to play both Antigone's roles, to be the loyal sister and the loving daughter, but James forbids her to play Antigone to her father, and Mr. Ramsay tries to dissuade her from the bond with her brother. Paralysed between father and son, between two manifestations of a patriarchal God and two incarnations of Oedipus, Cam is the ambiguous mother and maid whose body is a fulcrum in the sequences of history and a page on which the tests and texts of masculinity are inscribed. The only escape is out of the body, the desire motivating the suicidal fantasy (another echo of Jocasta and Antigone) latent in Cam's envious gaze at the island, where people, it seems, "had fallen asleep ... were free like smoke, were free to come and go like ghosts" (125).

Cam is released from these fantasies only after James resolves the conflict with his father that places her between the two men. Section 10 opens with a sense of liberation: to describe it, Cam tentatively adopts, and then rejects, a narrative model drawn from Macalister, a story about escaping from a sinking ship.

It is paradigmatic story of the daughter who thinks back through her father, a story of narrative imprisonment. Woolf's feat in this text is to read the Oedipal narrative as an account of the daughter's shift to her father's dialogue with his son(s), a discourse that situates her (like her mother) in a median position between two men. The Oedipal narrative now accounts for an attenuated female language as well as sexuality, for a language that itself attenuates women's sexuality.

As Woolf's conception of the centre of her text shifted from father to mother, her narrative attention gravitated to the figure of Lily Briscoe, a peripheral character in the holograph manuscript. Mr. Ramsay in a boat reciting 'We perished, each alone', became a focus of the third part of a text whose longest, richest, opening portion is

dominated by his wife, psychically and aesthetically resurrected in Part III by her surrogate daughter Lily, rather than by Cam.

Id (the Son) and Ego (the Father)

James strongly wants to possess the lighthouse. By hook and crook, he wants to reach the lighthouse. At early life a young's mind is all Id-want want want. The Id is the primitive mind. It contains all the basic needs and feelings. It is the source for libido (psychic energy). And it has only one rule the "pleasure principle". "I want it and I want it all now". In transactional analysis, Id equates to "child". James is bound up in self-gratification and uncaring to others. That's why he is violating to his father who is extremely rational and functions with the rational part of the mind. The father is dominated by Ego as in transactional analysis, Ego equates to "Adult". The Ego develops out of growing awareness that you can't always get growing awareness that you can't always get what you want. The Ego relates to the real world and operates via the "reality principle". The father (Mr. Ramsay) is aware of the storm in the sea. He is aware of the real world that the sky is overcast, that the seashore is growing harder and harder. It is impossible to reach by the lighthouse. Mr. Ramsay snapped out irascibly, "There wasn't the slightest possible chance that they could go to the lighthouse tomorrow" (23). He teased his youngest son's bare leg; "... at the window he bent quizzically and whimsically to ticle Jame's bare, calf with a sprig of something, ..." (23). His son's and his will fought each-other. They are in rivalrous condition.

"Hating his father, James brushed away the tickling spray with which in a manner peculiar to him ..." (23).

Showing conflict between the father and the son, Woolf always shows Mrs. Ramsay's support to her son and aroused hope on him. She asked, "How did he know

"The wind often changed" (23). That Mr. Ramsay "was outraged and anguished, she stroked James's head; she transformed to him what she felt for her husband, and, as she watched him chalk yellow the white dress shirt of a gentleman ..." (23). Mr. Ramsay stamped his foot on the stone step outraging "Damn you" (23).

The son and the father clash. The son seeking love from mother shows anger towards father. To his wife's "delicious fecundity" (27) given in symbols from nature as a "rain of energy" or a "rosy-flowered fruit tree laid with leaves and dancing boughs" Mr. Ramsay opposes a "'beak of brass', the arid scimitar of the male, which smote mercilessly, again and again, demanding sympathy" (28). Such raw emotions touches a nerve in the exposed family: protective between mother and son; competitive from the father, the child feels castration anxiety. In castration of anxiety, the boy feels fear from his father that he will cut his penis because the father knows that the son is going to kill him. So, the boy enters into the castration complex, which forces him in fear of losing his penis, to repress his libidinal desire for his mother. This ends the Oedipus complex, and creates the unconscious.

The novel challenges romantic conformism with a fascinating and sometimes disconcertingly varied attack : intellectually critical and witty; poetically charged, with verbal music and figurative invention; innovatory techniques juxtaposed with each of ancient stories and familiar rhymes, so that expression itself comes into question. Grimm's fairy story of the fisherman and his wife, which Mrs. Ramsay reads to calm James (28, 31, 40-4), punctuates the immediacy of father and son struggles with a fictional variant, where the wife is domineering and greedy, but the Golden flounder in the sea, not people ashore, has ultimate power. Yet Woolf's father personally change and loss: his first wife had died; his half-siblings shared intense, perhaps incestuous relationship; his family was a site of desperate desire and of

competition for affection and security, Woolf's father and mother provide the models for Mr. and Mrs. Ramsay. As her father's Sibillings, Mr. Ramsay's half-daughter Lily and Cam (his own daughter) and Mrs. Ramsay's son seek the intense incestuous relationship, affection and security. James wants from his mother and Cam and Lily from their father. For Cam her mother is object of rivalry and jealousy. Cam fights with James who is closely cared by her mother that she doesn't like her mother's any possession. While Mrs. Ramsay was reading the story about the fisherman, Cam was attracted but it was "only by the word 'Flounder' and that in a moment she would fidget and fight with James as usual" (41). Cam always spoke for her father. While towards the lighthouse Cam roused the movement for her father. She was murmuring to herself: "we perished, each alone", for her father's words broke and broke again in her mind, when her father, seeing her gazing so vaguely, began to tease her" (125). James the son seeks assurance that "would they go to the lighthouse tomorrow?" (83). "No, not tomorrow, she said, but soon, she promised him; the next fine day" (83). The son seeks the security from mother while Cam, the daughter is assure of her father's words.

The Uncanny

The unconscious created by the Electra and Oedipus anxiety arouses the feeling of uncanny, the feeling of horror, chill, frightening and uncertainty. If one proceeds to review such things, persons, impressions, events and situations that arouses the feeling of the uncanny. In telling a story one of the most successful devices for easily creating uncanny effects is to leave the reader in uncertainty. Uncertainty whether they can reach to the lighthouse or not gives the sense of uncanniness. It is true that Woolf creates a kind of uncertainty in us in the beginning

by not letting us know, no doubt purposely, whether she is taking us into the real lighthouse or into a purely fantastic one of her own creation.

We know from psycho-analytic experience that the fear of damaging or losing something is a terrible one in children. We shall venture therefore, to refer the uncanny effect of the character to the anxiety belonging to the castration complex of childhood. Herein Cam fears going to the lighthouse through their journey and James fears as fearing for losing his dearest organ. They feel horror and chill throughout the journey. There is uncertainty whether they can reach or not.

Lighthouse is seemed like the uncanny effect of epileptic fits and of manifestations of insanity because the lighthouse excites in the spectator the impression of automatic mechanical processes at work behind the ordinary appearance of mental activity. Woolf has succeeded in producing the uncanny effects better than anyone else.

Leaving the reader in uncertainty whether the Lighthouse in the novel is a place of an automation, reader's attention is not focused directly upon his uncertainty, so that he may not be led to go into the matter and clear it up immediately. That would quickly dissipate the peculiar emotional effect of the thing. Virginia Woolf has repeatedly employed this psychological artifice with success in her fantastic narratives.

The theme of the Lighthouse which is to all appearances a living being, is by any means the only, or indeed the most important, element that must be held responsible for the quite unparalleled atmosphere of uncanniness evoked by the story. Lighthouse is to poke fun at the young man's idealization of his mistress.

The novel opens with the childhood stubbornness/insists of the son James, and ends with the memories associated with the convincing ways of his mother, possessing the lighthouse successfully.

The feeling of something uncanny is directly attached to the figure of the Lighthouse, that is to the idea of being lost or not found and not met. Uncertainly, whether the place can be perceived or not gives the striking instance of uncanniness.

We know from psycho-analytic experience that the fear of losing or being unable to find the Lighthouse is a terrible one in the child, James.

"Time passes" is the most adventurous and mysterious movement of the work, and the one which most clearly foreshadows Woolf's later experimental novel, *The Waves*. Here "a down pouring of immense darkness began" (93) but it is not completely impenetrable. Snatches of dialogue are still heard, although they sound more like virtual chanting than conversation, carrying the rhythm of poetic symbolism.

"Well, we must wait for the future to show", said Mr. Bankes, coming in from the terrace. "It's almost too dark to see", said Andrew, coming up from the beach. "he can hardly tell which is the sea and which is the land", said Prue.

"Do we leave that light burning?" said Lily.

"No", said Prue, 'not if everyone's in.

"Andrew", she called back, "just put out the light in the hall".

One by one the lamps were all extinguished (93)

In this darkness, mental much as physical, the text takes on a different dimension of being: not conscious, not human, but highly animate, beneath the annihilation of "body or mind".

Nothing, it seemed, could survive the flood, the profusion of darkness which creeping in at keyholes and crevices, stole round window blinds,

came into bedrooms, swallowed up here a jug and basin, there a bowl of red and yellow dahlias, there the sharp edges and firm bulk of a chest of drawers. Not only was furniture confounded; there was scarcely anything left of body or mind by which one could say, "This is he", or "this is she" sometimes a hand which raised as if to clutch something or ward off something, or somebody groaned, or somebody laughed aloud as if sharing a joke with nothingness.

From "Nothing", to "nothingness", the text in, effect "uncreates" its own world. "Nothing happened", would be one way of putting it; but Woolf's way is more unusual, uncanny: above all, more energetic. The prose is peopled with bizarre images created by a Frankenstein – like revival of dead metaphors: "*Darkness Stole round window blinds ... swallowed up a jug*". The bodiless dark becomes the subject of a string of active verbs. A grotesque hand clutches, somebody groans. The text revels in a virtual gothic drama: "Somebody laughed aloud as if sharing a joke with nothingness". Wind follows darkness, and "random light" directs the movement of the text. "Night, however, succeeds to night" (94), and in this passage, "Almost it would appear that it is useless in such confusion to ask the night those questions as to what, and why, and wherefore, which tempt, the sleeper from his bed to seek an answer" (95). Throughout "Time Passes", the impulses of consciousness are frustrated, by darkness, absence, death, and instead the text celebrates a kind of existence.

IV. Conclusion

Woolf's *To The Lighthouse* is the real depiction of the Oedipal Dynamics of familial relationship revealing the uncanny permanently inherited by the humans. Woolf creates a tussle between son and the father, in relation to the split desires of the daughters while the mother remains fulcrum in relation with males as well as the maid. She shows the paralyzed situation of Cam and Lily (daughters) who are unable to find a language for their own split desires to their father. It can be inferred the symbolic meaning of the lighthouse that the child/son (James) is in the stage of childhood incestuous sexual desire. The son having developed these sexual desires seeks the love from mother and gets annoyed with father.

Woolf presents the creator's pathological values or affects that the symbols and themes in *To The Lighthouse* represented by Mrs. Ramsay (the mother) are related to the Woolf's life attachment to her father herself. As Freud says works of arts and literature becomes substitutes for the creator's pathological ideas or affects, she is presenting her own childhood desire for her father by other means; her son and daughters. While the son in the text goes out, goes with the mother, he would not go with others. While the mother caresses the little boy's hair, we can infer such psychopathological embracing actions as psychoanalytical mode of thinking.

The unconscious and literary processes resemble each-other. The repressed desires come out by the creative writing. Writers have some pathological values. Woolf shows her pathological desires through the narrator. Here we can get the use of "rake or mowing-machine" as the symbol of pennies. James (the son) takes the lighthouse as symbol of Vagina of his mother desiring incestuous sex. While the daughters (Cam and Lily) both turn towards their father and the mother becomes an object of rivalry and jealousy. Woolf shows the two women the mother and the

daughter are rivalries and jealous of each-other. This condition, according to Freud, is the Electra Oedipus or negative complex for girls.

In *To The Lighthouse* the familial context, accentuated by the island setting that makes this Woolf's most profoundly psychoanalytic text. The son James is thoroughly related to mother. Cam is an enigma throughout the text. Less central than James, she is also less psychoanalytically programmatic; no ritual images, such as the axes, knives and pokers with which James fantasizes murdering his father, allegories his consciousness. Lily Briscoe realizes that her mother is an object of rivalry and jealousy as she respected for Mr. Ramsay's mind profoundly. Woolf herself elucidates her deep childhood incestuous sexual desire to her father through Lily. Woolf creates the character Lily unconsciously for herself. This is the reason Lily resembles Mrs. Ramsay throughout the story. In the fictional characters of Mrs. Ramsay and her image Lily Briscoe derives her own childhood psychopathological ideas of incestuous sexual desire. Mrs. Ramsay is possessive to James as well as James is to her. James is jealous of his mother's weaving the stock for the lighthouse keeper's little boy. He fears that his mother might leave him after she meets the lighthouse keeper's boy.

James strongly wants to possess the lighthouse. By hook and crook, he wants to reach to the lighthouse. All early life a young's mind is all Id-want, want, want. James is bound up in self-gratification and uncaring to others. That's why he is violating to his father who is extremely rational and functions with the rational part of the mind. The father is dominated by Ego. The Ego relates to the real world and operates via the "reality principle". The father is aware of the storm in the sea. His son's and his will fought each-other. They are in rivalries condition. Showing conflict between the father and the son, Woolf always shows Mrs. Ramsay's support to her son and aroused hope on him.

The artist is aware of the wonders of human mind. For artists something which has lain in the unconscious slips through the half-open door to consciousness. For them it's as if all doors and all drawers fly open. Everything comes tumbling out by itself, and we can find all the words and images we need. This is when we have "lifted the lid" of the unconscious. We can call it inspiration. It feels as if what we are drawing or writing is coming from some outside source. Herein Woolf writes everything tumbling out by itself in her technique of "stream of consciousness", we find all the words and images we need to trace out the unconscious deep desires of young son for his mother and young daughters' for their father. Daughters' desires reflect Woolf's own desire for her father of her childhood if we look back through our parents. Woolf lets to come everything from her unconscious to conscious; speech, thought, quotation, verbal resonance, pure sensation.

The feeling of something uncanny is directly attached to the figure of the lighthouse, that is to the idea of being lost or not found and not met. Uncertainty, whether the place can be perceived or not gives the striking instance of uncanniness. We know from psychoanalytic experience that the fear of losing or being unable to find the lighthouse is a terrible one in the child, James.

The unconscious created by the Electra and Oedipus anxiety arouses the feeling of uncanny, the feeling of horror, chill, frightening and uncertainty. If one proceeds to review such things, persons, impressions, events and situations that arouses the feeling of the uncanny. In telling a story one of the most successful devices for easily creating uncanny effects is to leave the reader in uncertainty. Uncertainty whether they can reach to the lighthouse or not gives the sense of uncanniness. It is true that Woolf creates a kind of uncertainty in us in the beginning

by not letting us know, no doubt purposely, whether he is taking us into the real lighthouse or into a purely fantastic one of his own creation.

We know from psycho-analytic experience that the fear of damaging or losing something is a terrible one in children. We shall venture therefore, to refer the uncanny effect of the character to the anxiety belonging to the castration complex of childhood. Herein Cam fears going to the lighthouse through their journey and James fears as fearing for losing his dearest organ. They feel horror and chill throughout the journey. There is uncertainty whether they can reach or not.

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