



**IN SEARCH OF REPRESSED IDEALS:
A FREUDIAN APPROACH TO
A. S. BYATT'S NOVEL *POSSESSION*:
A ROMANCE**

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Ph. D. Dissertation

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Amineh JABRAİLİ

IN SEARCH OF REPRESSED IDEALS: A FREUDIAN APPROACH TO A. S.
BYATT'S NOVEL *POSSESSION: A ROMANCE*

DOKTORA TEZİ

TEZ YÖNETİCİSİ
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TABLE OF CONTENTS

ÖZET.....	III
ABSTRACT.....	IV
ACKNOWLEDGEMENTS.....	V
ABBREVIATIONS	VI
INTRODUCTION.....	1

CHAPTER ONE

A.S. BYATT’S LIFE: WORDS ON THE “CIRCLES AND LOOPS”

1.1. YOUNG HOOD AND EDUCATION	11
1.2. FACTORS INFLUENCED ON BYATT’S WORKS	14
1.2.1. Cambridge and f.r. Leavis	14
1.2.2. Other Literary Effects.....	17
1.3. MARRIAGE, FAMILY, AND WRITING.....	19
1.4. PERSONAL PARTICULARS.....	21
1.5. RECENT WORKS AND CURIOSITIES.....	22

CHAPTER TWO

POSSESSION: A ROMANCE

2.1. THE CHIEF CHARACTERS	26
2.2. THE IMPLICATIONS OF NAMES	35
2.3. MYTHIC AND IMAGINED WOMEN	37
2.4. BYATT’S READING, LITERARY CRITICISM, AND IMAGINATION.....	38
2.5. FICTION WITHIN FICTION.....	40
2.6. GRAVE EXCAVATIONS AND GOTHIC FINALES	43

CHAPTER THREE

FREUD IN HISTORY OF PSYCHOLOGY

3.1. FREUD'S MAIN ISSUES	51
3.2. THE IMPORTANCE OF FREUDIAN APPROACH IN LITERATURE	54
3.3. FREUD IN BYATT'S VIEW AND FICTION	58

CHAPTER FOUR

ROLAND MITCHELL AND HIS CHILDHOOD REMINISCENCES

4.1. ROLAND'S CHILDHOOD: A PERIOD OF CONCERN	62
4.2. CONCEPT OF SOCIETY.....	62
4.3. CONCEPT OF PARENTS.....	64

CHAPTER FIVE

HIDDEN COMPONENTS

5.1. THE UNCONCIOUSLY REPRESSED COMPONENTS	70
5.2. THE RETURN OF REPRESSION	72

CONCLUSION.....	85
REFERENCES.....	89
CURRICULUM VITAE.....	94

ÖZET

DOKTORA TEZİ

**BASTIRILMIŞ İDEALLERİN ARAYIŞI: A. S. BYATT'IN *POSSESSION*, A
ROMANCE ADLI ROMANINDA FREUDYEN YAKLAŞIM****Amineh JABRAEILI****Tez Danışmanı: Yrd. Doç. Dr. M. Başak UYSAL****2016, 94 Sayfa****Jüri: Yrd. Doç. Dr. M Başak UYSAL****Prof. Dr. Ahmet BEŞE****Prof. Dr. Mehmet TAKKAÇ****Doç. Dr. Gencer ELKILIÇ****Yrd. Doç. Dr. Turan Özgür GÜNGÖR**

Byatt'ın *Possession* adlı eseri, içerisinde farklı meselelerin tartışılabilceği çok yüzeyle bir romandır. Bu çalışma da, Freudyen yaklaşım temel alınarak bazı psikanaliz teknikler aracılığıyla A.S. Byatt'ın romanının incelenmesi amaçlanmaktadır. Giriş bölümü, yazarın yaşamış olduđu dönemle bağlantılı olarak onun edebi kimliğine, kariyerine ve yazım şekline genel bir bakış niteliğindedir. Bu bölümde, Byatt'ın romanının incelenmesi için neden psikanalitik eleştirinin ve Freudyen yaklaşımın tercih edildiğı tartışılacaktır.

İlk bölümde, Byatt'ın biyografisi, yaşamının edebi kariyeri ve eserleri üzerindeki etkisi, kişisel bilgileri ve mevcut çalışma ile ilgi alanları ele alınacaktır. İkinci bölümde, psikoloji tarihinde Freud'un yeri ve psikolojik baskı, yüceleştirme, çalışmada değinilen psikolojik baskı ve bastırılmış ideallerin gerigelmesi gibi Freud'un psikoloji anlayışındaki bazı temel meseleler tartışılacaktır. Üçüncü bölümde eserlerdeki ana karakterlerin çocukluk dönemleri ve psikolojik sorunları tartışılacaktır. Dördüncü bölümde, kısıtlama ve sindirmenin yüceleştirme olgusuna nasıl yol açabileceğı ele alınacaktır. Son bölüm tekrar ortaya çıkan gizli bastırılmış idealleri tartışacaktır.

Anahtar Kelimeler: Psikolojik Baskı, Psikolojinin Ana Akımı, İyileştirilen Anılar, Patoloji Bilimi, Yüceleştirme Olgusu, Bilinçaltı, İd, Ego ve Super ego.

ABSTRACT

Ph. D. DISSERTATION

**In Search of Repressed Ideals: A Freudian Approach to A. S. Byatt's Novel *Possession*:
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A.S. Byatt's *Possession* is a multifaceted novel in which different issues can be discussed. This study aims to use some of the main techniques of psychoanalysis to interpret A. S. Byatt's novel on the base of Freudian approach. Introduction will have an overall look at the author's literary identity, her career and style of writing in related to the literary period of her era. In this section, Freudian main issue and the reasons why psychoanalytic criticism and Freudian approach has been chosen to interpret Byatt's novel will be discussed.

In the first chapter, Byatt's biography, the literary influence on her career and works, her personal details and current works and interests will be argued. In the second chapter, Freud in the history of psychology and some main issues in his psychology such as repression, sublimation, the reason for repression and return of repressed ideals, which are used in this study, will be argued. In the third chapter the main character's childhood and his psychological problem will be discussed. In the fourth chapter how the restriction and the suppression may lead to sublimation will be discussed. In the final chapter those hidden repressed ideals that now are returned will be argued.

Key words: Repression, Mainstream psychology, Recovered memories, Pathology of Science, Sublimation, Unconscious, Id, Ego, and Superego

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ABBREVIATIONS

PR: Possession: A Romance

PM: Passions of the Mind: Selected Writings

SS: The Shadow of the Sun



INTRODUCTION

“Perhaps the most important thing to say about my books is that they try to be about the life of the mind as well as of society and the relations between people.”

A.S. Byatt, in *Contemporary Authors* (1991)

Now and then, Antonia Susan Byatt tries to comment on her own writings. This statement that illustrated in the above entry, works as sheen on every bit of her works.

Since the early 1960s, A. S. Byatt has been writing constantly both fiction and nonfiction. However, enthusiasm for her work has gradually expanded throughout the years, particularly since the publishing of *Possession: A Romance* (1990), which has found the biggest group readers of any of her works. It is partly scholastic novel or suspense story; partly sentimental or the study of “the life of the mind.” *Possession: A Romance* presents Byatt’s philosophical, experimental, psychological knowledge about writing. Of course this matter should not always be regarded as a virtue; it is sometimes understood as hazardous to some who grumble of overburdening and lavishness. However, there is another perspective: the consequence of such a range is, somewhat, hypnotizing, fascinating, brocaded, metaphorical, and tapestried (Musil, 200). In any case, the absolute authority, verse, and profundity of Byatt’s fiction cannot be ignored.

Byatt has always been clear about the writers who have most influenced her, not only in her fiction writing but also in her scholarly work about other people’s fiction writing. Her scholarly work is never far from her fiction; in a way, her books and articles on romantic literary criticism and the novels of Iris Murdoch provide a guide to her own developing history as a writer. At this point, instead of tracing out these influences in detail, perhaps it is better to locate such influences within two larger contexts: realism and postmodernism. An understanding of these concepts is an essential preliminary for understanding Byatt’s work.

In each literary period, one can perceive some cases of realism. Nevertheless, while most critics come to an agreement on what the general sketches of realism are, not all reach

agreement about certain uses of the term. Realism, as most critics have depicted it, catches something about the actuality or truth of human “existence”. For example, realism according to Holman and Harmon “is, in the broadest sense, simply fidelity to actuality” (391). The realistic novel, for instance, is designed in such a way that one admits the result as somehow usual: that is, not created or affected by occasions outside human ability to control.

Realistic fiction is similar to a window through which one watches usual individuals going about their regular lives. In the meantime, the realistic fiction is not a window; it is the summation of a specific arrangement of traditions that are similar to whatever other arrangement of traditions can be issue to investigation. It is frequently called attention to, for instance, how “realistic” impacts have their basis in a circumspect consideration to detail. The realistic novel, then, is an imprint of reality, a content controlled by a creator particularly. It is not an archive that can be read like a transcript of genuine occasions, regardless of how regularly a reader might be struck by “reality” of the content in its evident devotion to human experience (Kenyon 50).

George Eliot and Honore de Balzac in the nineteenth century and Iris Murdoch in the twentieth are scholars of realistic novel whom Byatt regularly summons as models for her fiction. This might be seen as constituting an authentic development. Byatt cheerfully recognizes her obligations, saying that Balzac “knew how complicated the world is. Moreover, he knew language is provisional. He also knew that it always had been intensely emotive and had described the world.”(qtd. in Kenyon, 56) (In fact, by remarking on Balzac’s mentality toward language, Byatt queries Balzac’s position as realist author par brilliance.) She likewise says that she is “moved by Iris Murdoch’s critical stand, her call for a large cast, her respect for the opaque individual,” and builds up her own particular minor departure from these materials in her fiction (Kenyon, 51).

One of the methods to get realism is as a way of “representation,” a method for seeing that has no more claims to reality than whatever other mode. Instances from the visual expressions might offer us some assistance with understanding reality as a mode, particularly since Byatt herself has such a solid visual sense in her composition and surely

recognizes the impact of, and associations with, specific artists—Vincent Van Gogh and Henri Matisse among them (Kelly, viii).

To sum up somewhat roughly, a painter, similar to a writer, must make a decision about her or his picture of nature and this presents reality. Whatever degree does she mean an art to be an impersonation of nature, a change upon it, or a take-off from it? Consider a work of art by Andrew Wyeth, in which each piece of grass or strand of hair is carefully extracted; or an artistic creation of organic product in a dish that looks as though one may take away an apple right out of the canvas; or a Durer blossom; or an Audubon painting of a robin. Consider analyses with point of view and profundity that appear to render a scene so genuine that one envisions one is looking at a genuine scene or at a colour photo. While each single painting has a component of the “real” in them, they might likewise be profoundly admired or romanticized, or even too genuine.

No artist can truly paint something “as is,” regardless of the possibility that she/he is attempting to: the extremely medium-oils or watercolours or ink-- changes what is to be painted. (What’s more, dialect itself changes what is to be said.) More imperative, the artist’s own social and cultural setting impacts how she “sees” in any case. Byatt’s familiarity with this is explained in her short story “Art Work.” Robin (A character in “Art Work”) is a neorealist artist who paints exact and purge spaces with only one glimmer of shading. His wife Deborah, likewise an artist, comprehends his work, as a genuine endeavour at a genuine and repulsive issue, an endeavour to answer the inquiry each artisan must ask him or herself: eventually: Why trouble, why make representations of anything by any means? (Byatt, *The Matisse Stories*, 52)

At the point, when a painter or author tries to join this consciousness of the troubles of representation into her or his work— the thing to be represented and the procedure of representation itself, one may comprehend this endeavour as a move from an “innocent” realism to an even more knowing postmodern vision. In every bit of her work, Byatt tries to arrange the space that exists between reality and different methods of representation. Her idea is on the double centred around the imperfect existences of common people, but exceptionally and reflective people and on the language that she practices to develop such

characters. *Still Life* for instance, confronts the troubles of realism today by “sharing” them to the reader (Kenyon, 54). Byatt spends significant time in this oddity that supports realism—the “implausibility” of the realist remarking on the formation of “realism,” as Kenyon puts it (55).

Yet, Byatt obscures the realist scheme by thinking about the procedure of composing sensible fiction itself. She composes realist fiction and, at the same time, addresses its capacity to reproduce life; she is excessively immersed in Renaissance and Romantic ideas of art and representation to do something else. “My characters are real and also metaphors,” she says (qtd. in Kenyon, 62). As the following section will demonstrate, Byatt’s characters are additionally extremely aware of their capacity as symbols of the real and the figurative.

Another matter that values to be discussed is that Byatt frequently is marked a postmodern author, keeping in mind she herself might take special case to any kind of classification; the term is helpful in various aspects regarding her fiction. In fact, “postmodern” and “postmodernism” are likewise complicated terms; it costs to talk about them a little, for they are seen repeatedly all through Byatt’s fiction. As Ihab Hassan argues, postmodern written work is “open,” lively, “optative,” temporary, (open in time and additionally in structure or space), disjunctive, or vague ... a talk of incongruities and parts;” it is an amalgam of omnipresent associations, intrinsic codes. (93- 94) It will be better to investigate this description further.

In the first place, the “post” in “postmodern” shows that there is something sequential about this phenomenon. However, while some researchers may try to find the end of modernism and the start of postmodernism at some point in the 1950s, it is better to consider postmodernism as an aesthetic decision or system. In fact, it is not generally clear whether one can truly go out of one’s social condition so that he/she will be able to practice such a decision. However we can note, as for the debate over the restriction of modernism and postmodernism, that at present one may write, paint, or make music or assemble in a current style or in a postmodern style or in an classical, Gothic, or ornamental style, so far as that is concerned. This diversity is unequivocally what some would perceive as

postmodern: the capacity to extend over various periods and places and to make an amalgam of styles and attitudes (Kelly, x).

Modernism is generally explained as an early twentieth century response against what were seen as the muggy nineteenth century middle class, as Kelly writes, “aesthetic values of continuity and coherence—F. R. Leavis and his group are commentators and advocates of the modern in this respect. The novels of James Joyce and Gertrude Stein were regularly portrayed as experimental and avant-garde since they dismiss realist or naturalist thoughts regarding plot and structure and language. Pablo Picasso, with his split “portraits” and geometric canvases, is another instance of what we have come to call innovation and modernism. “Collage,” multiple points of view,” and “juxtaposition” of structures bespeaks “disenchantment” with the thought that life is bound together, reasonable, and generous. World War I had positively clarified the thought that this was the most beautiful of all imaginable worlds (Kelly, xi).

In fact, Postmodernism cannot be regarded as a reaction to modernism as it may be, as some say, a continuation of the feeling of “disorientation,” “alienation,” and discontinuity for a general public that is experiencing profound and significant social change (Kelly, xi). (It is in this way that Joyce’s work, normally comprehended as exemplifying the “modern,” has additionally been accepted recently as “postmodern.”) Additionally, it has been argued that modernism and postmodernism are methods for reading. Richard Pearce goes so far as to say that there is no contrast between modernism and postmodernism. It is just that progressive essayists must be perused conservatively. At its best definition, modernism is the way readers learned how to read authors like Joyce. First, in part due to modernism, we have turned out to be more capable or manage writings that are filled by gaps and disagreements. A visual sample is the MTV video, with its numerous slices from scene to scene and its work of tempting pictures that are never completely clarified. At in the first place, numerous viewers are disappointed and astounded, yet most come to acknowledge the once-radical systems of the music video and to comprehend that the absence of conclusion, the failure to interpret, is a piece of the joy (qtd. in Kelly, xi).

The social apprehension that made modernism a torment that was thus driven by the art of certain writers and painters – had a reason, and that reason was to investigate definition through symbol and different types of representation with a specific goal to confirm coherence while facing with indication to the contrary. Postmodern issue, then again, is by all accounts formed with despondency and misery and can prompt a humorous festival of the shallow and a sceptical advancement of the fragmentary, with no desire of accomplishing any last, supreme truth. On the other hand, it can be contended that the postmodern commentator/essayist welcomes us to a demonstration of boldness prompting expanded opportunity: by deserting the solaces and confinements of conviction, by understanding that truth is constantly unexpected, one can take part in a free play of the mind. Samples of contemporary novel that are regularly marked – not without argument – postmodern contain Thomas Pynchon's *The Crying of Lot 49* (1966), *Gravity's Rainbow* (1973), and *V* (1963), and Vladimir Nabokov's *Pale Fire* (1962) (Kelly, xi).

Postmodernism has undermined some powerfully held concepts about the way of the creator and the relationship of writer to writing. Can we ever truly improve the intention of an author once handwriting comes out of her or his hands? While meaning cannot be got in the goal of the author, it cannot be said that it even exists. It remains debatable whether it is the reader who truly makes meaning through the improving of reading. What happens when the qualifications between author, storyteller, and character are impaired? Various authors have taken up these questions in their works and now and then do as such by inviting the reader to comment the item both the text and the procedure by which the text is made. In these novels, we might get indications of real writer - or a persona that the writer makes for us to see as writer. We see this in Julian Barnes' *Flaubert's Parrot*. Trey Ellis composes two forms of a character's life in *Platitudes*; in which two fictional authors strive for control of the novel (Kelly, xii).

We might see an author controlling the matter of plot and story with the goal that we conceive the novel itself as a similitude for the demonstration of making fiction, as in John Fowles's *The French Lieutenant's Woman*. The line in the middle of fiction and reality might be purposely obscured, as in Umberto Eco's *The Name of the Rose*, which is offered

as a historical article, and in Michael Crichton's *Eaters of the Dead*, which additionally implies to be an historical text that tells the "true" story of the myth of Beowulf.

At the point when Tim O'Brien has his characters pursue an AWOL warrior the distance from Vietnam to Paris in *Going after Cacciato*, we understand that he is purposely disregarding our feeling of what a novel should do. In this novel like most of the other novels, the writer or the text encourages the reader to reevaluate her/his assumptions about writings and textuality and to think about the very way of making fiction. As it were, a postmodern novel demands that we quit having faith in a refinement in the middle of fiction and reality. Postmodern fiction is questionable, open-end, sufficiently enormous for different and clashing comments, If this leaves us bewildered and disappointed, all the better; the world itself is bewildering and infuriating, subject to various and inharmonious interpretation.

Byatt went to college in the 1950s; the very decade the time modernism professedly started giving way to postmodernism. Her instructor F. R. Leavis may be called as one of the last incredible examples of modernism. Under his impact, Byatt has gained a modernist sense of the ethical force of writing, of the matchless quality of language and its capacity to catch something accurate about human experience, and of the inherent coherence of the world. Both Byatt and Leavis accept that "words are somehow healthiest when they approach the condition of things" as Terry Eagleton puts it, and that dialect is some way or another "alienated" "unless it is crammed with the physical textures of actual experience." in the meantime. Byatt, on the other hand, laments the postmodern inclination to "see language as a system signing to itself" (*PM*, 93-108). Under the impact of reading Proust, she needs it both ways, so it might be "possible for a text to be supremely mimetic . . . and at the same time to think about form, its own formation." (*PM*, 15-16) Byatt's books are regularly locales of debate: she energetically utilizes depiction and implication and illustration as though they could catch some truth, while her plots are frequently open-finished and celebratory of the failure to do as such.

Byatt's novel has been argued from diverse viewpoints, for instance, of its demonstration of postmodern artistic funding (Lundén), the underrated voices of Victorian

women (Todd) and the mode of postmodern longing (Jeffers). Susanne Becker entices pensiveness concerning the gothic mechanisms in the novel, and her idea that Byatt is making a pace far from postmodernism is well worth making. Becker's viewpoint is likewise shared by Ivana Djordjevic, whose object looks at a great number of the suggestions and images in Byatt's novel, particularly her operation of Giambattista Vico. Christian Gutleben, as well as, *Possession: A Romance* to be an example of a dense tendency in contemporary British fiction to apply the Victorian age for a setting for vague manners to the association in the middle of fiction and reality, a feeling which he sees as a "step back" in the direction of convention (Nostalgic Postmodernism, 10). In *Possession* Byatt has certainly used portions of nineteenth-century realism, hitherto combines them with the metafictional schemes of postmodernism, in this way making a repowered viewpoint of validity as the artistic structure which makes it possible for readers to involvement both a rational fictional world and exclusive structures of thoughts and demonstrations.

As mentioned above, many have written about A. S. Byatt's novels especially *Possession: A Romance* from different outlooks. However, few have written about identity and nearly none has written about psychological problems on the base of Freudian main issues such as, repression, sublimation and in the search of repressed ideals in A.S. Byatts novels. Yet, this is while Byatt herself asserts that possibly the most significant item to discuss about her books is that they attempt to be around the "life" of the "mind." She also declare that the "struggle of the. Individual to discover and then live out her own identity, an identity etched out only with enormous effort and determination" (PR, 308) stands a chief topic going through a number of her books. So, relying upon Freud's Psychanalysis approach this study re-examines A. S. Byatt's *Possession: A Romance*. In this study at first, *Possession* will be analyzed focusing on the life style of the main character, Roland Mitchell. In this study, Roland's childhood and whether he had any psychological problem, especially from the side of her mother or not, will be discussed. Then how the problems make Roland to repress his desires and what affects they may have in his life will be argued.

The academic relationship of the researchers, Roland and Maud who are examining the lives of the Victorian writers, is gradually forming into a sentiment, regardless of the fact that both are unwilling to recognize this at first. Formed by their psychological speculations, limiting them in discovering their own, repressed ideals, they are gradually freeing themselves from the discourse overwhelming them. In this way the novel uncovers their lost desires and fears and realizes a change of their personalities. A principle drive for self, at last, is sentimental love affair.

Presiding to the examination of the main characters character and personality development, the study plans to introduce theoretical notions under which the novel is to be discussed, and which, in addition, are being presented by the author through the novel. The main part of the study at first focuses on various components inside of *Possession* impacting Roland's characteristic. Through the demonstrations of social and parental imposed limits, restricting them in getting self-satisfaction and the correlation to their Victorian partners where fundamental, it will be plausible to get information that is more comprehensive into how they see themselves. As "return of the repressed" idea is the vital contention behind the development of another personality for both current characters, the part of the whole novel will be scrutinized in detail.

CHAPTER ONE

A.S. BYATT'S LIFE: WORDS ON THE "CIRCLES AND LOOPS"

Antonia Susan Drabble Byatt's curiosity to know and to read was associated with her since her childhood: "From being very little, reading and living were all to me only finished off if you could write them down" (qtd. in Musil, 100). For Byatt, words are undeniable necessity to live safely. They are "all [her] life" (*PR*, 180). The sense that writing ended real, or even extra real, one's knowledgeable growth and leaning and one's capabilities surely pervades Byatt's mature work, in both her fiction and nonfiction. In several ways, Byatt is a writer whose writing has been self-reflexive and deliberately formed.

Byatt believes that the 'lines' that the writer selects limit her/him. For Byatt, Words are "crossing circles and loops." She says that the lines we select to "cross" or to be limited, describe us (*PR*, 467). On the contrary, to those writers who prefer to distinct their fiction from their nonfiction, Byatt has never desired such a distinction. Reading and writing have been an inseparable necessity of each other for her. Considering reading and writing "points on a circle" encouraged her to see both action as "the only adequate response to the pleasure and power of books." Byatt describes it as being something reciprocal: "Writing made me want to read." At the same time, "Greedy reading" stimulated her need to write (*PM*, xiii).

Yet, this greediness to read and write unveils itself in a number of ways in her work especially through literary allusion and impenetrable explanation. Byatt called her 1991 collection of literary essays *Passions of the Mind*, and this title apprehends one of frequent contradictions about her: life experience stands alive in her novels, no matter how much it may be seen through art. In Caryn McTighe's opinion, "Her novels, like her life, are dominated by an absorbing, discriminating mind which finds intellectual passions as vibrant and consuming as emotional ones" (71).

1.1. YOUNG HOOD AND EDUCATION

A.S Byatt was born in the industrial town of Sheffield in Yorkshire, England, on 24 August 1936. Her father was a judge and writer; her mother was a secondary-school teacher who gave up her job to take care of her children. Since both parents valued intellectual achievements, Byatt grew up in a clever, competitive household. They became Quakers late in life. Home life, however, was not always pleasant because Byatt's mother never got over her anger at having to give up her job to become a homemaker and mother. This anger influenced negatively Byatt and their other children. Later in her life, Byatt said that while searching for a subject to write, she desired to avoid "approaching her perpetual rage, depression, and frustration, which were, in fact, the driving force that made sure none of her daughters became housebound" (SS, ix).

When Byatt was ten years old, because of a serious infection, she spent weeks in bed recovering. During this time, she developed her life-long reading customs, studying "Charles Dickens, Alfred Lord Tennyson, and Jane Austen" (Kelly, 2) amongst others. Byatt's mother gave her several books from Browning to read—an experience that would later let Byatt write pleasing pastiches of Browning's poems in *Possession: A Romance*. Perhaps that is the reason Byatt is still "happy" with reading: I enjoyed teaching John Donne, Robert Browning, George Eliot, Charles Dickens, Samuel Taylor Coleridge, John Keats, Wallace Stevens, Emily Dickinson, and Henry James. But now reading is even more exciting. (McTighe, 71)

Possibly the first influential experience of Byatt's young hood life remained in the Second World War, during which she left Sheffield to Pontrefract, Yorkshire. In 1949, when Byatt was thirteen, Byatt and her sister went to a Mount School, a Quaker boarding school in York. Byatt was not an imminent child. She was horrified of the outside world and often felt; she says, "panic," because: "I had a strong sense of not knowing how to behave socially," adding that she passed on from her mother's nervousness about having got herself right out of her class (Stout, 15). Byatt enhances then, "I always knew I had on the wrong clothes". She says that she could not communicate with others willingly up to

her sixteenth. In addition, she complained of "not knowing how to behave socially" relating it to her mother's nervousness (Stout, 15).

It seems that some of Byatt's feelings about school have accomplished their way into her fiction; in *The Game*, Cassandra has very depraved remembrances of

When she was sent away to school, a colourless eleven years old in liberty bodice, wrinkled, stockings, and a tunic bought prudently one size too large. The other girls were enemies, the building menacing, objects threatening: the noticeboard with dangerous pins, the gallows-like which they are their Sunday eggs. She wept all night, and then the weeping had spilled over into the day; she sat on benches, immobile, with a wet face, and grew thinner. The terror wore off gradually. (71)

The sense of the place additionally, stands strong in Byatt's narrative, and Yorkshire appears big in the lives of numerous of her characters. They have been either from there (like William Adamson in *Morpho Eugenia*) or go to see there (like Anna Severell {*The Shadow of the Sun*} and Randolph Ash and Christabel La Motte {*Possession: A Romance*}). The narrator in *Morpho Eugenia* tells the reader that the part of Yorkshire from which Adamson comes "consisted of foul black places amongst fields and rough land of great beauty" (11). While studying Byatt's explanation regarding her childhood as unhappy, and most of her time at Mount School as hard, one might conceive these words as representing of her memories of her early life, in which "foul black places" merged with "great beauty."

The reviewer, Mira Stout, writes that Byatt considered her own collection of short stories *Sugar* to be "so autobiographical" that offered her "a copy to help with the factual background of her Yorkshire childhood and family relationships" (24). The cathedral city in "Racine and the Tablecloth," with its old-fashioned walls that Emily Bray crosses on her solitary walks to church, may well remain a cover for Byatt herself: both appear to have been shy, underdeveloped, and incapable to make easily friends with others because they are so much different than the rest.

Byatt states that she first started writing seriously at Mount school, escaping to the underground boiler room to work in the way she enjoys. This feature opens its way into another story, the Jamesian “The Changeling,” in which a woman who is writer creates a child who goes behind the boiler when he is feeling threatened.

A.S. Byatt read English at Newnham College from 1954 to 1957. Both parents, all of her sisters and Byatt went to Cambridge University. Their mother encouraged her daughters to go to Cambridge from the time they were child. Speaking of her university years seems to be pleasant for her, “It was paradisaical,” adding then, “We were the prepolitical generation. We believed in unfashionable concepts such as objectivity, impartiality, listening to people, pragmatics, and suspension of judgement” (Kellaway, 45).

Byatt also says of her and other women: We had fought, much harder than the men, who outnumbered us eleven to one, to study at Cambridge, and we were fatally torn, when thinking of our futures, by hopes of marriage. . . [and] some works (SS, ix). She graduated from Cambridge with a B.A. degree, with honours, in 1957.

Byatt spent a few months in the United States studying at Byrn Mawr College in Pennsylvania (1957-58), then turned back to England to carry on her studies at Somerville College, Oxford (1958-59). It was at Oxford that Byatt began but then abandoned a thesis on religious allegory in the 17th century. She says about her projected dissertation: “it is not too much to say that this unwritten work, with its neoplatonic myths, its interest in the incarnation, in fallen and unfallen (adequate and inadequate) language to describe reality, has haunted both my novels and my reading patterns ever since” (*PM*, xv).

Her counselor, Dame Helen Gardner, was one of the few women dons (the British equal of an American university professor) at Oxford. Yet, she was very talented one at that. In the late 1950s, Gardner and other scholars were reading John Donne, Andrew Marvell, and George Herbert with renewed interest and enthusiasm, all under the effect of the poet T.S. Eliot, who wrote the majority of his literary criticism in the 1920s and 1930s. Byatt calls Eliot “seductive,” especially admiring his curiosity in reading of the metaphysical poets (*PM*, xiv). Eliot single-handedly recharged academic attention in these Renaissance poets, who stood notable for their paradoxical descriptions and for combining

the intellectual and theological with the erotic. Byatt's interest in the sensory and representative potentialities of language that represented by Donne and others, has continued to inform her work (Kelly, 4).

1.2. FACTORS INFLUENCED ON BYATT'S WORKS

1.2.1. Cambridge and F.R. Leavis

There have been several aspects in Byatt's intellectual life, which have influenced her fiction and nonfiction alike. Nevertheless, the supreme one, which influenced the most essential parts of her works, is the influence of one particular Cambridge teacher and literary critic: Franklin Raymond Leavis (1895-1978). It values to talk about him, because he not only influenced directly Byatt but also because he formed the entire course of Anglo-American 20th-century literary criticism, an understanding of which is important to read Byatt's fiction.

By the time Byatt went to all-female Newnham College, Cambridge, in 1957 to get her B.A., Leavis, then 62, was the ruling intellectual, the position he had engaged for 30 years. Leavis, his wife Q.D. and their circle, which included such critics as I. A. Richards and William Empson, had great effect on the literary of the day. It stays difficult now to imagine Leavis as a radical, since the critics often criticize him for his exclusive and special decisions.

However, consider the shape of university life as Leavis found-and then rejected-by Leavis when he entered Cambridge immediately after World War I. Until the last decades of the 19th century, taking up the study of "literature" in the university meant studying the classics—that is, texts in Greek and Latin. Moreover, for the most part, the university was not open to women, the study of literature was almost exclusively a male pursuit, and it stood limited to the leisured and moneyed class. The study of literature, with its emphasis on language learning, was included under the heading of "philology." The society then, expected that gentlemen would read Shakespeare, Milton, Pope, Dryden, Wordsworth, and other now canonical figures on their own, and that they would be ready to quote at length

from these authors' works while walking over the English countryside or involved in polite drawing-room conversation. If young men read novels—from Fielding to Dickens and beyond—that was certainly acceptable, yet not quite the sign of an educated taste. (Most of nineteenth-century fathers and husbands forbade their daughters and wives to read parts of the daily newspapers. Since they just got permission to read novels, they kept their reading ways severely to themselves.)

Leavis and his group rejected the view that reading English literature was only a deviation for amateurs and resisted to make it central to the university study, as well as, central to the understanding of culture. Distrustful of the values of the upper class, rejecting of post Victorian social and political traditions, Leavis and his circle represented a new kind of student in England and America. The statement (ironically meant or not) of T. S. Eliot took on the significance of a chant: “Our literature is a substitute for religion, and so is our religion” (44). According to a number of literary historians, for Leavis and his group, “literature becomes more than just a handmaiden of moral ideology: it is moral ideology for the modern age” (Eagleton, 27).

In 1932, Leavis and his group initiated the journal *Scrutiny*, which worked till it folded in 1953, as the prime-structure for their concepts on culture and literature, concepts educated by an “intense moral seriousness,” as Byatt puts it, and an opposition to the Marxism of the 1930 and 1940s. The title of the journal provides us a clue to the method of Leavis and his followers. Concerning a Romantic straining that can be partially traced back through T.S. Eliot to Samuel Coleridge, Leavis and his circle excluded the main paradigm of biographical and historical criticism in order to concentrate on the text itself. “A poem had to be subjected to rigorous, attentive reading”(5); Leavis and his group scrutinized the “words on the page,” as they were fond of saying, in order to yield up the ambiguities, ironies, and paradoxes to be found there. An appreciation of imagery, metaphor, and symbol, scarcely recognized in the older, historically bound method, was deeply emphasized.

Thus, in order to read a Leavis' work one will not need to comprehend, say, Shakespeare's life or the affluences of the Tudor period to comprehend his works:

theoretically and pretty simply, one should be able to pick up a poem and make a “close reading”—the term used to define this text-bound, language-steeped method. Herein, nevertheless, lies a paradox: by freeing texts from their authors’ biographical and historical circumstances, Leavis seemed to adopt a new kind of open reading, one that did not depend upon an exclusive-and expensive training in philology and history. In this respect, American interpreters of the Leaviste method enthusiastically embraced the possibilities of what came to be known in the United States as the New Criticism (as opposed to the old historical, textual, and biographical criticism).

Nonetheless, in reality, a new kind of elitist outlook replaced instead of an older one. Not everyone, unfortunately, was able to recognize the subtle complexities that make a poem a poem. In addition, not every poem was worth a close reading. Few critics, and fewer readers, Leavis supposed, possessed the intellectual and moral wherewithal to create a sound judgment on what was worth reading. His assertions in such works as *New Bearings in English Poetry* (1932), *Revaluation* (1936), and *The Great Tradition* (1948) of what stood “good” and what stood “bad” were to influence what was read and how it was read for decades. Chaucer, Shakespeare, metaphysical poets, Wordsworth, Gorge Eliot, T. S. Eliot, and D. H. Lawrence were in; Spencer, Fielding, Shelley, most of the Victorian novelists, and Joyce were not.

While enormously debatable in its beginnings, the New Criticism became the central paradigm for English studies in both Great Britain and America until the 1960s. In many respects, it remains so, though post New Critical paradigms, including structuralism, Marxism, feminism, and deconstructionism, have certainly made a number of inroads.

Byatt is surely familiar with and clever at handling these newer critical approaches, as the more academic stretches of *Possession* prove. However, she remains committed to the idea that literature has a moral aspect, and that language can in fact get abstract truths and felt experience. As she speaks of her days at Cambridge, she learned that writing, “Was to be taught, in order to make the world better, more just, more discriminating” (SS, x). Reflecting back on her experience at “Leavis’s Cambridge” (viii), as Byatt refers to it, she is able to respect and admire the moral seriousness with which Leavis tried to place,

“English Literature at the centre of university studies and also of social morality” (Eagleton, 27).

Nevertheless, Byatt declares now: “I felt then that these claims were extravagant and absurdly exclusive” (*PM*, xiv). She believes in the power and splendor of language, and in literature as having a moral deepness and scope. A.S. Byatt states of Leavis’s great moral fierceness which rejected all writing however the best, which was incredible for “moral” reasons. He could demonstrate to you the sturdiness of a sentence, the quality and the beauty of it, the way another fizzled and deceived itself, however you have paid an appalling cost for this helpful specialized information (*SS*, x).

Byatt’s 1991 ‘Introduction’ to the reissue of her first novel, *The Shadow of A Sun* (1964), is an application in reconsidering in which she brings her established and informed sensibilities to bear not only on her first novel but on the knowledgeable climate in which it was written. Since just as Anna Severell must move out of the “shadow” of her novelist-father in *The Shadow of the Sun*, so has Byatt been encouraged to move out of shadow that Leavis and her Cambridge education characterize. She declares, “The only way to deal with it was to read so much and so variously that no particular writer or system could overpower me” (*PM*, xiii).

1.2.2. Other Literary Effects

After F. R. Leavis, amongst the names who appear frequently while, Byatt speaks or writes about herself as a writer, remain Iris Murdoch, Marcel Proust and George Eliot. As a contemporary British novelist, Murdoch has written more than twenty novels and a number of critical and philosophical scholarships. Both Byatt and Murdoch write packed, textured novels that take for granted an audience with the time and the desire to delay over words and philosophical knots. Other current English novelists with whom Byatt remain often related include Margaret Drabble, her younger sister, Faye Weldon, A. N. Wilson, and David Lodge.

Murdoch’s essay “Against Dryness: A Polemical Sketch” stands one that Byatt often evaluates as a way to apprehend her own aims as a novelist (Iris Murdoch, 16-20). In

Murdoch's estimation, "Through literature we can rediscover a sense of the density of our lives" (20). Murdoch expresses her lamentation of modern philosophy and modern science. In her opinion, modern people live in an era "in which the dogmas, images, and precepts of religion have lost much of their power." In her view, these people are as well the successors of the "Enlightenment," "Romanticism", and the "Liberal tradition." According to Murdoch these are our main problem of which most important is Murdoch proclaims the main problem of modern people as being left with very narrow and shaky a thought of human identity. (16) In this essay, Murdoch also recognizes and discusses for what she calls the "crystalline" novel; "a small quasi-allegorical object portraying the human condition." It is, she says, "what the more serious writers want to create" (18).

While Byatt points to Murdoch's writing in one of her critical studies that "there is a large number of suspicious reviewers and readers who find the elaborate, in some ways intensely artificial, world of her novels difficult to take," in fact, Byatt is somewhat replying to her own critics (Iris Murdoch, 5).

Although there have been considerable differences between Byatt and Murdoch, they remain alike in that they comprehend themselves writing realistic fiction and are committed to a search for truth, for perceiving materials as they really are, and a piece of this observing is capturing the complexity of human relationships. Byatt explains the story of her first reading of Proust in graduate school at Cambridge. When she was working on her thesis, she also was working on *The Shadow of the Sun*. She went to meet Dame Helen Gardner, to whom Byatt talked about reading Proust, in English. Gardner rejected Byatt's fiction writing, telling her "to get on with her thesis." Byatt utters, however, in a rage, however, she left the room and went to Blackwells where, "I purchased Proust in French, read all of his work and stopped writing my thesis. I needed to read Proust to learn how to write from him at that time, and Proust is all over *Shadow* in big chunks" (Musil, 95). Byatt declares that in her own writing, she would prefer "to include everything, like Proust" (Kenyon, 55). She "shares [Proust's] use of the novel to speculate on consciousness, on death; and "on the impossibility of fully knowing another person. . . . They both use language to attempt to make permanent moments in time" (Kenyon, 68).

1.3. MARRIAGE, FAMILY, AND WRITING

Antonio Drabble married Ian Byatt, a British economist in 1959 and had two children, Antonia and Charles. Byatt started teaching part-time at the University of London in 1962, and in 1965, at the Central School of Art and Design. Byatt's first novel, *The Shadow of the Sun* (originally published as; *Shadow of a Sun*), which she had begun at Cambridge at her seventeenth, was published in 1964. These years were extremely busy for Byatt as she joined to her family, continued her teaching, wrote fiction, and initiated to branch out into literary criticism with *Degrees of Freedom: The Novels of Iris Murdoch* (1965). She also started writing reviews, did speeches and interviewed for the BBC, and composed scholarly essays.

In 1957, at her 21, Byatt had begun her second novel, *The Game*, which did not publish until 1967. Her next scheme, the scholarly studies on Iris Murdoch, *Degrees of Freedom* (1965), and on Wordsworth and Coleridge, *Unruly Times* (1970); a collection of her critical essays, *Passions of the Mind*, are among her critical and scholarly works.

Through this period, events in Byatt's private life had a number of profound effects on her progress as a writer. In 1969, she and Ian Byatt divorced; later in same year, she married Peter Duffy, with whom she still lives. They have had two children, Isabel (1970) and Miranda (1973). Her life was devastated when her 11 year-old son, Charles, was killed in a car accident when he was walking home from school. "It took me eleven years to recover at all," says Byatt (Kellaway, 45). It is not amazing to find that Byatt has subsequently used themes of lamentation and loss in her fiction.

Stout symbolizes Byatt as full of a "permanent sadness" (15). It will be easy to draw equivalents between her personal sorrow and the subject matter of "The Changeling," "The July Ghost," "The Next Room," "The Dried Witch," and *The Conjugal Angel*. "The July Ghost," another Jamesian story, explains a woman who stands too "sensible" to see her own son's ghost and can only be comforted second hand through her lodger who, to his consternation is able to see the ghost (Kelly, 9).

After her son's death, Byatt started teaching full-time at University of London. It seems that teaching makes her happy: "I think what saved me was the student" (Stout 15-16). Afterwards, Byatt began to complete her book, *The Virgin in the Garden*, which she had interrupted after his son's death. It was published in 1978. It remains the first part of a series of four novels that represent the lives of the Potter family. A minor character is Mrs. Thone, who becomes devastated after the death of her son. Byatt represents the guilt and grief in brief here and continues to be touched upon in her later work. Nonetheless, it is fair to mention that in these works Byatt is doing more than merely reworking the mess of autobiography into fiction.

In the meantime, Byatt finished another, shorter critical study of Iris Murdoch's novels (Iris, Murdoch, 1976) and edited George Eliot's *The Mill on the Floss* for Penguin (1979). *Still Life* published in 1985. *Sugar and Other Stories* (1987), Byatt's first collection of short stories, signifies, she says, her first constant work as a full-time writer. "I wrote them in a kind of joie de vivre about being a full-time writer" (Picardie 55). She defines the collection as "about losses: of possibilities, of parents, of children, of love, of ideas, of . . . hope" (Spufford, 23).

Possession: A Romance published in 1990 and came to be a best-seller in England and in America. By March 1991, *Possession* was sold more than 100,000 copies in the United States alone. Warner Brothers credited the film rights in 1991, and the playwright Henry David Hwang (M. Butterfly) has written the screenplay. The novel became a film by the same name in 2002.

When Byatt's American publisher, Random House, requested her to cut some of the poetry and place explanation—the novel is 555 pages in hardcover—she rejected. Agreeing, however, to make a trivial but effective change in her depiction of Roland, the main character, who in American edition of the novel, obtains a "smile of amused friendliness and pleasure" who is capable to arouse "feelings of warmth," or sometimes "more, in many women" (PR, 14). Byatt states this story with some amusement.

Possession, Byatt argues, is the first book she wrote without any break while writing it. Jennifer Foote thinks that because of that it is easy to be read and adds: "I was actually

able to make my own rhythm, hold everything balanced in my head” (16). Saying in the following way shows that she knew everybody would accept it: “I knew people would like [*Possession*]. It is the only one I’ve written to be liked, and I did it partly to show off.” Nonetheless, she also states that “there is very little life in *Possession*: it’s all art” (Stout 14).

These and other comments, however, Byatt offers about her work as Kathleen Coyne Kelly writes, should “be taken with the proverbial grain of salt”(10). In fact, there is a decent deal of art in *Possession*, and every so often, the life becomes confined within the art, on the other hand, in its examination of love and loss, the novel stands true and deep. Even though authors are not always the best commentators on their own work, as a literary critic, Byatt stands better than numerous in this regard. Byatt is also as susceptible as the next author is to the “interview effect”: an author, forced to make statement on the unavoidable creative procedure, misses or conceals a bit of the reality of it.

Byatt believes that *Possession: A Romance* was “partly provoked” by John Fowle’s *The French Lieutenant’s Woman* (Kellaway, 45).

1.4. PERSONAL PARTICULARS

Byatt presently lives in Putney, in southwestern London. In addition, as Mira Stout explains her house has a Latin inscription above the doorway: *semper eadem*, “always the same,” (which was Queen Elizabeth I’s motto), and has a cottage in the south of France, in the Cevennes Mountains. As a SAD (a seasonal disorder) sufferer, she finds that her French cottage is more than just holiday home to her. (The sun, the sunlight and heat influenced highly a number of her fictions, such as “On the Day That E. M. Forster Died,” in which women work best in summertime.) Byatt rewards her loneliness there saying that she got herself “alone in this house,” in which there was “total silence” and the sun was totally bursting, and I strolled here and there the stairs completely overflowing with the feeling that I had a place with myself, and could complete any idea (Stout, 11-14).

Byatt, according to Stout “looks a picture of assured authority, a cross between a school headmistress and the Foreign Secretary” (11-14). Byatt is “passionate about

observing people and nature." She also enjoys watching TV nature programs ("snails and slugs and intestinal tapeworms"), an interest that one can trace from *The Game* and *Possession* through *Morpho Eugenia*. Watching snooker, (a kind of pool) seems to be her amusement. She says that she likes the "narrative" of it, "the drama." And adds that she likes it the way the other is devoted to a "Matisse!" (Stout, 11-14).

Byatt speaks of herself being speculative rather than being maternal: "I am a novelist who happens to be quite good academically. And I am not motherly, or donnish. That is a stereotype because of my being...circular." She talks about her style of writing, "What I write is heliotropic," and this is apparently true metaphorically and literally" (SS, xiv).

Talking of herself as a member of the Radical Party she says, "of course I am a feminist. But I don't want to be required to write to a feminist programme, and I feel uneasy when this seems to be asked of me" (MacTighe, 71). In another interview, she mentioned, "Now is the only time to be a woman" (Kellaway, 45).

1.5. RECENT WORKS AND CURIOSITIES

Passions of the Mind, a collection of Byatt's formerly published critical essays, rapidly came after publication of *Possession: A Romance* and her previous novels reissued. In 1992, Byatt published two novellas under the umbrella name of *Angels and Insects*. (The first novella, *Morpho Eugenia* became a film in 1995. Peter Hass directed it). In 1994, *The Matisse Stories*, which included three short stories, published in England (and in United States in 1995). A collection of fairy stories, *The Djinn in the Nightingale's Eye*, was published in 1994 in Great Britain. *Babel Tower*, the following book in her tetralogy (*A Virgin in the Garden* is the first, *Still Life* the second), was published in the spring of 1996. *Studies on Irish Murdoch*, *Degrees of Freedom* (1965), also on Wordsworth and Coleridge, *Unruly Times* (1970); a collection of her critical essays, *Passions of the Mind*, are among her critical and scholarly works. *A Whistling Woman* published in 2002. Her most recent novel, *The Children's Book* published in 2009. Her latest work is a Retelling of Norse mythology in *Ragnarök: The end of the Gods* (2011) is her newest work.

About her writing habits, Byatt has her own opinion:

I plan all my books in notebooks of Coleridgean complexity, thinking out the ideas and the narrative and the images, and then I write them, like knitting, in one thread. I used to write twenty drafts, partly for the rhythm, but now I make do with two, or even one. (Letter to the author 202-203)

Byatt has obvious views about readers, writers, as well as the novel. For instance in her “Notes on Writing a Novel” in a preface to Elizabeth Bowen, she sounds Elizabeth Bowen’s description of the eventual aim of a novel “as good a statement of the complex relation of truth and fiction as I know.” Bowen argues: “Plot must further the novel towards its object. What object? The nonpoetic statement of a poetic truth.” She then asks, “Have not all poetic truths been already stated?” And replies: “The essence of a poetic truth is that no statement of it can be final” (222). In Byatt’s opinion, poetic truth remains not necessarily opposite to realism, however. Yet, “The problem of the ‘real’ in fiction, and the adequacy of words to describe it, has occupied [her] for the last twenty years” (*PM* xv).

Writing in 1991, Byatt declares that she is “exercised by the problem of communicable detail . . . How many readers will have read Milton’s *Paradise Lost* or . . . The *Aeneid*? How many who have not will be annoyed to find them in my books? (This is a reaction I still find puzzling.)” (McTighe 71). It seems that Byatt has sincere respect to the “past” and is fervently in favor of teaching it. She does not believe that the existing or alive “writer is necessarily any more available or ‘relevant’ to the experience of the student . . . than the dead.” (“Reading,” 4) Taken together, these two statements illustrate Byatt’s abiding belief in the accessibility of fiction.

Even though Byatt does not teach presently, she has many years of classroom experience and remains clever to admit that her writing and reading experience has been shaped by the special demands of teaching (*PM*, xiii-xvi). Byatt notes that she belongs to a generation of writers who have an already organized group of “professional readers” – the followers of the university.

CHAPTER TWO

POSSESSIOIN: A ROMANCE

Byatt's *Possession: A Romance* is such a novel that fascinates just specific group of readers and transforms and lodges in the popular thoughts. As Kelly Kathleen Coyne writes, with sharing some characteristics of "academic potboiler," some "suspense story," some "romance" it is a skilful postmodernist practice that weaves together numerous strands: a contemporary story of "academic conflicts," contentions, and disclosures; a nineteenth century narrative of disastrous affection; and contemplation on the creative energy and imagination and originality (78).

In *Possession*, the characters as well as the readers take a trip to forward and backward from the present-time to the centre of the nineteenth century through various writings. These writings include most significantly, the letters and verse of Randolph Ash and Christabel LaMotte, complex figures of common life nineteenth century artists; the periodical of Ash's wife Ellen; the periodical of Blanche Glover, Christabel's lesbian mate; the true life story of Ash; and various insightful articles about the poets. Each one of these writings inside of the content is, as a fact, an impressively persuading creation regarding Byatt herself.

As a striking and convincing illustration of chronicled metafiction, *Possession: A Romance* has provoked a numeral approving comparisons with the works of writers such as David Lodge, John Fowles, and Umberto Eco. In any case, *Possession* is a novel that signifies a shift for Byatt comparing to her earlier novels. On the other hand, Byatt has been working in the direction to all her career as a writer a work. For instance, we can see the thoughts and procedures she utilizes as a part of *Possession* in her first novel, *The Shadow of the Sun*. This is proximately "a coming an age" story and a reflection on the artist's creativity and on the unavoidable strains an artist faces in adjusting that creativity with his or her-particularly her-life. As it were, Cassandra in *The Game* is an ancestor of Christabel, and yet, Byatt's Victorian artist is a great deal more stable (Kelly, 78).

In Fact, Byatt examines the workings of the creative energy in *The Virgin in the Garden* and *Still Life*, creative energy and fancy are withstanding concerns in *Possession*. Reading Byatt's work sequentially establishes an investigation of the creating artist-the creating female artist- looking for new models and new myths. Byatt says that her books are apprehensive with the “problem of female vision, female art and thought” (SS, xiv).

Byatt created *Possession: A Romance* in such a way that the reader can move among various basic points of view authentic- “historical,” “psychoanalytical,” “New Critical,” “structuralist,” deconstructive, new historicist. In any case, *Possession* may be read without these basic channels, and has been by any number of individuals who want to ignore the frequently compressed exchanges of abstract feedback and focus rather on the gossipy scholastic infighting and the tangled adoration story. Such readers might well harp on the affinities in the middle of *Possession* and the excellent drugstore sentiment. It might be an “academic” form of such sentiments, however *Possession: A Romance* is equipped for fulfilling in the same kind of way (Kelly, 79).

The novel starts with Roland Mitchell, a research assistant at the British Library. He is excitedly pursuing down material for a perceptive version of the works of Randolph Henry Ash, a Victorian poet Byatt has imagined. Through his examination, Mitchell finds a couple of letters that Ash has inscribed to another imaginative poet Christabel LaMotte. Yet, it has not been realized that the two knew one another. While seeking for this association, Roland meets the women's activist researcher Maud Bailey, who is a distant relative to Christabel and whose claim to fame is LaMotte's verse. Roland and Maud make a progression of findings about Randolph Ash and Christabel LaMotte that lead them on various enterprises, which come to parallel the lives of the writers they are seeking after. At a certain point Roland, “with precise postmodernist pleasure, “considers” that he and Maud were being motivated by a plan or fate that seemed at least possibly,” to be not their plot or fate but that of [Ash and LaMotte}” (PR, 456).

By collaborating and sharing data about Ash's and La-Motte's verse and correspondence, Roland and Maud start gathering confirm that Ash and Christabel had a love relationship and a child with the name of Maia. These occasions influence their lives

as well as their verse. Taking a trail of intimations that regularly involves disentangling dark implications in the artists' works; Roland and Maud find a reserve of love letters in a doll's bed in Christabel's old room, untouched since she died (*PR*, 92).

In the most artistic act, the main parts of the story merge on the gravesite of Randolph and Ellen Ash. The end of *Possession: A Romance* is intentionally reminiscent of a Shakespearean "all's well that ends well" conclusion, in which family wrongs are corrected, lovers are unified, and struggles are set on. We discover that Maud Bailey is the considerable incredible awesome granddaughter of Christabel LaMotte and Randolph Ash. Maud and Roland confess that they adore one another and step toward setting up a relationship.

2.1. THE CHIEF CHACTERS

Byatt's characters have all the time been thoughtful, framing their undeniable issues in the dialect of artistic suggestion and philosophical insights. Readers of her books written before *Possession* have critiqued Byatt for making such characters thinking that an excess of scholarly layers separate readers from her novels and protect her characters from a true appointment with their lives. Francis Spufford expresses this problem while he supports Byatt telling that those who cannot fairly trust in the ordinariness of Byatt's characters are a kind of ill person (22). Whereas Byatt creates inward looking characters in *Possession: A Romance*, she does it with much "lighter hand" than the past. While it would be excessively reductive, making it impossible to draw strict parallels between Byatt's nineteenth century characters and her present-day ones, we can observe intertextual relations between the two groups of characters (Kelly, 80).

Christabel LaMotte is a combination of Emily Dickinson, Christina Rossetti, and Elizabeth Barrett Browning, with a trace of George Eliot and the Brontes thrown in. The first prologue to her is seen through a letter that Roland Mitchell finds in the library. "I know you go out in company very little," Ash keeps in touch with her (*PR*, 7). Ash considers Christabel to be "distant and closed away, a princess in a tower" (*PR*, 301). These

are little points of interest, yet as the novel goes further, the nature and results of Christabel's loneliness become clear.

During the time Roland tries to find more about Christabel, he finds an "brownish," "very early photograph" of the writer, in which she is "veiled under a crackling, translucent page." He watches that her clothes were more conspicuous than she stood; she withdrew into them, her head, maybe curiously, maybe viewing itself as 'birdlike,' hung on one side and [the photo] was nonexclusive Victorian woman, particular bashful poetess (*PR*, 43-44). There is something purposely prurient about this scene; it is nearly as though Roland wishes he could peel back that cloak and peer underneath those too-enormous garments with a specific end goal to see the "real" Christabel, who will stay, both for her "readers" in the novel and for us outside of it, secretive and mysterious.

As becoming a routine courageous woman in a romance, Christabel LaMotte is fair-skinned. Ash records "the whiteness of her" and "the green look of those piercing or occluded eyes" (*PR*, 301). The storyteller additionally depicts Christabel as "very fair, pale-skinned, with eyes . . . of a strange green colour which transmuted itself as the light varied" (*PR*, 298).

Christabel's most noteworthy work is a long lyric titled *The Fairy Melusina* (see *PR*, 314ff, for a broadened selection). She likewise revises various Breton fables, distributed as *Tales Told in November*. Her repute, much like that of the true Victorian artist Christina Rossetti, has become through the endeavours of twentieth century women's activist researchers plan on recuperating the work of female specialists of the past.

Randolph Ash, who has been described as a great scholarly man of his day, is a combination of Browning and Tennyson, with bits of Wordsworth, Ruskin, Arnold, Carlyle, and Morris. His imaginary verse is Browningsque in style as well as in subject too: Ash composes various monologs, lyrics about vague captivating true and imagined personages. Ash is nice looking, with cocoa hair and a beard "the colour of horse-chestnuts." The storyteller likewise lets the readers know that "his brow was far expensive, the organ of intellect well-developed, though he was equally well-endowed with bumps compassion and fellow-feeling. . . . The mouth [was] firm and settled – a face, one might

think, that knew itself and had a decided way of taking in the world” (*PR*, 298). Here, the narrator, Byatt, utilizes the dialect of phrenology, the “science” of perusing one’s identity from the arrangement of knocks on the skull, in trend in the nineteenth century.

The reviewer Michael Dirda is most likely right in distinguishing the undertaking between Ash and LaMotte as “roughly mirror[ing] George McLean Harper’s reproduction of Wordsworth’s youthful affection for Annette Vallon,” including that it “also owes something to the rumored passion of Rossetti for the married poet W. B. Scott” (“The Incandescent Spell of *Possession*,” 7).

Blanche Glover, a friend of Christabel, is an artist who paints in the pre-Raphaelite method and with whom Christabel offers a little house in the nation. Blanche is in love with Christabel; however it is not clear whether they have had a sexual relationship. In her resentment and envy over Christabel’s association with Ash, Blanche goes to Ash’s wife and informs her concerning the undertaking. Ellen Ash recalls her as a “poor mad white-faced woman, in her neat, worn boots, pacing and pacing . . . clasping and unclasping her little dove-grey hands” (*PR*, 493). Blanche exclaims, “We were so happy . . . we were all in all in all to each other, we were innocent” (493). We find out about Glover’s extraordinary work in a letter from Christabel to Ash: she is “locked in” on a vast painting of Merlin and Vivien right now of the recent triumph when she sings the appeal, which places him in her energy, to rest through time. It is all hidden proposal and neighbourhood power (190; cf., 53). Maybe we are to envision a parallel between Merlin and Ash, Vivien and Christabel: while Christabel is no flirt set after devastating Ash (the typical antifeminist understanding of the Merlin-Vivien relationship), she does to be sure changes his life. Actually, there is a manifestly obvious and understood painting on the subject of Merlin and Vivien, *The Beguiling of Merlin* (1874), by the pre-Raphaelite artisan Sir Edward Burne-Jones. This is the artwork duplicated on the front of the first hardcover and softcover versions of *Possession*. Blanche, in her misery, submits suicide by suffocating, similar to Shakespeare’s Ophelia (the subject of another pre-Raphaelite painting, by John Everett Millais).

Ellen Ash, partner to her literary husband, is horrified of sex and has been subsequent to their wedding night. Their marriage has never been culminated. (Ellen has an authentic parallel in Jane Carlyle, whose marriage to Thomas Carlyle was never culminated.) They met when she was youthful however hitched late in light of the fact that her family would not agree to the marriage. At a certain point, Ellen contemplates how “a young girl of twenty-four should not be made to wait for marriage until she is thirty-four and her flowering long over” (*PR*, 499). She says to herself “in harsher moments” that her inclination is “profoundly implicated in not knowing, in silence, in avoidance” (494). “I wanted to be a Poet and a Poem, and now am neither,” writes in her diary (*PR*, 136). In her defence toward her spouse and his virtuoso, we discover hints of Caroline Severell, the wife of the writer Henry Severell in *The Shadow of the Sun*. She keeps the world under control so Randolph Ash might compose his verse in peace; she vets the greater part of his correspondence and controls his social timetable. It might be that Ellen Ash (alongside Beatrice Nest, talked about later in this part) is the most troublesome of characters to comprehend and to sympathize with, we are excessively enchanted of Ash and Christabel excessively intrigued by their doomed adoration story, to extra much consideration for Ellen.

Maud Bailey is encountered directly after the scene in which Roland ponders on Christabel's photo. This association is intentional, for Christabel and Maud have much in like manner, mentally, inwardly, and physically. In her verse, Christabel is fixated on edges and limits and infringement thereof. Thus, the researcher Maud expounds on Christabel's verges.

Byatt has played a good deal with the green colour in *Possession*: emerald green, blue-green, silver green. It is the shade of Melusine, the mythical half-lady, half-serpent, that Christabel expounds on; it is the shade of the ocean, home to so a large number of the fabulous female figures we experience in *Possession*; it is the shade of glass and the shade of mirrors. Christabel wears “emerald green” boots that match her eyes (*PR*, 299); when we initially meet Maud, she is dressed in a “green and white length” and wears “long shining green shoes.” Like Christabel, she is pale: she has a “clean, milky skin” (44). Like

Christabel, she is saved, independent. Maud is tall and her hair coiled firmly into a “turban of peacock-feathered” dyed “silk, low on her brow” (*PR*, 44). She is educated at Lincoln University, where she has an office at the highest point of glass-walled Tennyson Tower. Both ladies could have been painted by any number of pre-Raphaelite specialists.

Sir George Bailey and his wife, Joan Bailey, identified with Maud and to Christabel LaMotte, live in Seal Court, a Victorian house in Lincolnshire in which Christabel experienced the last a portion of her life. Christabel’s sister Sophie as her own particular daughter raised Maia Thomasine Bailey, Ash and Christabel’s little girl. Maia, who likes to be called May, is not interested in poem; weds a cousin and has ten children.

Roland Mitchell is presented a 29-year-old researcher with a Ph.D. from the imagined Prince Albert College, London. (His thesis is titled “History, Historians, and Poetry: A Study of the Presentation of Historical ‘Evidence’ in the Poems of Randolph Henry Ash.”) Roland has not been able to secure an educating occupation and works as a research assistant. He lives with Val in a rotten storm cellar level that possesses a scent reminiscent of feline pee wafting down from the house above. They have been irritated in their affections for quite a while when the novel opens. He is explained as “a compact, clearcut man,” with exact elements, a ton of delicate dark hair, and “thoughtful dark brown eyes.” He observed of watchfulness, which could change when he felt casual or cheerful into a grin of entertained amicability and joy, which stimulated sentiment warmth, and something more, in numerous women (*PR*, 14). Roland is modern model of Ash to Maud’s Christabel; then again, the components of high dramatization and sentiment that portray Ash and Christabel’s relationship are transmuted into the everyday considerations of contemporary life, and into a hesitance about high show and sentiment.

Even Val has an Ash-LaMotte association: for her obligatory article (something as an American college senior theory), she composed a paper titled “Male Ventriloquism: The Women of Randolph Henry Ash.” Val contends that Ash not only did not prefer women but also he did not comprehend them, that his female speakers develop from his own apprehension and animosity, that even the ballad cycle, *Ask to Embla*, was the work not of adoration but rather of narcissism, the artist tending to his Anima (*PR*, 16). In this story,

Val is evidently working out some of her own sentiments about Roland and about men in overall. Toward the end of the novel, Val starts an association with *Euan MacIntyre*, a specialist who is likewise her manager. Euan's "charm and enthusiasm," Roland notes with a blend of misery and help, are able to do "smooth[ing] the resentment and sullenness out of Val's face" (477). Euan is included in the plot as Maud's legitimate agent.

Fergus Wolff is Maud's "ex-lover" and a splendid deconstructionist critic. Extreme and erotic, he is Byronic, and hesitantly so: Roland depicts him as a "devourer" (*PR*, 550). He is, to some degree, a twentieth century variant of the wolf at the entryway that is, the Randolph Ash of Blanche Glover's journal whom she so apprehensions will take Christabel away (54). Maud is half apprehensive of Fergus, of his sexuality and his brightness, as a result of the destruction that he might unleash in her life; she fears what she may lose if she, somehow, managed to lose control and offer into him. The storyteller lets us know that Fergus had a propensity which Maud was not sufficiently experienced to identify as a typical one in "ex-lovers" of giving little pulls at the prudently "severed spider-threads or puppet strings which had once tide her to him" (155). For instance, when Fergus composes to Maud about his arrangements for an academic paper, titled "The Queen of the Castle: What Is Kept in the Keep?" he implies it as a hostile purpose for Christabel and her verse and, by expansion, at Maud herself. Indeed, he calls it his "siege-paper." (In addition, while Fergus talks figuratively, there is without a doubt an extremely material mystery in the "keep" – in Christabel's tower are shrouded her love letters to Ash and his to her.) (*PR*, 155).

James Blackadder, Roland's manager, has been editing Ash's works after 1951, and the end is not yet in sight (the novel is fixed in 1986). The narrator says of him that he "was discouraged and liked to discourage others" (*PR*, 13). Blackadder is a "stringent" researcher, and it is his extremely carefulness that keeps him from completing his version of Ash's works. Alongside the character Beatrice Nest, Byatt has made in Blackadder an anecdotal character that has very numerous collaborate in the genuine scholastic world, for some a researcher who fits for affliction grand a temporarily uncooperative mind.

Blackadder and his staff possess a cave-like set of cellar rooms at the British Museum known as Blackadder's Ash Factory.

Mortimer Cropper is a rich American researcher at the fanciful Robert Dale Owen University in New Mexico. (Robert Dale Owen was a nineteenth century British mastermind and social critic.) Cropper speaks to the most exceedingly bad sort of researcher biographer: his fundamental objective is to claim Ashiana, not inexorably to further grant but rather to satisfy his own need to have the life of his subject-Randolph Ash. He has obtained some of Ash's letters, compositions, and belongings in the name of an altruistic trust called the Newsome Foundation. He has stolen different materials, which he keeps in a fixed and bolted space for his own private, fetishized seeing. He is the creator of *The Complete Correspondence of Randolph Ash* and of the account *The Great Ventriloquism*. This title, the storyteller lets us know, is taken from one of Ash's "teasing monologues of self-revelation or self-parody" (PR, 120). What's more, ventriloquism is a meaningful theme in the novel, as different characters talk through, for others, and as Byatt "speaks" for every one of them. Byatt gives us Cropper's very own fragment life story, in which he lets us know, in exceptionally colourful composition, that he originates from a long line of authorities: his home in New Mexico, pompously named Everblest, is loaded with collectibles and bits and pieces d'art from everywhere throughout the world. He is to a great degree near his mother, with whom despite everything he lives. He clearly has different hobbies other than the scholarly and tasteful interests, for he likewise claims "photographs of a large and varied collection" so far it was conceivable to change, in tissue or tone or edge or close detail, so basically straightforward a movement, a distraction. He had, the storyteller lets us know, "his own ways of sublimation" (PR, 124). We never find exactly who is portrayed in these photos – ladies? Men? Children?

Cropper remains behind the plot to pillage the Ashes' grave keeping in mind the end goal to recover the strange papers Ellen covered with her husband. His assistant is *Hildebrand Ash*, the heir to the Ash family title, and he is somewhat a notorious one. Both Cropper and Blackadder, for every one of their disparities, have their partner in the "real"

anecdotal universe of the nineteenth century-the universe of Dickens and Eliot and Trollope.

Dr. Beatrice Nest works with Blackadder in the Ash Factory on a version of the journal of Ellen Ash. Pretty much as Blackadder impressions constrained to chase down each abstract and verifiable reference in Ash's verse, Beatrice Nest floats interminably over Ellen Ash's journal and is no nearer to finishing it than Blackadder is his release of Ash's poetry. As a pupil, she began to fall in love with Randolph Henry Ash, perceiving his virtuoso and the quality of his energy in his verse. Despite her undeniable guarantee as a researcher, her counsellor cautioned her off any genuine work on Ash, shunting her off to do a version of his wife's diary as an occupation more suitable to her sexual orientation. She acknowledged dutifully and took a lectureship at Prince Albert. Never wedded, she is portrayed as unquestionably strong, however in any case indistinct, a lady of wide and bounteous substance, stationary swelling hips, a mass of chest, above which spread a happy heart-formed face, delegated by a sort of angora cap of creased white hair (*PR*, 123).

Leonora Stern, a zaftig women's activist and at some point lesbian from Tallahassee, is a companion to Maud. Her claim to fame is the work of Christabel La Motte; she is the creator of *Motif and Matrix in the Poems of LaMotte*. An illustration of her writing; "And what surfaces of the earth do we women choose to celebrate, who have appeared typically in phallogentric texts as a penetrable hole, inviting or abhorrent" (*PR*, 265). Leonora is smart, generous, far reaching. One of the odder partnerships in the novel is what creates between Leonora and Blackadder, both have been barred from Roland and Maud's experience, and they set aside their immeasurable political and scholarly basic contrasts keeping in mind the end goal to make sense of what Maud and Roland are doing. In one scene, on the shoreline in Brittany, we are given a style portray that highlights the contrasts between them. Byatt writes that Leonora's hair was free, and was lifted in dull winding ringlets. She wore a Greek sundress in fine cotton held by a wide silver band of material over her adequate bosoms, uncovering shoulders dull gold with the glare of no English sun. Her substantial and shapely feet were bare, and her toe-nails painted then again red and

silver (PR, 453-54). Blackadder, then again, is dressed “in heavy shoes and a dark parka over dark creased trousers” (454). Along the way, this improbable pair gets to be lovers.

Ariane Le Minier is an educator at the University of Nantes, spending significant time in women’s works. She writes to Leonora to state her concerning the work of *Sabine de Kercoz*, a nineteenth century author who made a feminized mythology in view of the legends of her Breton legacy. Sabine is Christabel’s cousin. Maud and Leonora find that Christabel went by Sabine and her father in 1859 – a truth that no LaMotte researcher was previously conscious of. Maud and Roland visit Ariane and find that Sabine kept a journal while Christabel was in Brittany. As a fact, Christabel urged Sabine to write in any case. What had been an energizing and rather titillating abstract amusement so far turns considerably more genuine when they learn, through Sabine’s journal, of the immense agony and sadness that Christabel continued on the forlorn Breton coast amid her visit, attempted on the grounds that she was pregnant and not able to discuss it to anybody. We experience Sabine’s Gothic inclinations in her clear portrayals of Christabel and her problems.

Lastly, Cropper’s awesome grandmother, Priscilla Penn Cropper, was an early women’s activist and achieved medium that made the family fortune by making a patent prescription, “Priscilla Penn’s Regenerating Powders.” She composed to Christabel LaMotte (furthermore traded letters with Ash), and Christabel’s answer makes due in Cropper’s files. In this letter, Christabel composes of *Mrs. Hella Lees*, the intermediate she visited after her coming back from Brittany. Our researchers reproduce how Ash clearly went to one of Mrs. Lees’s seances, at which he saw Christabel. (Fiery remains’ experience drives him to compose the searing *Mummy Possest*.) When Christabel shouts out that “you have made a murderess of me” (PR, 543), an alarmed and lamenting Randolph supposes she is alluding to their unborn child. Actually, she is considering Blanche and her suicide. Ash and Christabel never see one another again, and they are left with this terrible misconception between them.

2.2. THE IMPLICATIONS OF NAMES

Most of the writers give their characters' names with typical power, a practice Byatt herself has been resulting since her first novel, *The Shadow of the Sun*. Rather than representing each name in each novel; nevertheless, one needs to focus on the names in *Possession*. The aim is not to analyse the names to propose a portion of the hotspots for Byatt's characters' names.

As a rule, these names are the references of characters in other literary writings or have importance in different settings. For instance, in naming Christabel's father Isidore, Byatt has covered in an allusion to the mid seventh-century compiler Isidore of Seville. While thinking that about the verifiable Isidore, we can get that information about Byatt's Isidore and hence improve our comprehension of this minor character. Leonora Stern is a worthy case of a name whose parts have available denotation in different texts. The reader might perceive that Leonora is gotten from *leo*, the Latin word for "lion." In fact, Leonora is a commanding power in the novel, furious in her loyalties and in her interests. Yet, Leonora is a long way from "stern" in the novel. In fact, the very impropriety of her surname ought to give us stop and think. It is an instance of what rhetoricians call "*antiphrasis*" – the humorous utilization of a term when the exact contradictory is implied (Kelly, 87).

Mortimer Cropper's family name has a scope of implications gotten from "crop" and "to crop." A "crop" can indicate a sort of whip; "to crop" can intend to cut off. The British expression "to come a cropper" intends to fall intensely or to come up short hopelessly. Ellen Ash's first name is an Anglo-Saxon word for "brave"; her last name by birth was Best. Blanche signifies "white," while Glover, as in "one who makes gloves," might propose a concealing of something. An "adder" is a snake, as in James Blackadder. Fergus Wolff echoes in various ways, the suggestion to "wolf" being the most self-evident. Fergus is the name of a character in Irish legend and is likewise reminiscent of a character in Scandinavian mythology: Fenris-wolf, the child of Loki and Angerbode (Kelly, 88).

Randolph Ash composes of his "namesake, the mighty Ash." It is a public and enchanted tree, since Norse people's ancestors once trusted it as "held the world together" (PR, 106). As it were, Ash's verse "holds the world together"; it reduces reality of the human heart actual, as it were. Ash conveys an ash-stick. Cropper calls this walking stick "a part of {Ash's} personal mythology, a solid metaphoric extension of his Self" (268). Another analogy at work here is "ash," as consumed cinders of a fire. Byatt's fictional artistic commentators have not possessed the capacity to concur on who Ask and Embla might stand for in Ash's lengthy poem Ask to Embla, yet we discover that Ask is, to some extent, Ash, and Embla is Christabel. Ask and Embla are the names of the first man and woman in Norse (that is, Scandinavian) mythology-the genuine premise of Ash's poem (Kelly, 88).

The family name Nest catches something about Beatrice's compartment at the Ash Factory, in which, similar to a bird coating her home with odd bits and scraps of paper, Beatrice has settled herself; her first name is the name of Dante's adored, which he refers to as the motivation for his verse. Maud is the title of a poem by Tennyson, in which a young man, in love with the unattainable character, goes under frantiness and death. Actually, Roland reviews a couple lines from Maud when considering Maud Bailey, who is, he considers, rather like Tennyson's champion: "icily regular, splendidly null" (PR, 549). In addition, Bailey, Maud's last name, is an old word that signifies her real nature.

Christabel's name is additionally gotten from a poem: Samuel Taylor Coleridge's mysterious, incomplete sonnet of the similar name. Most likely the way that the poem is incomplete, which can have much connotation than a completed poem, is essential to understand Byatt's Christabel. LaMotte reviews the French *mot*, "word" – or far and away superior, "answer to a puzzle" – and reviews another word favored by Byatt and her characters: *riddle*. Even more indefinitely, a motte in French is a "mound" or high bit of ground. Most martial defences are based on mountains. Christabel composes of "my closed castle, behind my mott-and-bailey defences," both punning on her name and reinforcing the association between herself and Maud Bailey (PR, 545). Byatt prefers the reader to hear the

association of LaMotte-Shalott-Camelot, which is suggestive of the rhyme structure of Tennyson's "The Lady of Shalott," references that often happen in some novels.

2.3. MYTHIC AND IMAGINED WOMEN

A noteworthy structuring means of *Possession* is the replication of scene, activity, phrase, question, shading, and even personae. Of the numerous apprehensions Byatt shows, the making of story and the gradual additions and transmutations of myth are important. In this part, it is better to focus on only one repeating myth, namely that of the "chained", detained, or confined women. At the danger of distorting the case, one may say that such physical limitations are similitudes for passionate, scholarly, and mental abuse. For instance, Joan Bailey is in a wheelchair; Beatrice Nest appears by file organizers and notecards; a champion in a fable composed by Christabel is shut into a pine box. Tennyson's lyric "The Lady of Shalott," and the Lady herself, are summoned again and again all through the novel. Tennyson's Lady is bolted into a tower and watches the world reflected through a mirror. She weaves what she sees on an awesome loom however is "cursed" in some strange way with the goal that she cannot take a gander at the world or go into it (Kelly, 89).

As Leonora Stern utters, "every archetype" is here (*PR*, 461). In the novel, there are references that are straight and slanted. These references refer to the Lady of Shalott, Coleridge's Christabel, Tennyson's Maud; Keats's La Belle Dame Sans Merci; the medieval writer Jean D'Arras's Melusine; the Princess and the Pea, Rapunzel, and princesses when all is said and done (Blanche calls Christabel "Princess" {50}); the feminized muse and the psychic medium; witches, lamias, undines; the Little Mermaid. There are yet more female figures: Ariadne, Arachne, Pandora, Proserpina, Pomona, Medusa, Maia; Malory's Vivien and Elaine; Eve, Martha, and Mary. One analyst of the novel, fretful with this child of abundance, says that so vigorously loaded is the trout lake with ideal models for {Byatt's} undertaking that the angling is not much fun (Judith Thurman, 155). However, this plenitude is a typical indication for the postmodern,

underscoring the inconceivable possibility of going to any single analysis of *Possession: A Romance*.

2.4. BYATT'S READING, LITERARY CRITICISM, AND IMAGINATION

In the first chapter, the focus was on some of the most significant scholarly impacts on Byatt and her fiction. Byatt, as perceived, has a sort of twofold image in that she conveys to her fiction the substantial bits of knowledge and experience of one who has sharpened and honed her writing abilities for more than thirty years. On the other hand, she stands an expert judgment of the scholarly critic. *Possession: A Romance* is the outcome of both perspectives. It is in fact the consequence of a "good and greedy reading," as Byatt says of those scholars who transform their own particular reading skills into new writing.

In *Possession*, Byatt not only shows the values of her own reading but also ratifies diverse methods for reading, both her overall narrative and the writings implanted inside of this narrative. The raconteur of the novel might or might not "be" Byatt – we have no supreme method for deciding when the storyteller is communicating an emotion that Byatt anticipates the reader will credit to herself. Moreover, one would be mistaken to attempt to classify Byatt with one of her imagined scholastics: does she associate herself with the woman's rights of Leonora Stern? The deep feeling of Maud? The authority of Ash?

Then again, Byatt fills in specific gaps, providing a few inferences and clarifications for the reader, and it is this sort of authorial pushing or inferences that will be explained here. Literary commentators have come to comprehend that a work of fiction gets its very own existence after coming out of the writer's hands, and that different texts will have different understandings near different readers. Adjusting the writer's unique goal and verifiable circumstances with the reader's knowledge, or figuring out if such an equalization is even attractive or achievable, remains a subject of open deliberation in scholarly circles. Yet whatever our encounters are that might shape our specific reading of *Possession: A Romance*, we can at present, perceive something of Byatt's aims. For instance, the title of the novel and the two epigraphs join to direct us one path as opposed to another. The term *romance* as a part of her title indicates that Byatt likes the reader to

comprehend what sort of novel she has composed. To underline her intent, she develops an extract from Nathaniel Hawthorne's prelude to *The House of the Seven Gables* for her first epigraph.

Hawthorne's introduction is celebrated not just for its bits of knowledge into his own particular work, additionally; it is famous for its discourse on the class of romance itself. Romance has turned out to be famously difficult to characterize because it covers a huge number of writings, extending from Greek and Roman writings of late ancient times through medieval Arthurian romance until the current Harlequin romance. In this specific selection, Hawthorne comments that what we call "romance" has a specific history, and it is this fastidiousness that permits us to perceive a romance when we see one: each romance offers in comparative traditions, designs, and unsurprising results ("laws"). The writer of a romance does not plan to bear with the standards of either authenticity or genuine living; a writer, by composing a romance, requests the reader to admit the rationale of a world that does not as a matter of course, relate to our experience of it. By starting with this epigraph, Byatt centres our consideration on fiction and functionality-and on the likelihood that she is taking up a position that must be depicted as basic to the fiction she is composing.

Byatt's second epigraph is a passage from one of Robert Browning's graceful monologs, "Mr. Sludge, 'the Medium.'" Mr. Sludge is a brazen impostor who is completely conscious that his gifts are deceptive. Actually, dream is his extraordinary blessing. He can "veritably possess" such qualities as "genius, beauty, /rank, and wealth," not having any of his own. The similarity of possession is all that he can expect for summon up. Browning has his Mr. Sludge to compare his work as a medium with that of a writer. In his part of Mr. Sludge that Byatt intends to feat. She urges us to draw a parallel between Browning's editorial on his own creative skill and the novel we read. In fact, Ash's verse *Mummy Possest* is Byatt's answer to, or friend piece for, "Mr. Sludge." She says that in *Mummy Possest*, "the ideas about dolls and lies . . . are a game with the ideas and lies in *Mr. Sludge*" (letter to the author). Fiction and the creating of fiction are ensnared in these "lies": "We fabricate to demonstrate . . . Truth," says Byatt/Ash/the narrator of *Mummy Possest* – "Truth" being that of the soul world – and

*I call it artfulness, or simply Art,
A Tale, a Story, that may hide a Truth
As wonder-tales do, even in the Best Book. (PR, 442)*

As such, a fiction author can catch more truth in fiction than a historian might in a target account of actualities (440).

When we review the past days of “Mr. Sludge,” life, we notice that how the word *possession* repeats all through the text; this repetition of the subject written in Browning’s verse serves as an blurred illustration of what it should be called authorial poking. There is the scene in which Ash and Christabel set off on their voyage to Yorkshire: “For months he had been possessed by the imagination of her...Her presence had been unimaginable, or more strictly, *only* to be imagined” (PR, 301). What’s more, when Ash lastly talks about his wife Ellen concerning Christabel, he says, “I could say it was a sort of madness. A possession, as by daemons. A kind of blinding (492), “I felt possessed. I had to know,” speaks Roland about his action of stealing Ash’s letters and embarking upon his examination (527). Furthermore, Maud, discussing her acknowledgment that both Ash and Christabel are her progenitors, says, “I feel they have taken me over” (548). Attempting to clarify why she avoids others at all costs, she additionally says, “People treat you as a kind of possession if you have a certain sort of good looks” (549). There is a reasonable continuum of feeling, from sexual and physical possession to scholarly retention, all through the novel. Unnecessary possession prompts the typifying of the other, whether the other is a character or a piece of text. Could we ever truly “possess” another, or another’s emotions? Could we each truly “possess” a poem, as in we can catch some stable meaning for all the times? These are a percentage of the queries, which Byatt brings up in her title and in her novel.

2.5. FICTION WITHIN FICTION

The first chapter of *Possession: A Romance* begins with an extract from one of Ash's major poems, *The Garden of Proserpina*, in which the poet writes how

The dragon Ladon crisped his jewelled crest

Scraped a gold claw and sharpened a silver tooth

And dozed and waited through eternity

Until the tricky hero Herakles

Came to his dispossession and the theft. (PR, 1)

These lines attend as a good instance of the manifold layers of Byatt's exercise. First, as an epigraph to the first chapter, the extract explains the result of the actual (but fictive) words of Browning's Mr. Sludge, which stands as an epigraph to the entire novel. Byatt's lines, however, are not "real" in that no Randolph Henry Ash stands out of her novel. Nonetheless, Ash and his poetry seem genuine for the reader, as genuine as the factious poetry of any real poet.

At the second stage, Ash's poem is created upon another version, the myth of Hercules and his seven pains, assumed in order to disinfect himself afterward killing his wife and children in a right of insanity. In sketch upon myth, Byatt/Ash replicates the actual preparation of such poets as Wordsworth, Keats, Shelley, Tennyson, and a mass of other 19th-century poets. Actually, *The Garden of Proserpina* is designed subsequently definite poems of Tennyson's, such as "Ulysses," "The Hesperides," and "The Lotos-Eaters." We observe helms in helms, fictions within fictions, resounding each other infinitely in what modern critics name "*a mise-en-adime*" (Kelly, 94). It is a rent of primitive heraldry, through which it called the ever-shrinking representation of an act tinted on a protection. Byatt practices the word herself when she, the speaker, takes up the matter of reading and inscription (PR, 511). *Mise-en-adime* has become a valuable method to define the postmodern convention of generating an endless reversion of plots.

The extract from *The Garden of Proserpina* proclaims the subject of the first chapter. The narrative "reality" means that Roland is in the library in the first place since he is looking for a source for the poem. Once Roland finds the letters, he imagines as a Hercules who is nearly to steal Ash's letters to Christabel in the similar way that Hercules stole the dragon's paragon. That Hercules bargains the gem in order to purgative himself reverberate as well: one might consider of Roland's very modern efforts that will make him to become a writer at the end of the novel; one might consider of Ash's self-purity in the fervour of

desire. We might consider of the “treasure” Ash “steals” from Christabel: her virginity and, more noteworthy, her heart and soul. Lastly, the incidence of the word *dispossession* in the verse is not written by chance and guides the reader back to a consideration on-or onward to an expectation of – “possession,” the overruling theme of the novel.

As the novel furthers to the end, we reconsider *The Garden of Proserpina* through Roland’s reviewing of it. Byatt argues: “It is possible for writers to make, or remake at least, for a reader, the primary pleasures of eating, or drinking, or looking on, or sex They do not habitually elaborate on the equally incense pleasure of reading” (PR, 510-11). What is stimulating is that Byatt then continues to do just that – to intricate on the desires of reading, which, we know, involves of improving the writings (what is called the inter-text) that reinforce Ash’s verse: “Think of this – that the writer wrote alone, and the reader read alone, and they were alone with each other. True, the writer may have been alone also with Spenser’s golden apples in the *Faerie Queene*, Proserpine’s garden ... [and] Paradise Lost, in the garden where Eve recalled Pomona and Proserpina” (PR, 511). As it were, the reader who starts with a specific content in hand – here, Roland with Ash’s poem – might likewise encounter more than one writer’s hand reading. We timepiece Roland recuperating Ash reading Milton who is reading Genesis. As an additional delight, we read Byatt composing Ash, who reads what’s more; hence, we go to an attention to ourselves as readers and join the organization of Byatt’s characters, readers and writers all. What’s more, how readers read and writers write- that is, the manner by which they make significance is a focal worry of *Possession: A Romance*. As opposed to a portrayal of reading, *Possession* is an order of reading.

In the final part of the novel, Roland has started working to be a poet, after a “good and greedy reading” of Randolph Ash’s verse. This is one of the numerous intertextual instants in the novel in which Byatt makes the point, and in the most special way, that poems emerge out of poems, and books out of books.

As it is obvious, Byatt’s developed verse is intended to work with and improve the storyline in a tremendously sophisticated and advanced way. Byatt declares:

the poems {in Possession: A Romance} are an integral part of the text, which begins where it begins and ends where it ends, and were written where they come, as were the stories. The three exceptions are the small spider poem, which came to me quite early and the two long poems, Swammerdam (based on Michelet's L'Insecte, in part) and Mummy Possest. Both of these were finally written after the end of the book but were in place as skeletons – i.e. I knew their metaphorical structure . . . when I wrote what surrounded them. (PR, 43)

2.6. GRAVE EXCAVATIONS AND GOTHIC FINALES

The climax of the novel includes extraordinary suspense and trickery as the players try to realize the last signs to the mystery that environs Randolph Ash and Christabel LaMotte. Beatrice Nest hears a plot to dig up the Ash's grave to recover "the box" (PR, 475ff), which, we acquire, encompasses Ellen's and Ash's letters; a wrapped letter from Christabel to Ash, sent after she had got how ill he was (488ff); and a padlock of hair. Ellen could not bring herself to abolish these things and concealed them with her husband (PR, 482)

Beatrice Nest, Maud, Roland, Val, Euan, Blackadder, and Leonora plan to save Cropper and Hildebrand Ash from uncovering the box, or deteriorating that, to make off with its insides themselves. Such calculating, as Euan says, is like "the unmasking at the end of a detective story" (PR, 524). The two groups of schemers descend upon Sussex, upon the trivial graveyard at Hodershall where the Ashes are buried.

During the time Cropper and Hildebrand Ash start excavating Cropper senses "for a moment, very purely, a presence, not of someone, but of some mobile thing" (PR, 536). Moreover, the speaker states us, "in that moment, the great storm hit Sussex," (PR, 536) a tempest of violent wind and flagellation rain and wreckage, as if nature itself grabbed felony at Cropper's action. Actually, a tree falls on his Mercedes, and another tree chunks his pathway once he attempts to escape with the case of letters. Now, Maud, Roland, and the others appear; they all come back to the hotel where Cropper is remaining to play out the last part of detection.

Finding out and “the moment of dispossession” (PR, 522) for Roland and Maud, as they start expressing how they continue on the trail beginning with Ash's letters in the British Library, and touching on to the letters concealed in Christabel's tower and to Sabine's diary. The companies in *Possession* read Christabel's latest letter together-and we do, also, scrutinizing over their imagined assumes. We acquire why Christabel selected to preserve Maia a secret; it was her own arrogance, and her distress that she would miss her daughter to the Ashes (544). She speaks of her association with Maia: “I have been Melusina these thirty years.” And that she has so to talk “flown about and about the battlements” of this stronghold crying on the wind.” Christabel continues that Maia considers her to be “a sorciere, a spinster in a fairy tale,” taking a gander at her with sparkling eye and sitting tight for her to prick her poor little finger and bumble into the beast rest of grown-up fact(544).

Amid the ending and the concluding is additional category of culmination, which is also a start. Maud and Roland develop to be fans. As their love develops, like two lovebirds, they dive abysmal and abysmal into the secret and depend on smaller and smaller on French philosophy, their lives turn into more pleasing form as they realize revolutionary facts about the interconnections amid the two poets. After the secret appears resolved and the exploratory work has been completed, Maud and Roland make love and confess their affection to each other. The novel finishes with an optimistic, productive perspective of revival: In the morning, the entire world had a bizarre new smell. It was the scent of the fallout, a green odour, an odour of destroyed leaves and overflowing gum, of smashed wood and sprinkled sap, a tart odour, which bore some connection to the scent of chomped apples. It was the odour of death and pulverization and it noticed new and energetic and confident (PR, 551).

Nevertheless, “Ends” and “endings” are misleading terms. In the main part of *Possession: A Romance*, we notice that Roland discovers Ash's letters to Christabel inserted into Ash's own duplicate of Vico's *Principi di una Scienza Nuouva*. This has noteworthiness outside that of exemplifying Ash's far reaching happiness and his voracious interest about the world. Giovanni Battista Vico (1668 –1744) was an Italian antiquarian

who built up the hypothesis that history is not straight and dynamic, but rather roundabout and patterned. The ramifications of such a hypothesis have been reductively articulated as “history repeats itself”- with the inferred caution that one should gain from past slip-ups. More essential for Byatt's, the concept of history as roundabout guarantees that one never touches base at an end point or an end result. Byatt likewise implies the reader to consider James Joyce's momentous novel *Finnegan's Wake*, which additionally starts with an implication to Vico: “river-run, past Eve and Adam's, from diverge of coast to corner of inlet, takes us by a “*commodius vicus of recirculation*” go back to “Howth Castle and Environs” (James Joyce *Finnegan's Wake*, 3).

The best ending to the finale of the story of Roland and Maud is a coda, titled “Postscript 1868” in which the storyteller ventures out of her/his standard part and talks about what none of the characters could know, either through their own particular knowledge or through their sorting out of different parts of the story. The narrator argues that there are things that happen and leave no perceivable follow. These are not talked or composed of, however it would be inappropriate to say that consequent occasions go on detachedly, all the same, as if such things had never been (*PR*, 552). We recite of a chance meeting amid Randolph Ash and his small daughter May- all the more completely, Maia Thomasine Bailey. Ash perceives both Christabel and himself in the child. She lets him know of her close relative, who is “always telling me poems”- who is Christabel, living on the edges of her illegal daughter's life keeping in mind the end goal to maintain a strategic distance from the embarrassment and deplorability that would come about if the genuine relationship were known (*PR*, 554).

Ash masses a crowning of blossoms for May, and she proposals him a padlock of her hair thus. He asks her to take a message to her Aunt that she saw a poet, who was searching for the Belle Dame Sans Merci, and who encountered you rather, and who sends her his respects, and will not exasperate her, and is headed to new woods and fields new (*PR*, 555). Ash insinuates the figure of the “lady-temptress,” best known in Keats's lyric of the same name. On the other hand, in going back to home, she met her siblings, and there was a

harsh and-tumble, and the dazzling crown was broken, “and she forget the message,” “which was never delivered” (555).

Thus the novel finishes, piercingly, possibly oversentimentally, however moving in any case, for the message that was never conveyed speaks to all the “what if” and “if only” aspects of human connections. Also, and even more the undelivered message represents the writer’s quandary; the trouble of saying, lastly, that entire one embarks to say.



CHAPTER THREE

FREUD IN HISTORY OF PSYCHLOGY

Hermann Ebbinghaus, the great German psychologist says that “Psychology has a long past, yet its real history is short” (3). In fact, it remains a reality since the root of the field dates back to the ancient Greek. Jacques Lacan believes: “The notion of the ego has been developed over the centuries as much by those commonly known as philosophers” (1).

As a point of fact, Aristotle stood to be the first philosopher to widely treat several topics that later became part of psychology. With writing the first purely psychological papers, he framed explanations in terms of the assumed biology of organism such as his “On the Soul” and “On Memory and Reminiscence.” Aristotle specifically distinguished soul from mind: “[I]n old age the activity of mind or intellectual apprehension declines only through the decay of some other inward part; mind itself is impassable.” According to Aristotle, Thoughtful, affectionate, and abhorring are not from mind itself. They are affections that mind has in itself (63).

Of course, the other philosophers are likely to influence this topic too. Having its root in the past times, however, psychology established as a formal issue in the early decades of nineteenth century. Two actions improved the popularity of this issue: The first was in the beginning of the “Romantic Movement” at the late decades of the seventeenth century and beginning of the eighteenth century and the second was when Philippe Pinel projected a new, nonviolent approach to the care of mental patients.

Pinel according to Merimee, was psychiatrist as well as a physician “who provided a more humane psychological” method to the care and upkeep of psychiatric patients mentioned as “moral treatment”. He did his best to form “psychiatry” properly “as a separate branch of medicine.” He sturdily supported the human “treatment of mental patients,” together with a sympathetic contact between doctor and patient (1).

With showing kindness and respect for his patients, Pinel’s treatment was manifested by kindheartedness, sympathetic, and consideration: Pinel did his best to establish

psychiatry properly as a distinct division of medicine. He made distinguished charities to the organization of mental disorders and has been defined by some as “the father of modern psychiatry” (Geniuses). Pinel was also one of the first clinician who presented that medical truth was resulting of clinical practice. Pinel excluded the usual general idea that mental disease was produced by demonic custody. He argued that mental illnesses could be affected by a variety of issues counting psychological or social anxiety, hereditary situations, or physiological damage, psychological injury, physical surroundings and inheritance.

Nonetheless, this was not the end of new discoveries in psychology. A new branch of psychology came to be known at the turn of the century. Psychoanalysis distinguishing from psychology is a system of remedy that targets to treatment mental disorders by “investigating the interaction of conscious and unconscious elements in the mind”(as the Concise Oxford Dictionary defines it).

The common system for the psychanalysis is to encourage the patient to speak freely, through which the repressed worries and struggles that are instigating the harms, are brought in to the conscious mind and openly faced, rather than remaining “buried” in the unconscious. This process is based on precise theories of how the mind, the instincts, and sexuality work (Barry, 96).

These theories advanced by Austrian Sigmund Freud (1856 -1939), who developed his amazing theories about the workings of the human psyche, its formation, its association, and its malaises. Sigmund Freud can be defined as one of the pioneers of modern-day psychology. Since the inventor of Psychoanalysis, Freud came known as a gifted man of knowledge. He founded innovative methods for knowing human actions, and his struggles lead to the most all-inclusive philosophy of behavior and psychotherapy ever technologically advanced. Freud was the first child in a Viennese family with eight children. He had five sisters and three brothers. Sigmund Freud was born in now known as the Czech Republic, then Freiberg, in 1856. Nevertheless, Freud’s family had inadequate funds and had to live in a busy home. His parents tried to stand-in his apparent clever abilities.

From early childhood, Freud had many interests though regrettably, his profession selections were restricted for the sake of his Jewish inheritance. He joined school and graduated in July 1873. In the same year, Freud recorded his name at the Medicine faculty at the University of Vienna. He got his medical degree in 1888. After graduation, he opened his first neurologist's office in Vienna, and experienced and practiced hypnosis as a clinical method. Considering himself as a scientist, rather than a doctor, he started expressing the early stages of his philosophy on the mind. Freud continued to make nervous disorders his field, focusing on hysteria.

At the beginning of his profession, Freud was influenced, in a great deal, by the work of Josef Breuer, who had exposed that any time he fortified a historic patient to speak overtly about the original incidences of the indications, the indications occasionally gradually decreased.

Influenced by Breuer, Freud suggested that neuroses are from intensely traumatic experiences that happen in the person's previous life.

Freud presented nervous diseases as his special subject, focusing on hysteria. By 1895, the year he published *Studies on Hysteria* with Josef Breuer, he had made significant progress in planning and explaining his own theory of the mind.

An era of penetrating effort and brooding, on the other hand, stimulated by the loss of his father, directed Freud to his writing of *The Interpretation of Dreams* in 1900 and of *Psychopathology of Everyday Life* in 1901. The later book, presenting humorous and simply appropriate stories of Freudian blunders, got widespread listeners for his philosophies of the human mind. In 1902, he lastly expanded the situation of subordinate professor at the University of Vienna. In 1908, Freud recognized a Psychoanalytic civilization in Vienna, and consequently his different field initiated to het widespread audience. As well in this era, Freud published papers on religion, literature and more notably his preliminary lectures, which protected him extensive and widespread listeners. In 1920, Motivated by the loss of his daughter Sophie, he wrote *Beyond the Pleasure Principle*. Shortly afterward in 1923 he wrote *The Ego and the Id*. This effort limited a last creation of his basic idea of the mind. In Sulloway's opinion:

Of all psychology kind known till then, the psychoanalytic is the most distinctive. It was the only one founded in the tradition of clinical science that arose at the end of the 19th century, and it was the only one that developed outside the research universities that provided the main venue for scientific inquiry. The central figure in this school, naturally, is its founder, Sigmund Freud. (xiii)

An epoch of unbreakable work and “self-analysis,” stimulated by the “death of his father,” directed Freud to publish “The Interpretation of Dreams in 1900” and of “Psychopathology of Everyday Life in 1901.” The final work, presenting entertaining and suitable drafts of Freudian slides, added an extensive audience for his theories of the mind (David B. Stevenson).

Freud’s findings on the buried portion of the human mind (unconscious) have been now largely accepted by the most schools of psychological thought. Known as “the father of psychoanalysis,” Freud’s work has been significantly dominant in the accepted imagination, promoting such ideas as the “unconscious,” “defense mechanisms,” Freudian “omissions” and “dream symbolism,” while as well making a long-lasting influence on numerous arenas as literature and movie, Marxist and Feminist theories, literary criticism, philosophy and psychology.

This is a vitally essential matter, since Freud not only saw himself as a forerunner scientist, but also continually declared that the significance of psychoanalysis remains that it is an innovative science added in a different scientific method of dealing with the mind and with psychological illness. On the other hand, this has been the main fascination of the hypothesis for the majority of its supporters from that point forward on the substance of it. Nowadays, Psych analogy is not only a scientific theory, but also a very strong scientific theory, with the capacity to provide accommodations, and explicate every possible form of human manners (Freud, Five Lectures). Therefore, there is no doubt that this has been the primary attraction of the theory for most of its advocates since then-on the face of it.

3.1. FREUD'S MAIN ISSUES

Perhaps the most important feature of Freudian theory is the “notion of the unconscious.” Unconscious is the part of the mind “beyond consciousness” which on the other hand has a sturdy effect upon our activities. Freud himself did not discover the unconscious: his exclusivity lies in his ascribing to it such a crucial part in our lives. Related with this is the “notion of repression,” which is the “forgetting” or disregarding of unsolved conflicts, unaccepted desires, or stressful past actions, so that they are drew away into the territory of the unconscious (*Repression*, 147-148).

Freud argues that the embodiment of suppression lies just in dismissing something and avoiding it as much as possible from the “conscious” (*Repression*, 147).

In fact, “traumatic” recalls are unreachable because of motivated forgetting it was an issue of things that the patient wished to overlook, and therefor purposefully curbed from his conscious thought and restrained and smothered (Breuer and Freud, 10).

The main point of this theory remains that instead of giving an instantaneous answer to unaccepted motivations, the hostile motivating repression takes in “cognitive appraisal” and “anticipation of future punishing” consequences, rather than simply avoiding hostile memories (Maze & Henry, 77, 1085-1100).

In Freud's opinion, people repress or drew back from their conscious mind shameful thought that then, become unconscious. In other words, the unconscious mind is a reservoir of repressed desires, feelings, memories, wishes and instinctual drives. In fact, repression here is defensive, a “fending off” averting “incompatible ideas” that causes annoyance (such as shame, self-reproach or psychological discomfort) from relationship with conscious thinking (Breuer & Freud, 157).

Later, Freud outlines an explanation of repression consisting of three stages: primal repression, repression-proper, and the return of the repressed (*Repression*, 148). Primary repression (primal repression) is outcome of the development of a main unconscious ideas; repression proper boards either emotional results of the primary repressed subject or those materials related to it. Return of the repressed, on the other hand, establishes the failure of

repression and causing neurosis. Meaningfully all adult neuroses assume primary repressions where an infantile repression was an essential reason for later neurosis (*Repression*, 166).

The greater part of what one experiences in her/ his life, the underlying feelings, beliefs, emotional states, and urges are not available to one a conscious level. He believed that most of what motivates one is hidden in one's unconscious (*The Unconscious*, 99-100).

In Freud's attitude, primal repression takes place when the gratification of a drive also demands some exterior danger: "... an instinctual demand is, after all, not dangerous in itself; it only becomes so inasmuch as it entails a real external danger. . . " (*Inhibitions, symptoms and anxiety*, 126). For Freud, correspondingly, the instinctual circumstance that is dreaded backtracks at last to an outside peril circumstance (89). The fundamental premise of risk remotely remains as parental orders: "[Repression] can never be accomplished without the extra help of childhood, of parental impact" which limits the self-image's activity by bans and "punishments," and rouses or obliges the field of suppression (185).

A related procedure is Freud's opinion about sublimation through which repressed material is "promoted" into something impressive or is "disguised" as somewhat "noble." For example, perhaps sexual impulses are sublimated in to form of creativity. Later in his works Freud recommended a three part instead of a two- part, mode of the psych, classifying it into the ego, the super-ego, and the id, these three stages of the personality unevenly equivalent to the consciousness, the conscious, and the unconscious (*The Ego and the Mechanisms of Defence*).

Most of Freud's notions concern phases of sexuality. Infantile sexuality, for example, is the notion that sexuality starts not at adolescence, with physical growing, but in infancy, particularly through infant's relationship with the mother (*The Ego and the Id*).

This thesis tries to demonstrate that Roland's complex offers an illustration of this variety. Since his mother by injunctions and punishment induces the setting-up of repression for him.

Later in his career, Freud recommended a three level of mental life of human psych divided into three outlying areas, id, ego, and superego. According to Freud, the id is the instinctive part of the personality that searches for immediate fulfillment and stays in the unconscious mind. It is the source of one's psychic energy and the seat of one's desire and instinct which always tries to gratify its hunger for pleasure, it drives far from any assumption of concerns, nervousness, morals, reason, protection, or ethics. In Freud's opinion, the ego is the portion of the persona that preserves stability between our urges and our conscience. The ego is the piece of the identity that keeps up a harmony between our motivations conscious. Consequently, the ego arbitrates amid the impulses of the id and the moral criticisms of others in the super-ego. It is the decision-making component of personality. Preferably, the ego works by reason (*Splitting of the Ego in the Process of Defence*, 148).

About the ego Freud estates that in public language, we might say that the ego stands for reason and carefulness, while the id is administered singularly by the "pleasure principle" the ego is represented by the reality principle" (qtd. in Guerin, 130).

Another domain, of the psyche, which in fact is really a forecast of the ego, is the superego. The superego virtually appears to be outside of the self, making moral decisions, telling us to make sacrifices for noble causes even though self-sacrifice may not be quite logical or rational. Likewise, it could be said, the superego is "outside", since quite a bit, of what it instructs us to do or think we have gained from our guardians, our schools, .or our religious establishments.

Freud, Nevertheless, believed that both normal and abnormal behavior result from interactions among the id, ego, and super ego are suppressed, enforced into the unconscious mind. In fact, with this tactic the ego tends to distort or simply deny in order not to arouse unbearable anxiety. Freud called this tactic a defense mechanism. Used within limits, defenses aid individual to manage stress, disappointment, and strong negative, emotions (*New introductory lectures on psychoanalysis xi &, 240*). The repression and sublimation are among the other defense mechanism, which will be discussed in this paper.

3.2. THE IMPORTANCE OF FREUDIAN APPROACH IN LITERATURE

Psychoanalytic criticism is a system of literary criticism, which uses some methods of psychoanalysis in the interpretation of literature. In fact analyzing the literary text psychoanalytically began by Freud. Freud was a psychologist who decided to take a close curiosity in artistic creation whereas not completely approving of artists. Freud's apprehensions was sexual at base, but was not tested exclusively to sexual action. Among these apprehensions used in subjects except to sexual actions, are fantasies, dreams and the personality conditions that rose while natural energies were forced by external truth: the desire value versus the reality value. Longing was the inspiring energy of the artist—an excessive desire to win honor, authority, prosperity, reputation and the adoration of women with a corresponding absence of income of doing so. Disreputably, the artist was an introverted, and not far detached from a neurotic. Nevertheless, Freud did not obscure daydreams and artistic creation, did not diminish aesthetics to desire contentment, and accepted that psychoanalysis could not answer to the question about how the artist attained his achievements. Art and dreams both used policies to transmute primeval longings into the culturally satisfactory, and indeed, the artist disguised and sweet his /her daydreams with artistic form. For instance, Freud's essay *Leonardo and a memory of his childhood*, which was criticized by many, stands more a "psycho-biography" than art criticism.

Now a day's Freudian approach is used to analyze the characters in novels, poems, and other literary works as well. In the view of critics, attempting to arrive at more psychological insights into a character, can help explain the nature of the mind of a character as a representative of a real person. Celine Surprenant believes that psychoanalytic scholarly feedback does not constitute a bound field. Nonetheless, all variations underwrite, in any event to a specific degree, the thought that writing is on a very basic level weaved with the mind (200).

Frequently, the interesting side of this approach lies to confirm the importance of literature, since it is constructed on a literary basic for the making out.

In Lois Tyson view, parts of psychoanalysis have turned out to be too embedded in our life. For instance, the terms such as “sibling rivalry,” “inferiority complexes,” or “defense mechanisms” seems so common to us that we think we know all of them though even if they are not defined to us (11).

Another fascinating aspect of using psychology comment in literary work is that it accepts the significance of writing, as it is based on an artistic key for the literary texts. Similar to psychoanalysis, this critical investigation searches for facts of “unresolved emotions,” “psychological conflicts,” guiltiness, uncertainty, and so on. The writer’s own particular infantile injuries, family life, sexual clashes, obsessions, and such will be noticeable in the actions of the characters in the fiction. By relating the techniques of psychoanalysis to both artistic characters and their writers, one can better comprehend and interpret writing frequently in the meantime. This is frequently as Freud contends, done by considering the work as a fantasy and translating the substance to locate the shrouded importance, accomplished through a close investigation of the language symbolism and imagery. However, psychological material will be uttered indirectly, concealed, or seen (as in dreams) through values such as “symbolism” (the repressed item symbolized in disguise), “consideration” (some feelings or persons represented in a lone image), and “displacement” (nervousness transferred into another image by means of association) (*Five Lectures on Psychoanalysis*).

Freud believed that artists, writers, poets, novelists, dramatists, etc., use their creativeness as a type of therapy. They let their neurotic tension go through creative work (*Five Lectures on Psychoanalysis*). Such creative works invite the reader to involve themselves with the nature of realism and the people who exist in it. Thus, examining a literary text psychologically offers us a profound thoughtful of the ‘unconsciousness’ of the writer which is reinforced by Freud’s first theory “Primacy of the Unconscious” (*Five Lectures on Psychoanalysis*).

In fact, all of Freudian ideas can be used in the reading of characters and their activities in a literary writing, and also, it represents us a thorough knowing of the nature of man in overall. Freud underlines that artists’ own amazing skills separate them from the

neurotic behavior. This strange intelligence not only permits the artist overcome, at least partly, their personal struggles and repressions, but also gives ability for the listeners or readers to attain security from their own unconscious bases of satisfaction, which had become inaccessible to them till that time. Therefore, literature and art, dissimilar from dreams and neuroses, might help the artist as a means of fantasy that provides “the way back to reality” (*Five Lectures on Psychoanalysis*).

Ernest Jones has used Freud’s approach on Hamlet. In this essay, he claims that Hamlet’s delay in taking revenge on Claudius is a consequence of the protagonist’s own “disordered mind.” More specifically, Jones sees Hamlet as the victim of the oedipal complex that reveals itself (22).

Freud himself initiated to use his theories to the analysis of religion, mythology, art, and literature just after the turn of the century he lived. Through using his theories on literary works, he studied the main character noting the oedipal effects behind the plot. The concern with literature quickly turned to the writers themselves and to artists in general. Freud searched about the reasons for existence of art and the reasons people create it. In that quest, he wrote essays on Dostoyevsky, Shakespeare, Leonardo Vinci, Goethe, and others. In his monograph on “Leonardo da Vinci and A Memory of His Childhood,” Freud tries to describe how creative action develops from the primeval drives (Leonardo, 136). In his essay, Freud demonstrates that both Leonardo’s creativity as a great painter and his psychological problem (he was a homosexual) are resulted from his problematic childhood. As Freud write in his “Leonardo da Vinci and A Memory of His Childhood,” Leonardo was “an illegitimate child, which in those days was certainly not considered a grave social stigma;” his father was “a notary and descended from a family of notaries” and agriculturalists who get their name from the section of Vinci. Freud adds that his mother possibly was a farmer girl, who later wedded another man from Vinci. This mother is not seen in the history of Leonardo’s life. Therefore, Leonardo in Freud’s opinion, because of lack of mother affection (136), as I am going to argue about Roland in this thesis, transfers some of his suppressed impulses to art and some of them result to psychological problem. Of course, the later result differs near hero of Byatt’s novel.

As Freud says in “Creative Writers and Day-Dreaming,” Freud’s struggles to regain art’s purpose as transformative and to describe the affection related with its formation and experience discover a forerunner in Freud’s own work. Freud characterizes phantasy as something that forms the outer world or makes a circumstance identifying with the future, which represents the satisfaction of a desire (147).

Freud’s sense of the artist, lastly, was that he is an unstable character who writes out of his own neuroses, with the result that his work gives therapeutic insights into the nature of life not only for himself but also for those who read it. In the Lectures on Psychoanalysis, Freud commented: “The artist has also an introverted disposition and has not far to go to become a neurotic” (*Five lectures on Psychoanalysis*).

Although Freud educated as a psychiatrist, now a days, his works are more extensively read and used by literary critics than by practiced psychologists.

Obviously, psychoanalysis is valued for literary analysis if current researchers in this field are more into Freud's shtick than psychologists are.

Sure, it is not easy to use all Freud’s issue in detail to analyze a literary work, or it is better to say that it may be difficult to accept psychoanalytic readings of texts seriously. It will be pleasurable to write these readings off as over-interpretations.

In fact, psychoanalytic criticism does not attempt to introduce characters and authors as Hamlet or Leonardo are introduced to be characters with all psychological complexes.

Instead, the best psychoanalytic criticism tries to suggest the movements of readers’ and writers’ wishes in the texts. In addition, it uses concepts like contradiction and potential to explanation for the literary writings with open and unlimited end. It is indeed, fascinating that texts can create new readings and open a new window to human being’s lives—so many of years later they were written. It is clear that the psychoanalytic approach can help the readers to become curious readers who find the texts as well as their everyday interactions more interested.

In conclusion, it should be said that Psychoanalysis criticism dose not a concern with aesthetic. It is used are for a psychological actuality; if a poem appears important and

transfers a solid sensitive custody, then the poem is working on the secreted drives of the unconscious. The writer produced the effort in response to some hidden personal drives, and the work demands since it catches parallel or equal natures in the reader. There are no alterations specified by psychoanalysis, simply the condition that the writer have to guarantee that in modifying beside other lines that his improvements do not decline that plea. In addition, of course, he has a responsibility to revision what psychoanalytical criticism is signifying, about his work, and about his essential nature.

3.3. FREUD IN BYATT'S VIEW AND FICTION

Most of Byatt's works do not fit into the present periodization of contemporary fiction, regularly; she deliberately challenges the concept of the apparent innovation of post-war and later on writing, in attitude as well as in action, from the generally believed factors by which current fiction is defined. In her controversial work for the *New York Times*, 'Harry Potter and the Childish Adult' (2007), she portrays this outlook. In this piece, Byatt examines the application of J.K. Rowling's novels with references to the Freudian family romance, using a hypothetically severe structure to the examination. In this work A. S. Byatt asks the questions about the reason for the "*explosive and worldwide success of the Harry Potter books*" and the reason "*they satisfy children*" and the reason these books attract even the adults. Then she herself answers the first question that it is because "they are written from inside a child's- eye view, with a sure instinct for childish psychology." Byatt then adds that the answer for second one is that the first question precludes the second one (*Harry Potter and the Childish Adult*).

Byatt praises Freud as a historical truth and uses his psychological issues in her novels. Knowing Freud's issue as a historical truth, Byatt argues:

In every age, there must be truths people can't fight – whether or not they want to, whether or not they will go on being truths in the future. We live in the truth of what Freud discovered. Whether or not we like it. However we've modified it. We aren't really free to suppose – to imagine – he could possibly have been wrong about human nature. In particulars, surely –but not in the large plan. (PR, 222 & 254)

Yet, in her essay “People in Paper Houses: Attitudes to ‘Realism’ and ‘Experiment’ in English Postwar Fiction” Byatt discusses how some of late nineteenth century writers did not use nineteenth-century realism in their works because they found it to be a “convention now leading novelists into bad faith” (*Passions of the Mind*, 165). In her essay, she searches for a combination between the two backgrounds of realism and experiment, and traces it in a realism flavored with both a proper imagination and an interest regarding the real matters of the world. For Byatt, realism has the certain subject of giving the reader an accessible tool to get a fictional world, while formal writing gratifies a more mental liking in the forms and constructions of literary texts.

Byatt’s fiction indeed is a search for the united and basic elements of language, which spreads as well to the level of narrative. Byatt’s pleaser is to combine her fiction with myths and old tales and the procedure they preserve their spirit from one quotation to the next. For example, *Possession: A Romance* is a good-natured mix of, above all other genres, post-Freudian deconstructionist enigma. It is a brilliant presentation of literary ventriloquism.

Byatt has written a parody of fairy tells for *Possession*. About writing it, Byatt said that her desire of writing it was management from the past, shabby counters of the “characterless persons,” the “Fate of the consecutive events,” with the stranded comment of the writer on the inevitable grasp of the novel. She said that she had the sense that she was herself contributing in the continuity “of the stories by repeating them in an innovative background in a method mixing old and new.” Then she adds that Christabel’s comment was ‘knowing’ around certainty and “my own writing was ‘knowing’ about Freud.” However, she continues, the story was most important and had its specific line-time. (On *Histories and Stories*, 131; emphasis original)

Byatt has spoken about her next novel *The Children’s Book* as Charlotte Higgins and Caroline Davies writes; the novel will cover an age not yet registered in her works, the years from 1930 and 1940s. Byatt says that her following novel will be about two psychoanalysts woman reading Freud, up and around to the war (Friday 14:37).

An investigation of Byatt's works shows that Byatt describes characters' out world life comparing to their psychological life as the events go further in the novel. In fact, the character's transmitting to the past and to the future physically indicates their psychological journey to their unconscious mind deep in their mind and to their ideal mind in their id and ego. Characters search to know about themselves; their urges, needs, and their impulses through this psychological journey.

In "Know the Past: Know Thyself. Literary searches and pursuit for identity in A.S Byatt's *Possession* and F. Duranti's *Effetti Persona*," Guiliana Giobbi argues that "the facts of the past are not important in themselves, but in the influence they have upon us, in what we can learn from them, both in the negative and in the positive sense" (1994: 52).

Considering both the plot and the "meta-fictional remarks" in Byatt's novels, Giobbi comments that the reproduction of the self- search is self-knowledge (1994: 46). Byatt represents the transformation of two disheartened researchers who refresh their out world life and their mental life through the search of another's life and mind. Roland, the main character, is astonished by the result, on his beforehand indifferent life, of the desire for knowledge about the life of his subjectivity. When faced with the subject matter of the concealed communication between Ash and LaMotte, Roland senses that it was like he was becoming uselessly urged on by some violent emotion of curiosity – not greed, interest, more fundamental even than sex, the desire for knowledge." (PR, 82-85).

Roland, on the other hand is not entirely conscious of his motivations. "It wasn't profit" (PR, 50) he claims, and then declares, "We aren't looking for scandals"(PR, 86). He attempts to clarify that since Ash informed to Christabel about his poems, he, Roland, could learn to understand Ash's poetry better by reading the letters. Later he repeats: "The importance is literary" (PR, 89). However, the suggestion, the private position of the discovery to Roland, is exposed when he says to Maud: "I wanted them [the purloined papers] to be a secret, Private. And to do the work"(50). Roland's necessity for contest and self-fulfillment is obvious. It supersedes his profound empathy with Ash, and the absolute indication that both he and LaMotte desired their secret conserved. Roland's mission is to complete his own psychological gaps and desires. Ackroyd shares with Byatt the idea that

psychological writings should have a positive outcome on those who compose it, or read it, and he, as well, recommends that it is somewhat to do with their longing for awareness about our own lives. Ackroyd says that viewing Dickens or his public, “the years between his time and our own vanish. And we are looking at ourselves” (D, xv). Like Byatt, Ackroyd’s curiosity in literary of self- search is, somewhat, that an author's life provides the writers and the readers with a hallmark of human involvement. Ackroyd asserts that the powerful energy in the direction of self- search, by writers and readers, is since it aids them to search and be interest about their own involvement.



CHAPTER FOUR

ROLAND MITCHELL AND HIS CHILDHOOD REMINISCENCES

4.1. ROLAND'S CHILDHOOD: A PERIOD OF CONCERN

According to Freud, child's psych gets its last form of organization when the child is in his/ her five years old. There are several factors, which is responsible in this organization of the child's psyche. One of the most important of these factors that has essential influence in Freud's hypothesis is the dependency that he attributes to childhood. The thought of the child's dependency filled numerous ideological needs for Freud and uncovers the way he covers the social reality of the family. In Freud's opinion, dependency is an avocation for the bond developed between children and parents. Because of feeling this dependency, children need to be supported from their caretakers and the society that surrounded them. Parents and the society in which children live are two main factors that the child's security depends on. Lack of support, love, and affection from parents and society surrounded children will cause the children grow up in an insecure, uncertain, disheartened situation. These problems will cause more damage near children whose parents not only are indifferent to their children but misbehave or punish them (Critical Theory of the Family Chapter One).

As Byatt writes, in Rolland's case the society in which he lived and the bosom of the parents he was brought up, were insecure for him. In order to know about Roland's childhood problems both concepts will be discussed.

4.2. CONCEPT OF SOCIETY

In more detail, A.S Byatt's *Possession* is redolent of certain aspects of Freudian psychology, especially repression. In this novel, the author talks about the undertakings of the main character, Roland Mitchell.

A.S Byatt writes that Roland thought of himself as a late arrival: "He had arrived too late for things that were still in the air but vanished" (PR, 12). Byatt emphasizes the

emptiness of Roland and the young people of his age and argues that the entire age, the splendor journeying and youth of the 1960s, the happy sunrise of what he and his peers saw as a clear day (*PR*10- 12). Roland's town too as Byatt writes was a miserable place, "Through psychedelic years he was a schoolboy in depressed Lancashire cotton town. His father was a minor official in the Country Council" (*PR*, 10-12).

Clinical observation shows that "tensions" in normal life occur and have emotional effect on children's emotional attitude. Such pressures for instance, "problems with parents," "school problems," annoy children. Pressures cause results such as unhappiness, being tired, and not adoring anything and consequently will lead to actions such as removal, diminished activity, touchiness with others; and lead to feelings such as cynicism, pessimism, "low self-esteem," and desperateness. All the basics gather to develop into low energy, anxiety and desire for food problems. Clinical unhappiness may go a stage further to change into more simple unhappiness and weakening of brain substances (Asarnow, Jacox, & Tompson, 2001).

In any case, encountering distressful things often cause a risk to life or security; however, any experience that makes one feeling annoying can be offensive regardless of the possibility that it does not include physical injury. From early stages through immaturity, the youngster's characteristic grows. Normal mental capacity is, to some degree, a result of environment.

Yet, social pressure is one of the main reasons, which cause depression near children. At the point when a youngster grows up being frightened or under consistent or life threatening anxiety, the invulnerable framework and brain's anxiety response system may not advance ordinarily. Later on, when the child countenances an even standard phase of anxiety, these systems may consequently answer as though the individual is under great anxiety. Accordingly, in Roland's instance, that does not have peaceful surrounding; the extent of anxiety and the intensity of his rage will cause not only depression but also problems with his self-esteem or his psychological problem as a whole.

4.3. CONCEPT OF PARENTS

The other important childhood problem that cannot be overestimated comes of a child's close relationship with a caregiver (mother, father, etc.). Through associations with those responsible people around them, children figure out how to trust others, control their feelings, and communicate with the world; they get a feeling of the world as harmless or harmful, and begin to comprehend their own particular worth as individuals. Moreover, when these relationships are not secure or expectable, youngsters discover that they cannot depend on others to help them. In this way, when those essential people are around them, who are as caregivers for them, parental abuse and behave cruelty a child, the child discovers that he or she is awful and the world will be a dreadful place.

Freud believes that children's safety in life depends on their parents; loving him and believing that he can love them (Freud, *Concept of Family*, 23).

For Freud, a child must grow up deeply attached to his/her parents because its survival is at pale. Still, Freud evaluations this dependence as a organic need, really as the symbol of the human child. For Freud, "The human child's long dependence on its parents [is] an immensely important biological fact" (Freud, *Concept of the Family*, 41).

Here in this novel, Roland's childhood, because of his mother has been in full risk. As Byatt writes Roland's mother is a symbol of nature's wickedness. Byatt writes that even remembering she has been the reason for a major part of Roland's scorn. She demonstrates that ". . . when he thought of his mother, the adjective would not be expurgated. She was disappointed, in herself, in his father, in him." (*PR*, 10) Consequently, her drunkenness, disappointment, and unpleasant behaviors made all Roland's school and childhood gloomy. She writes: "The wrath of her disappointment had been the instrument of his education, which had taken place in a perpetual rush from site to site of a hastily amalgamated three-school comprehensive" (*PR*, 10- 12). Exceeding all these problems, there was very essential glitches that cannot be ignored: "His mother had drunk too much stout, gone up to the school and had him transferred from metal work to Latin. From Civic Studies to French ..." (*PR*, 12)

According to Freud, anxiety tension is an offensive inward pressure that individuals try to maintain a strategic distance from it. As Freud puts it, nervousness goes about as a sign to the sense of self that things are not going right. The self-image sits at the focal point of some effective strength: reality and society as spoke to by the superego and science as spoke to by the Id. At this point, when these make clashing requests upon the inner self, that implies if one feels debilitated or feels as though it were going to crumple under the heaviness of everything, it serves as a sign to the sense of self that its survival, and with it the survival of the entire living being, is in threat. The ego then obsessed by the id, confined by the superego, and repulsed by reality fights to master its “economic” duty of bringing about coherence among the services and effects working in and upon it. Consequently, they are banished to unconscious (Freud, *New introductory lectures on psychoanalysis* 78).

Roland’s ego too because of his mother’s drunkenness and being disappointed consequently her misbehaviors with him, will withdraw these irritating memories to somewhere in order not to be exasperated for the time being.

In Freud’s opinion, memories, unacceptable drives, and impulses exiled to the unconscious do not vanish. They continue to rule as a dominant stimulus on individual’s actions through all his/ her life. The powers, which attempt to keep hurting or socially unwanted feelings and remembrances out of the conscious mind, are labelled defense mechanisms. There is a continuous battle between the wish (repressed into the id) and the defense mechanisms. Defense mechanisms are used to protect one “from feelings of anxiety or guilt,” which rise for the reason that one sensations endangered, or for one’s id or superego becomes excessively challenging” (Freud, *Defense Mechanism*). According to Freud, These impulses are not under one’s conscious control. They act are automatically. With the ego, the unconscious will utilize one or more “defense mechanism” to secure individuals when they come up against a traumatic circumstance in life. “Ego-defense mechanisms” are normal and natural. When they go out if their normal and natural mood, For example, face with tension states, fears, fixations, or agitation, depressions grow (Defense Mechanism).

Perhaps one the most controversial facet of psychoanalytic criticism is its tendency to interpret sublimation in terms of defense mechanism. Following Freud's example in his interpretation of sublimation, sublimation is a defense mechanism that permits us doing intolerable impulses by changing these behaviors into a more satisfactory form. For example, a person feeling extreme annoyance possibly will become a writer or a researcher as a means of escaping prevention. Freud believed that sublimation was an indication of "maturity" that lets people to behave normally in socially satisfactory ways. Sublimation is the "transformation of unwanted impulses" to some degree a lesser amount of destructive. This can just be a "distracting release" or might be a productive and valued part of work (Defense Mechanism).

In Freud's opinion, at the point when one is confronted with the disharmony of painful musings, he/she makes psychic vitality. This needs to go somewhere. Sublimation straits this vitality far from ruinous acts and redirects it into something that is socially adequate and/or originally viable. Sublimation is the fundamental systems that permit one to carry on unsatisfactory motivations by changing over these practices into a more satisfactory structure. Sublimation is the restraint of ideational segment. Because of adolescence sublimations, the point of the first drive, the drive's ideational part, is normally kept away from conscious fear (Sublimation).

Because of sublimation came through psycho-scientific medications, normally, the ideational segment gets to be accessible for conscious dread. In any case, in all sublimations, restoratively accomplished or something else, the power part is communicated in conduct. All sublimations include an outflow of a repressed share of effect. In Freud's opinion, all sublimations ordinarily take constraints as causal precursors. In this case, sublimations are another appearance of the wonder that Freud calls "the return of repressed". What sublimations fix is the quelling of the enthusiastic segment; they control it to an outlet, a point that goes amiss from its unique point. Sublimation includes the change of superego. Freud trusts that as a rule the risk of discipline identified with this type of nervousness, when disguised, turns into the superego, which mediates against the cravings of the id (which takes a shot at the premise of the delight guideline). Freud

guessed, “It is perhaps the emergence of the super-ego which provides the line of demarcation between primal repression and after-pressure” (Freud, *On Psychopathology*, 245).

In one understanding of Freud’s opinion about the Roland’s case, clearly such impulses on the part of Roland, as a child need using defense mechanisms to protect him from feelings of anxiety or threatened. Such redirection for Roland at first stage is non-conscious repression of those feelings. At first stage, he has to represses those anxiety-producing feelings to protect him against emotional issues, which are probably the most valuable and intuitively accessible picture of his internal mental that he has.

Consequently, because of primal repression in the result of his excessive parental influence that manifests itself in terms of punishment, Roland’s superego develops. Superego is the moral part of personality. It motivates people to act in an ideal way, according to moral customs of parents and culture. As Freud says, it is illustrative of every ethical limitation, the backer of the motivation toward flawlessness. In short, it is as much as we have possessed the capacity to secure psycho-sensibly, of what individuals call the “higher” things in human life (“The Anatomy of the Mental Personality,” 95).

Acting either directly or through the ego, the superego aids to repress or constrain the drives of the id, to block off and thrust back into the unconscious those impulses toward pleasure that society esteems as intolerable, such as evident ferocity, sexual appetites, and the Oedipal nature. Freud qualifies the progress of the superego to the parental impact that establishes itself in relations of penalty for what society deliberates to be wicked actions and recompense for what society deliberates moral behavior. An overexcited superego generates an unconscious intelligence of guiltiness (hence, the familiar term guilt complex and the general misapprehension that Freud promoted the soothing of all ethical reserves and social restraints). While the id is subjugated by the inclination principle and the ego by the reality principle, the superego is subjugated by the ethics principle.

One may say that the id would make us demons, that the superego would have us carry on as holy messengers (or, more regrettable, as animals of supreme social similarity),

and that it stays for the sense of self to keep us sound people by keeping up a harmony between these two restricting powers. It was this adjust Freud supported not a complete evacuation of hindering elements (Freud, Id, Ego, 15).

Roland's impulses were unceasingly suppressed and henceforth he lived a wish repressed mature life, and it is this suppression that gave growth to his adult scientific determinations. The sexual suppression which fixed in after this period of his childhood, where he needed excessive sympathy of his mother, instigated him to sublimate his libido indeed (He became well known researcher). Freud distinctions neurotics who owed to their suppressions "have sacrificed many sources of energy" with instances of sublimation through which the vigor of the "infantile wishful impulses" does not stop acting but remnants organized for use-the "unserviceable aim" of the numerous instincts being substituted by one that is upper, and possibly "no longer sexual." (Freud, Five Lectures on Psycho-analysis, 54). In fact, Freud is obviously saying that in sublimation the suppression of the energy is elevated.

As a child, regarding Freud's idea, Roland because of his mother's misbehavior and the society he lived in, will get defense mechanism against all these unacceptable and anxiety- producing thoughts. He represses contempt that he holds for his mother's negative attitude. The repression and development of superego led to Roland's scientific inquisitiveness and his obsession to society. This, for Freud, is a classic case of sublimation. Indeed, there is even some tendency in the psychoanalytic literature, which identifies sublimation as a species of repression. For instance, in his volume *Sublimation: Inquiries into Theoretical Psychoanalysis*, Hans Loewald writes: "Traditionally sublimation is classified in psychoanalysis as a defense" (1988, 3), and in fact Freud's earliest reference to sublimation in his 1892 letter to Fliess refers to sublimations as "protective structures" (S.E.1, Chapter 4).

Roland uses the defense mechanism to defend him against emotional issues, which is probably the most valuable and instinctively accessible picture of one's internal mental, that one has. His ego causes him to change all those anxiety- producing feelings by the

most controversial kinds of defensive mechanism in repression; sublimation in the first stages of his life.

Byatt writes that Roland is in his twenty-nine years old, “a graduate Prince Albert College, London (in 1978)”. He does research about Randolph Henry Ash (RHA) who is a notable though fictitious Victorian poet, at the London Library. The topic of his thesis is Ash. Byatt writes that he is “employed, part-time,” for the well-known Ash scholar James “Blackadder’s ‘Ash Factory’” at the British Museum. JB, who is a Scot, has been editing the poet’s Complete Works since 1951. Roland is searching for sources to Ash’s poem Garden of Proserpina [Persephone]. Reading RHA’s copy of Vico’s *Principj di Scienza Nuova* [“New Science”, author lived 1668-1744]. (PR, 9-10)

In conclusion it can be said that Roland like Leonardo Da Vinci who according to Freud sublimates his childhood problems to “professional activity” (Freud’s all works .com), directs his childhood sexual problems to expert action.

CHAPTER FIVE

HIDDEN COMPONENTS

5.1. THE UNCONCIOUSLY REPRESSED COMPONENTS

A more precise version of Freud's opinion is that the original impressions of upsetting actions, thoughts, or instinctive "impulses," particularly those from early childhood, stay in an individual's unconscious accessible for repossession (Freud, *The Ego and the Mechanisms of Defence*, 260)

Freud contends proposes that personality advances through a series of steps, each of which is related with a main step of biological role. Additionally, Freud hypothesized that as people age; they pass through some regular periods of psychosexual progress in their personality. Yet, all buried impulses colors their personality during this development ("Stages of Personality Development" 6).

Roland is a young man who has carried all the repressed incestuous impulses unconsciously with himself that has colored his attitude toward himself and others. He still thinks of himself in terms of his relationships with other people such as his boss James Blackadder and his girlfriend Val (*PR*, 10). Even more than his indirect view of himself, however, it is his unwarranted professional situation, which he regards as the actual threat to his identity. He sees himself as 'an application form, for a job, a degree, a life' (*PR*, 10), a form which has not been filled in successfully, as it were, for he is an unemployed literary researcher (*PR*, 11) who lives off his girlfriend's income (*PR*, 13–14). In short, he conceives of 'himself as a failure' (*PR*, 10–11).

The pathway to developed self-esteem barely ever goes smooth, nevertheless, and most of the people are faced with some degree of unsolved egotism. Two main kinds of troubles interfere with the growth of usual and realistic self-esteem. The first happens when the child's early idealization of his mother is broken traumatically-for example, if she dies, leaves him, or is frequently sad like Roland's mother and cannot answer to him. Then he will not have the ego strength needed for normal development and as a

replacement for adheres terribly to the illusion of his original authority. The illusion is enormously hard and subject to frightening failures under burden. The other communal kind of disruption is the existence of offensive upsets to one's self-esteem in later life, which may affect reversion to an earlier, more narcissistic ego ideal.

Another corollary to the psychological problem in Roland is the pronounced misogyny in Roland's character in his early youth. As mentioned above, because of his mother's punishing behavior for her son, a behavior that would have profoundly marked Roland as a child with an oedipal neurosis, Roland in the progression of his psychic development suppressed his incestuous instincts. Therefore, these repressed urges, now shade his boldness in the direction of women: Roland lives with an incompetent woman by the name of Val, and what they call their "relationship" is definitely colorless. They eat and sleep together in a mournful and grief-stricken way that none of them desire to continue. Byatt introduces her as a basis of burden for Roland, although she once fit into his life simply, naturally, and without question or hesitation (*PR*, 11-15). As the novel develops, the reader is informed that Val is with disappointment and had to recklessness her scholarly drives, reassuring herself with Roland, saying to him, "At least you want me. . . I don't know why you should want me, I'm not good, but you do" (*PR*, 17). As the novel progress, it becomes clear that this announcement is not only intelligent of Val's low feeling of self-esteem but, of her aggregate misery and consequent surrender of presence of mind to the unwilling Roland, who gets himself dragged around his obligation regarding her (un)happiness. Furthermore, it is because of his reliance on the cash she procures for humble assignments to complete his Ph.D.

As a conclusion to this chapter, as discussed above, it can be summed up that by transferring some part of his anxiety to positive energy. Roland still has some unachieved wishes, which control his behavior.

5.2. THE RETURN OF REPRESSION

Although, Roland is a bit boring in his young hood, the pursuit of the historical knowledge becomes a fascinating mystery that must be solved. Maybe social restriction is a good motivation for people to go overseas. Byatt writes that Roland is in the London library to search about Randolph Henry Ash. He is “Looking for sources for Ash’s Garden of Proserpina. Roland’s journey to the library symbolically stands for both a physical and a psychological journey - an exploration of the cognitive mind. (*PR*, 2) The pilgrimage takes place “one day in September”. In the library, though Roland “had the small single table,” Byatt writes, “[T]o his right was a high sunny window, through which [he] could see the high green leaves of St James’s Square” (*PR*, 1). The book handed by librarian, symbolically represents Roland’s own unconscious, which was dense and dark by repressed impulses. As Byatt articulates, “The book was thick and black and covered with dust.” In addition, that its loads up were bowed and squeaking; it had been abused time permitting. Byatt emphasizes the book to be old and timeworn for several times: “Its spine was missing, or rather protruded from amongst the leaves like a bulky marker,” adding “it was swathed about and about with grimy white tape, tied in a flawless bow” (*PR*, 1).

As it happens, out of this black and dusty old book, he comes across drafts of two formerly unknown love letters in RHA’s handwriting addressed to an unknown woman. Byatt talks about Ash’s remarking how she overpowered him at the breakfast kept at Crabb Robinson’s [1777-1867], and how they appeared to see one another and different current artistic points, for example, Hugo’s play *Inez de Castro* and the writer Richard Steele’s story of the Robinson Crusoe-like figure, Alexander Selkirk. Roland deduces the letters date after 1856, when RHA distributed *Gods, Men, and Heroes*. His yearning to encounter the letters gets to be oblivious. The obviousness, or the id, delivers the delight guideline of human mind where the unparalleled concern is instinctual satisfaction, indiscreet of result as a result (*PR*, 11). He reads the letters. He “was first profoundly shocked by these writings” (*PR*, 6). As the reading progresses, he completely identifies himself with Ash, “He thought he knew Ash Fairly well...” (*PR*, 7-8). After rereading the letter, he “was seized by a strange and uncharacteristic impulse of his own” (*PR*, 8). Roland feels, “It was

suddenly quite impossible to put these living words back into page 300 of Vico and return them to Safe 5" (*PR*, 8). Perhaps it is when Mitchell finds the love letters that the story develops its "soul" by generating a way of a new life for Roland. Randolph Ash and Roland Mitchell lead apparently uneventful lives up to their desires. Analogously, one may think that the library in Byatt's novel stands as the equivalent of the consciousness where the letters resemble Roland's unconsciousness. The letters, tended to an obscure woman, have practically stunning physical vicinity (*PR*, 20-21) and transform Roland from an experimental researcher into both a "thief" and a "detective", waking in him another interest about articles and their presence past printed references. Frye in his examination of repetitive subjects of plummet focuses out that the arrangement of experiences as a rule starts with some sort of break of cognizance, one that frequently includes real distraction of the past state. We might call this the theme of amnesia. Such a calamity, which is the thing that it typically is, might be disguised as a break in memory, or externalized as an adjustment in fortunes or social setting (Frye, *The Secular Scripture*, 102).

Roland decides to steal the letters, which belong to the library, and not to inform anybody about their presence. This instance signifies the main component of the unconscious mental progression notion. His wish to steal letters turns out to be unconscious. The unconsciousness or the id gives the delight guideline of Roland's mind where the unparalleled concern, is instinctual satisfaction imprudent of result as a result.

Without consciousness or resemblance of rational order, the id is considered by an incredible and amorphous energy. Freud describes this unclear unreachable portion of our nature as "a chaos, a cauldron of seething excitement" (*The Unconscious*, 4) without any association and without any integrated drive, just a longing "to achieve fulfillment for the instinctual desires, in agreement with the pleasure-principle. Yet according to him, "laws of logic and above all, the law of contradiction-do not hold for proceeds of the id." Conflicting driving forces exist one next to the other without counteracting one another or drawing separated. Freud believes that in fact, "the id knows no values, no good and evil and, no morality" (Freud, *New Introductory Lectures on Psychology*, 107). The id is, in short, selfish, impulsive, pleasure loving, and seeks immediate gratification for its desires.

The best kind of analysis here is knowledge out. Man's self-esteem relies on the capacity of his real self to satisfy the requests of his ideal self. If one's ego ideal is unimaginably high; he will not continue his work fruitfully, or will float into fantasies of force and grandeur, or still into crazy hallucinations of glory. As a result, Roland who is in a well rank of the society and appears to be occupied with his scientific research appears to be still to ponder in his works. That is because his inner self is not fulfilled. One possible answer for this issue is to adjust the requests of the ego ideal into even more sensibly achievable goals and desires (Freud, *On Metapsychology*, 88)

Stealing the letters is the most evident representation of Roland's id. The Superego vanishes, and just the id is cleared out. His id wins a fight over sense of self and superego when he chooses to take the letters that have a place with library. It is fascinating that Freud recognizes the id with the Devil himself who is driven by his id to satisfy his own particular quelled goals. It is Roland Mitchell's general interest in the realm of adoration and thusly Randolph Henry Ash's adoration letters that empowers him to grasp on the double the potential estimation of the letters, which picture an up to this point obscure, and clearly loving, connection in the middle of Ash and a lady not his wife.

In fact, that is the immediate need to satisfy the tensions of the id, leads Roland to satisfy its impulses for pleasure. Some of the chief notions of Freud's theory are that individuals have within their minds and unconscious self in which hurting knowledge and feelings are repressed and that our everyday life is consumed controlling between the desires of our "id" and the demands of our "ego" and "superego." (Freud, *The New Introductory Lectures*, 63-64)

After reading the letters, Roland ponders the disappointments he has met in life, his insufficient existence and sense of failure, beliefs and responses, language-forms and hormones and pheromones (PR, 10-11). Roland's inner feelings are occupied by theories that worry even his isolated lives. Roland, as Byatt writes, deliberates his explanation of self: he "had learnt to see himself, theoretically, as a crossing place for a number of systems, all loosely connected. He had been trained to see his idea of his "self" as an illusion." (PR, 502)

The costs of this highly implausible self-view near Roland are shattering, as it turns out. The pace of everything in Roland Mitchell's life picks up; however. He begins a concerted, intensely private search for the truth concerning the mysterious love letters. He soon discovers that the letters were sent to a woman, Christabel LaMotte - whose life is based on Christina Rossetti. This exploit dismisses Roland from the world of the "Ash factory" where he works, and sends him out into the wider world, very much like Freud's premise about demands of id.

Roland's break of the scholarly code "seized by a strange and uncharacteristic impulse of his own," may well stand for his ego (*PR*, 8). Roland's dismissal of realism and deductively achievement approves Romanticism's esteeming of positive independence and his dedication to inner self-perfect, writing in quest for learning reflects optimism. Roland's exploration is mentally based instead of logically. He has surrendered his examination about Ash's works. Presently he is seeking about Ash's private life and his adoration letters to be composed to a woman. He is looking for a reason. This inquiry is a need to escape those stern gatekeepers of power furthermore the impact society has on people.

In order to work on this thesis, he should meet Christabel LaMotte, a minor poet and contemporary of Ash, and to Dr. Maud Bailey, a skillful on any subject connected to LaMotte, and together they adopt to go aboard on a quest to find out more about the affiliation of the two poets. Roland like Maud I has an indecisive life. She is a withdrawn person, chary of men, and distrustful.

Maud's interiority is less understood, but her life appears mostly unpleasant from Roland's viewpoint, "Her voice was deliberately blurred patrician; a kind of flattered Sloane. She smelled of something ferny and sharp. Roland didn't like her" (*PR*, 44). Byatt writes that her lonely home does not look like a comfortable interplanetary for him: Roland feels alert and lost, just as he was in a workmanship exhibition or a specialist's holding up room (*PR*, 58). Roland too, still lives in the storm cellar of a rotting Victorian household, where he advanced through his typical conditions of sleepiness, wiped out juddering alertness, finds just low maintenance function as a scholarly, and works over writings in the cellar of the British Museum in Blackadder's "Ash Factory" (*PR*, 11).

Roland and Maud not only are related to one another as a scholarship, their relationship is shaped also by their lack of happiness in their life and their struggle to obtain this right. Roland and Maud are explained as individuals who have released from the restrictions and pressures of conformity within society.

At first stages of the story, Roland and Maud's detection lurks only to modify the way of their research but as they reveal the actuality about the long-forgotten romance; their joining becomes increasingly vital and personal. Promptly casing their determination from competing researchers, they commenced to a trip that reveals their suppressed desires in their own unconscious.

Through revealing their letters, those written poems to each other, their voyages from London to Yorkshire and their imaginary journey from spiritualist séances to the "fairy-haunted far west of Brittany," all are symbols of unexpected counterpoint of urges and ideas. They initiate investigating the lives of the Victorian Poets, Ash and LaMotte and their associates.

As the story develops, Roland and Maud, the two sets of characters of contemporary scholars, see themselves in a close parallel storyline with the Victorian poets. From now on, both storylines will advance simultaneously, as the scholars' expedition continues in the typical fashion of romance, i.e. for events linked to the detection of documents connected to Ash and LaMotte and their near acquaintances.

Maud Bailey and Christabel LaMotte correspond psychologically as in physical structures. Some of these structures (like special hair form) can be described as enlightening their intimate association; but others cannot, for instance their insistent connotation with the colour green, in Maud's clothes and in Christabel's fur boots. Both women will violently keep their liberation from the men characters in the novel, and both depend on female friends (Leonora and Blanche, respectively) for moral care. A related case is LaMotte's tale "The Glass Coffin" (*PR*, 58 ff.), where a tailor is waged for his friendly actions towards a little aged man and his domesticated animal with the crystal key that will permit him to save a princess. The scoundrel in this story, variously defined as a black artiste or dark conjurer, has cast a wicked incantation on the princess, her brother and

their castle, turning the latter into a miniature. The little tailor, “a good and unremarkable man” (*PR*, 58), has much just the same as Roland, who has been said to energize “no emotion more passionate than solid approbation” (*PR*, 14). Both are skilled but unemployed and the reward episode works identically in both cases: Roland’s help to Lady Bailey will give him access to Christabel’s room, which had remained locked for a long time. The next stage in both relationships is passed in Yorkshire. There, Ash and LaMotte had carried out their love affair; there Roland and Maud understand that they have things in common that transform them into shared mission.

Byatt marks that LaMotte’s loss of virginity is resounded in the moving representation of Maud allowing free her hair, which she had constantly kept veiled. She began gradually to fix, with unweaving fingers, the long, thick meshes. Roland watches eagerly. There was a last minute when six thick strands, twice three, lay still and framed over her shoulders. Moreover, after that she put down her head and shook it from side to side, the overwhelming hair flew up, and the air got into it. Her long neck bowed, she shook her head quicker and speedier, and Roland saw the light surge towards it and sparkle on it, the spinning mass, and Maud inside it saw a moving ocean of gold lines, waving, and shut her eyes and saw red blood (*PR*, 272).

In the final phase of this relationship, when other scholars discover the purpose of their quest, Roland and Maud become the prey in this wild chase. Instead of the hunters they will again imitate the prior example, as they escape to Britany on the tracks of Christabel, who had looked for safe house there when she discovered she was pregnant. The contemporary storyline does however enhance the Victorian plot in this as in different regards, for Roland and Maud stay together though Ash and LaMotte broke separated. Byatt stresses the developing interrelatedness between the activities of the two couples on a few events. Now and again, their unmistakable elements are obscured: when chapter fifteen opens with a portrayal of a man and a lady going via train, to recognize the two pairs from each other is hard. On the other hand, for both of them the same pronouns or general terms are used. Only when other data such as Victorian clothing, are later mentioned, the reader will be able to identify them unmistakably. In the final stages of the novel when the hero

returns to the original setting, he has been equipped with the new knowledge and abilities; this is what Frye calls “ascent” and Propp “transfiguration.” Likewise, the pursuit “brings about a substantial self-development in Roland, whose eventual return to the academic milieu he had (*PR*, 505). To ensure the return, nevertheless, the initial conflict must be solved. “For Roland, whose quest started with his transgressive appropriation of the library drafts of Ash’s letter, it implies their devolution (*PR*, 505). Besides, his breakdown of consciousness will be determined as well when Ronald wakes up from his epoch of “possession.” This other resolve is carried again in terms linked to the all-pervading motif of possession: he steps out into the garden annexed to his apartment, to which he had always been forbidden entrance, and there he now regains his own voice (*PR*, 474-75). The success of his quest also results in his superior status once he returns to the place where he had initiated; he has now secured a suitable occupation, while at the start he was a humble part-time research assistant.

Byatt gives emphasis to the growing interrelatedness between the activities of the two couples on a number of times. Their distinctive features sometimes become so blurred that knowing which feature is related to which one becomes hard. When chapter fifteen opens with a description of a man and a woman travelling by train, at first it is hard to determine which of the two couples this is, since only pronouns or general terms are used for them. Simply while other figures, such as Victorian dress, are later stated, the reader becomes able to recognize them unmistakably. Byatt also sets up a number of ironic accidents. While purchasing a plane brooch for her friend Leonora, Maud does not seem to be aware that Christabel bought a similar one, with hands gripped and the word “friendship,” for Blanche Glover, a statement the reader becomes alert about Blanche’s suicide note (*PR*, 308). The notion of the plane brooch, as well, points at the warm connection between Leonora and Blanche as indistinguishable characters. Other interrelatedness action between two couples Randolph Ash with Christabel LaMotte and Roland and Maud is select of Boggle Hole to stay. When Roland and Maud go to Yorkshire, Roland proposes a trip. He has seen a place with the name of Boggle Hole on the map and supposed it “a nice word”. “I wondered - perhaps we could take a day off from them, get out of their story, go and look at something for ourselves.” (*PR*, 268) The next chapter describes another visit to the same place, more

than a century earlier. Randolph Ash and Christabel LaMotte have journeyed to the Yorkshire in 1860, passing as couples. The event is narrated from Ash's point of view. "He remembered most, when it was over, when time had run out, the day they had spent in a place called Boggle Hole, where they had gone because they liked the word." (PR, 306) Roland and Maud do not see the repetition

During the time Roland studies Ash and LaMotte, Maud similarly senses as Byatt declares, "urged on by some violent emotion of curiosity," the "curiosity" that is more essential, "even than sex," the longing for information" (PR, 92). In one prospect, before Roland and Maud began to love each other, Roland demonstrates the strength of this longing. To prepare himself for mollifying sex with his beloved at the time, Roland imagines about Randolph Ash's wife, Ellen. Considering her own last significant other, Maud reviews their unmade bed as an "empty battlefield" and agrees with Freud who "desire lies on the other side of repugnance" (PR, 63).

At the cost of her own totality, unintentionally interpreting herself "null," Maud just recognizes the self-wrecking part of sexuality and savagely confines her physical appeal from her knowledge: "She considered her perfectly regular features in the mirror . . . The doll- mask she saw had nothing to do with her, nothing" (PR, 64). Like her precursor Christabel, Maud's character is influenced of the fairy Melusine and the goddess Diana, both of whom are usually measured as insignias of female independence spares each of them from isolation, forlornness, and trials the most essential desires they hold about themselves.

The paralleling method has emotional impact on the essential qualities of an important numeral of the characters in *Possession*, nevertheless more conspicuously as reposes the main character. Maud Bailey and Christabel LaMotte harmonize in physical as in psychological structures. Some of these features (special form of their hair) can be illuminated as enlightening their family linking; but others cannot, for example their tenacious relationship with the color green, in Maud's clothes and in Christabel's skin boots. Both female characters will viciously reserve their freedom from the male characters in the novel, and both depend on female friends for moral endowment. On the other hand,

there are their own psychological tensions throughout this novel on which they try to overcome these tensions by overlooking their similarities and developing a close relationship.

Through the fortuitous discovery of a secret correspondence between them, they find themselves searching for their own repressed wishes.

Roland and Maud are, without a doubt, two rather usual people. However, Byatt has given them something unusual to do. These two would-be lovers are actually on a mission, and their lives, as well as their love, seem to reflect and parallel Ash and LaMotte's in many ways.

Like Alfred Lord Tennyson's Maud, Byatt's Maud is "icily regular, splendidly null." Even though Maud is a relative to Christabel LaMotte, in this mission she discovers more about her heritage. Roland, who has discovered the original letters, symbolically searches for a goal. He has understood that he is not satisfied with the academic world by which he has been occupied. In other words, it is not the hidden component in his unconscious. Finding love letters and reading them change his life. The literary problem changes to happiness. A wild trip through Europe, falling in love and so on are some happy things he finds. The "sexual encounter is the traditional metaphor for knowledge" besides "the apprehension of unity is the act of imagination" (*PR*, 189), Maud obstinately splits sexuality and information.

In A.S. Byatt's novel *Possession*, the heroine/feminist scholar, while recognizing that "we live in the truth of what Freud discovered", concedes that "the whole of our scholarship-the whole of our thought-we question everything except the centrality of sexuality" (*PR*, 254, 222).

So far, Byatt questions this independency, she is completely mindful of her own fictiveness. Moreover, this becomes more obvious when she gives examples about both Melusine and Diana fighting men who have perceived them while they were washing themselves. While Maud comes out of the bath, she sees Roland chirping in the keyhole. Like a postmodern re-preserving of Melusine and Diana, Maud characterizes her society's

keenness to “possess the Past, while the contemporary level of Byatt’s novel reveals that instead we are possessed by that Past” (*PR*, 177). Like postmodern and psychological period of his age, Maud contemplates on her own disintegration and shattering: “Narcissism, the unstable self, the fractured ego, Maud thinks, who am I?” (*PR*, 237) It was a wonderful and an unpalatable thought, this necessity that she considers herself discontinuous and halfway as Byatt writes, “There was the question of the awkward body. The skin, the breath, the eyes, the hair, their history, which did seem to exist” (*PR*, 273).

Finally, Maud realizes that she has to agree to a common possession in which unconscious and conscious confirm identical entitlements to one another, as she and Roland have already organized. The past infrequently occurs on the similar horizontal as the present, suggesting at synchronicity. For instance, Maud and Roland with their equal couples LaMotte and Ash have coordinated quick paces where rare people stroll to suit their stride. Yet, the occasions of the over a significant time span are solidly connected in circumstances and end results, demonstrating the story to be not completely synchronic by any means. Where *Waterland*’s available is only an inessential dab along a perpetual breadth of time, *Possession*’s last present minute, the one through which the romance ends, is a pivotal one that can alternate the future until the end of time. The characters even affirm the significance of the present time and place. Christabel expresses Ash afterward they have first had intercourse about the place she has dependably been coming to. Subsequent to her time started. She continues that when she leaves from there, that will be the midpoint, they arrive, they are now other times are running somewhere else (*PR*, 309). Maud and Roland additionally feel themselves in the comparative model: a clean discharge bed in a spotless vacant room, wherever nonentity is requested that or be asked (*PR*, 290). Roland clarifications that how clever and how extremely interesting, that they ought to have come there, for that reason, and find out about one another (*PR*, 291).

Nearly, all events in *Possession* that have happened in the past play an important role in the future. In fact, Roland’s reflections present the way Byatt’ narrates the story. Roland (as a narrator) accomplishes that “[f]inding themselves in a plot,” they may assume it proper to carry on as if it was that kind of plot (*PR*, 456). Actually, he rejects all this

contemporary theories. Above all, Byatt argues that Roland had been skilled to perceive his impress of his 'self' as an impression, to be substituted by an intermittent equipment and electrical "message-network" of numerous wishes, "ideological beliefs" and replies, "language-forms and hormones and pheromones." Byatt continues that Roland often enjoyed this and declares that Roland did not have "desire for any Romantic self-assertion" (PR, 459).

Byatt reestablishes the recurring notion of time to her storyline at the price of the self-absorbed linear notion. She jeopardies and augments her characters' selves by transmuting "dialogic confrontations" into discussions, which grow the comprehension of every member by presentation to the next into conversations, which expand the understanding of each participant by exposure to the 'other' "perspective" (Shinn, What is in a Word," 181). Excitingly, Beatrice Nest, the modest character, as Byatt writes, practices this word as well. The main word she was pleased with in this right and dull disquisition was "discussion," which she had picked in inclination to the more self-evident 'dialog.' For such discussion, Beatrice would have given everything, in those days (PR, 127).

Freud believes that desiring satisfaction happens while unconscious demands are suppressed by means of the ego and superego. Yet, this suppression frequently stalks from guiltiness and prohibitions forced by society. Following the wishes are challenges by the unconscious to resolution more or less suppressed struggle (Freud, *"The Interpretation of Dreams"*). *Possession* is the true story of how Roland learned to reach out for the sunshine, for life he liked . . . how he came to the breathless discovery of himself that brought him back to a happy world. Fredrick Holmes distinguishes a sudden deterioration to "the discredited metaphysics of a Romantic idealism" ("Historical Imagination," 319) in Roland's unexpected detection, close the finale of the novel, about his poetic capability, a finding that carries with it a brilliant intelligence of influence of words to explain and regenerate the world.

According to Holmes, it is essential to inform that the freedom gave by Roland's creative energy from the ". . . sterility of his scholarly refinement is never agreeably represented in reasonable terms. It is not clear how he beats the post-structuralist positions

on dialect, initiation, and character. His claim that a few signifiers are solidly appended to signified is just stated, not contended for doubtlessly, then, that Roland's sensational modification is approved by the very kind of passionate or existential experience that basic hypothesis has molded him to reject as meager ("Historical Imagination," 330).

The more the novel approaches to its end the more the distance between Roland and Maud disappear to give its place to an intimate love. However, it takes a long time, but Maud gradually involves herself in sexual affiliation with Roland. Byatt conflates their lovemaking with Heracles's burglary of the apples from the *Garden of Proserpina*; in this way, the novel ends to establish a reasonable and splendid view of the principle characters unaware.

The final sentences in *Possession* explain the morning after they had love affair with each other, as "the whole world had a strange new smell." The smell that Byatt compares to "smell of the aftermath" and "a green smell" full of "smell of shredded leaves and oozing resin. . . ." (PR 551). Then as it seems, Byatt says that all these newness, dynamism, and positivity have come out of dead, demolished, and devastated past; out of a dark and gloomy unconscious.

This is perhaps a careful explanation of Byatt's own policy. This loss and devastation could be that of the boundaries of nature that have repressed Maud and Roland for so long; and similarly, the loss and devastation of the oppression of postmodern literary theory upon description method. According to Oscar, Lucinda, and Waterland, narrating method is in complete provision of description gratified.

Byatt surveys this sensual tenure with a postscript: Randolph and Christabel's illegal child Maya paradoxically signifies the devastating of her parents' charmed world. Maya, who desires to be named May, unsuspectingly encounters her father in a cornfield and disremembers to communicate her father's poetic note to her mother whom she be certain of being her aunt. Byatt's afterthought displays this figurative Persephone in her cornfield. May embodies spring and the opening and finishing of Byatt's cycle -the return to blamelessness when the fall.

The most imperative reason, which makes *Possession* significant from any other typical romance, is the way of relating Roland and Maud to the past, to Ash and LaMotte. This adds a mystical and bizarre superiority to the story that could have so straightforwardly twisted mushy in the hands of a writer less talented than Byatt. Yet, Byatt with intertwining the past and present in its excellence way and keeps the reader fascinated with the postponement of skepticism.

The word, “possession” completely well fits to the story several times throughout the novel: the possession of the stolen letters, the possession of the lovers to each other, the possession of repressed ideals. It seems that Byatt intentionally began working with the several motives of possession in mind.

Three offers for work overseas and unexpected academic success at the end of the novel, enables the happy conclusion of romance but safeguards the lovers’ commitment to unlock their unconscious and their self- sufficiency. Roland’s transformation into a poet in the lush sensory imagery of the forbidden garden approves the centrality of nature, idealism, individuality and imagination.

Shaped by Freudian psychological theories, restricting themselves in their own repressed ideals, Roland and Maud are slowly liberating themselves from the anxieties surrounded them. Thus, the novel exposes their actual longings and worries about a modification of their characters. A main impulse for self-fulfillment in the end is to get a satisfied life, as the subtitle of *Possession: A Romance* already shows. In his way back to his flat at the last chapter of the novel, Roland concludes that there should be “no reason why he should not go out into the garden” (PR, 514). Perhaps the most substantial notion that can be dedicated to Roland’s emotional movement is that he is freed from all emotional concerns and anxieties deep in his unconscious.

CONCLUSION

Psychoanalytic criticism has recently received new consideration. In fact, Psychoanalytic criticism is a system of literary criticism that is used to interpret several kinds of literary genres. The main goal of psychoanalysis even in commenting a literary text is a kind of therapy.

It cures mental disorders as Concise Oxford Dictionary writes by examining the relations between elements of conscious and unconscious in human being's mind. The classic technique for this is to encourage the problematic person to speak at will, in a manner that the suppressed worries, and struggles, which produces problem, are carried into conscious mind to be encountered responsively instead of leaving over repressed in the unconscious continuing to cause psychological problem to the person. This exercise is related to precise principles of the mind, the instinctive, and sexuality action. Sigmund Freud an Austrian psychologist advanced these theories. It is known today that the healing assessment of the system is restricted, and that Freud's theory is defective by methodological indiscretions. Nevertheless, still Freud stands a main social power, and his influence on how one thinks about him/herself has been countless.

Freud's all issues are on the base of the notion of *unconscious*. *Unconscious* is the portion of the mind beyond consciousness that on the other hand has important impact up on the person's behavior. The main ideas related to the unconscious, which are discussed in this dissertation, are Repression, Sublimation, in the Search of Repressed Ideals, and Return of Repression.

Repression is a linked idea to unconscious, which is the ignoring, or forgetting of unsolved struggles, unaccepted wishes, or disturbing past occasions that are sent back into the realm of unconscious.

Sublimation is another related procedure, through which the repressed subject is endorsed into, rather decent or is concealed as something magnificent. For example, one may sublimate his/her sexual longings into religious practices, desires, or promote their urges to a positive way such as being a scientist, a writer or a creator. Freud believes that

Leonardo Da Vinci promoted most of his unpleasant urge to be a well-known artist (his father was not married with Leonardo's mother and Leonardo was brought up by another woman).

In his following career, Freud proposed a three- part, instead of a two-part, form of the psyche, isolating it as *ego*, the *super ego*, and *id*, these three stages of the personality unevenly relating to, orderly, the consciousness, the conscience, and the unconscious.

Many of Freud's notions include features of sexuality. For example, infantile sexuality is the idea that sexuality activates in infancy, particularly through male child's relationship with his mother. Related to this is the *Oedipus* complex, according to which, Freud states, the male child considers the desire to be sexual partner to his mother. When the child is deprived of mother's love and attention, all his desires are repressed. This is the main problem with the main character; Roland in A.S. Byatt's novel *Possession: A Romance*. In this novel, the author portrays the personality development of the main character. For Roland, as Byatt writes, both the era he lives and the home he grows up are gloomy and miserable places. He has had a very problematic childhood. Roland's mother is a symbol of nature's wickedness. She is a drunk, disappointed, and upset person who misbehaves his son. She takes him from one school to another. As a result, she is the reason for a major part of Roland's scornfulness. In other words, Roland's sexual urges and desires are repressed. Of course Roland, according to Freud who believes that repressed material near some is sublimated into something noble at first stage of their life, promotes these repressed urges into something granted (he is a great researcher). Still Freud argues that not all repressed wishes near individuals are sublimated into something granted but some of them remain hidden in individual's unconscious and continues to influence his/ her behavior through their future life or become conscious in an appropriate time. And this is what happens with Roland. As Roland grows up, though he is a well-known researcher, he is not happy with his life. He is indifferent to the women. He lives with a woman named Val but he is not content with her. He does not love her. He is indifferent for everyone and everything. And this is as Freud states, because he still has some hidden repressed ideals with him. He is searching about the poems of a famous Victorian poet: Ash. He goes to a

Victorian library in which there are several versions of books about Ash. He asks the librarian to help him. The librarian hands him a book about Ash's poems. The book is old and dusty. He gets the book. While studying the book, Roland finds two love letters. Both were written by Ash for an unknown lady. He becomes shocked. He identifies himself with Ash. He finds a need to have the letters. He steals the letters. In order to continue researching about Ash's poems, he goes near Maud who works on Ash's works. Then he understands that the letters are not for Ash's wife. They are for his beloved, whose name is Christabel. The more he reads the letters written by Ash and Christabel to each other, the more he identifies himself with Ash. At first, he attempts to explain that because Ash informed to Christabel about his poems, he, Roland, could acquire knowledge to understand Ash's poetry better by reading the letters. Later he says that the importance of letters is literary. However, the idea, the personal situation of the finding of the letters to Roland, becomes visible when he states to Maud that he desired them [the stolen papers] to be a secret and hidden to do the work. In fact, Roland's life completely differs after he reads the letters. It is like his hidden wishes in his unconscious become conscious; those hidden wishes that perhaps causes problem for him. Roland the one who was indifferent to women now falls in love with Maud. He becomes very alive and happy. His journey to Victorian period becomes symbolically a psychological journey to his own gloomy unconscious. His necessity for competition and self-fulfillment becomes apparent. It replaces his deep empathy with Ash, and the complete symptom that both he and his beloved desired their secret conserved. Roland's journey is to complete his own psychological emptiness and longings. Now that Roland's repressed ideals are cured by reading other's love letters, it becomes a psychoanalytical therapy to him. The one Freud and other psychiatrists believe that should be done for all psychologically problematic people to bring their hidden urges to their conscious. In the last sentences of the novel, in the morning after the night Roland and Maud stay together we read ". . . the whole world had a strange new smell"(*PR*, 551)

As a conclusion, it should be said that A.S. Byatt's novel is about the psychological growth of Roland the central character. The novel presents the different stages of main character's life. The protagonist is on a mission for self-discovery consequently for

fulfillment of his repressed ideals along with the selected object of his search. He is successful in this mission.

The novel proves that ego defense system in Roland helps him to be success in confronting problems. In fact, ego and super ego defense system develops near some people who grow up under parent's restriction. Here, in this novel, Roland's ego system defense advances because of his mother's restrictions.



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