



T.C.

YEDİTEPE UNIVERSITY

GRADUATE INSTITUTE OF SOCIAL SCIENCES

**VIRGINIA WOOLF AND E.M. FORSTER FROM A PSYCHOANALYTIC
PERSPECTIVE IN THE MODERN AGE**

ELÇİN ÖZKARAKAŞ

DECEMBER, 2017



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PERSPECTIVE IN THE MODERN AGE**

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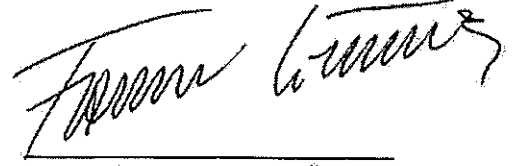
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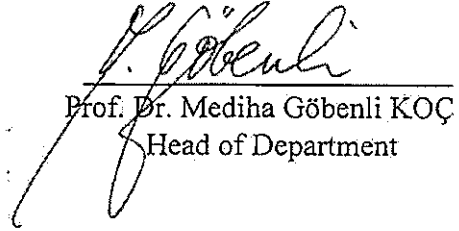
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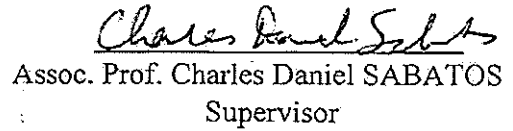
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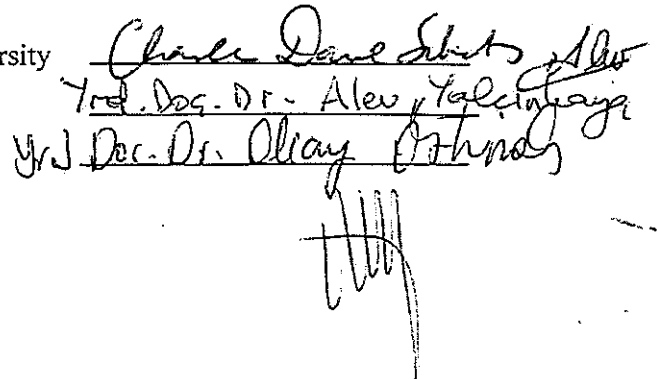
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A handwritten signature in black ink, appearing to be 'Elçin Özkarakaş', written in a cursive style.

ABSTRACT

Edward Morgan Forster and Virginia Woolf who were modernist novelists that lived and wrote during early 20th cc. They lived in such an age that women, homosexuals and bisexuals didn't have full freedom of self-revelation even to write and express themselves. There was no outlet for them to express their thoughts and emotions. At this point, their novels *A Passage to India* and *Orlando* respectively represent a canon of the age of modernism. Regardless of the time, the characters in question achieve catharsis finding an outlet for the writers' wishes under psychoanalytic theories of uncanny, dream and wish-fulfillment. Thereby, they regulate their psychological state with the help of both conscious and unconscious fantasies and aims. Regardless of the personality and gender of the author; the characters find their way to relieve the cathexis embedded in authors' mind via uncanny, dream and wish-fulfillment theories.

Key words: modernism, psychoanalytic, Freud, Woolf, Forster, literature

ÖZET

İngiliz Edebiyatı Modern dönem yazarları olan Virginia Woolf ve Edward Morgan Forster 20. yüzyıl başında yaşamış ve faaliyet göstermişlerdir. Yaşadıkları dönemin toplumunda dezavantajlı bireyler olan kadınlar, eşcinseller ve biseksüeller yazında kendilerini tam olarak ifade etme özgürlüğüne sahip değillerdi. Onlar için iç dünyalarını duygusal ve düşünsel yönden açığa vurabilecek herhangi bir çıkış noktası seçenekleri pek yoktu. Bu noktada Forster'ın *A Passage to India* romanı ve Woolf'un *Orlando* romanı sırasıyla İngiliz edebiyatında modern dönemin önemli temsilcileridir. Zamana bakmaksızın söz konusu karakterler bir çıkış noktası yaratarak yazarlarının arzularını duygusal arınmaya (katarsis) psikanaliz kuramlardan rüya, tekinsiz ve istek gerçekleştirimi aracılığıyla ulaştırmaktadır. Böylece onlar da duygu durumlarını bilinç ve bilinçdışı arzu ve amaçları yardımıyla bu kuramlara dayanarak düzenlerler. Yazarın kişilik tipi ve cinsiyetine bakmaksızın karakterler yazarlarının zihninde saklı duygu ve düşünce yükünü rahatlatırlar.

Anahtar sözcükler: modernizm, psikoanalitik, Freud, Woolf, Forster, edebiyat

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1. INTRODUCTION

Every piece of literature is the product of heart and mind of its author. The author who is an individual has a unique mind, thoughts and psychology under which a subconscious lies accordingly. As unique individuals, writers intentionally or unintentionally leave the traces of their own personality and identity. Even if the identity is hidden at the surface of structure, there is a kind of unveiling of image (text) to dig authors out of text. There should be psychoanalytic means as a main help for the quest of author. For this reason, in order to apply psychoanalytic approach, the images in the texts in question should be taken as clues to find author. At this point there are two main texts which are constructed like a labyrinth to find their author. They are E. M. Forster's *A Passage to India* and Virginia Woolf's *Orlando*. The authors of the novels can be both thought as the reality behind the characters and the events in the novels where they give life to the characters and their features, which can be revealed through psychoanalytic theories of uncanny, dream and wish-fulfillment.

Authors are regarded as source of work of literature, then in this study as mentioned there are two novels in question from two different writers belonging to same age and literary stream. These novels can be compared with each other from different perspectives to have a bit more solid evidence about their authors and to see what they try to achieve while creating those characters and the plots. In this sense, E. M. Forster's *A Passage to India* and Virginia Woolf's *Orlando* with their main characters and plot realize a kind of catharsis under the theories of uncanny, dream and wish-fulfillment while opposing to the acceptable convention of the day when the authors lived in.

Firstly, in the novel of *Orlando*, the title character Orlando who is a westerner in the Orient poses an orientalist perspective as a westerner in the orient, and has an intrusion into gender transformation from man to woman, which enables the character to have an uncanny

and forbidden experience. The same situation can also be observed in Forster's *A Passage to India* with Mr. Fielding, one of the main characters, who as a westerner steps in what seems so-called forbidden having a positive interaction with someone out of his own race, religion and class. The common point is that the two novels are structured within a main theme which proves to be alien with regard to their authors, the authors' own culture, identity and consciousness. But, even if there are superficial disguises like language, identities and culture, it is still possible to find the author as the origin in the text. The authors reveal themselves not by appearance of the text but by psychoanalytic perspective depending on textual traces or in other words on images as their representations. So, it is possible to argue that the author is embedded in her or his own work living an eternal life in the words s/he chose to construct his work.

In this sense, author's mind can be regarded as the source of the words and what they tell. The author as an individual has a unique mind, thoughts and psychology under which a subconscious lies. As an individual, the writer intentionally or unintentionally leaves the traces of his own personality. So, in the works of the author to find the identity, there needs to be a use of textual evidence as suggested. Even if the identity is hidden at the surface of structure, there is psychoanalytic method to dig the author out of the text. While taking psychoanalytic perspective, the tool is the combined method of dream analysis, uncanny, wish-fulfillment to understand the deeper meaning of the textual evidences in order to achieve catharsis.

In this study which uses psychoanalytic theory as a mean of criticism and research method, the evolution of psychoanalysis from its being a field in psychology science to how it has become a use of literary criticism will be examined. As also Barry states; "Psychoanalytic criticism is a form of literary criticism which uses some of the techniques of psychoanalysis in the interpretation of literature" (Barry, 1995, p. 96). Since its beginning,

psychoanalysis has become an interdisciplinary method apart from its origin of psychology science, and has been utilized by other fields such as literature. As to how psychoanalysis has become an interdisciplinary method, there will be an overview of it.

Psychoanalysis is actually a form of psychological curing method. As Barry also presents a definition from *Concise Oxford Dictionary* “Psychoanalysis itself is a form of therapy which aims to cure mental disorders 'by investigating the interaction of conscious and unconscious elements in the mind' “(1995, p. 96). Based on the theories of the Austrian neurologist Sigmund Freud (1856-1939), the aim of the cure is actually that patients talk whatever comes to their mind, thereby problematic feelings which had already been repressed in unconscious find outlet in conscious mind. The cure includes specific theories of the mind, the instincts, and sexuality dynamics.

The definition of psychoanalysis is given in the dictionary as; “A system of psychology, and a method of treatment of mental and nervous disorders, developed by Sigmund Freud, characterized by a dynamic view of all aspects of the mental life, conscious and unconscious, with special emphasis upon the phenomena of the *unconscious*, and by an elaborate technique of investigation and treatment, based on the employment of continuous *free association*” (Drever, 1969, p. 50). Freudian therapy psychoanalysis developed based on his theory of personality and its dynamics. During the therapy, patients talk to the therapist about their life disclosing “any unconscious conflicts which are then interpreted by the therapist to help the patient to release the emotion and energy tied up in the psyche” (McConnell & Philipchalk, 1992, p. 673). Most of his theory of psychoanalysis came from the observations, from which he gained from his private patients.

The history of the psychoanalytic study evolves as a psychological study method which has been used nearly since the publication of Freud’s early works on the field. Psychoanalysis

is a field of psychology science and particularly associated with subjective experience. Having three aspects, the first one is about knowledge about mind which is studied via “ordinary human phenomena such as dreams, slips (like slips of the tongue) and jokes”, secondly there is “the word ‘psychoanalysis’ refers to a method for investigating the mind”, and thirdly there is “psychotherapeutic treatment” as the aspects of psychoanalysis (Milton, Polmear, & Fabricius, 2004, p. 17). Here, it is taken from the point of the first item mentioned above.

In this study, psychoanalysis is used as a tool to investigate the knowledge about the mind of the authors using their books as if they were their dreams. Through this method, the unconscious dynamics behind the textual evidence reveal something with regard to the authors. While doing this, how the mind works from psychoanalytic perspective should be examined. This perspective is defined as; “Psychoanalysis takes a dynamic rather than static view of the mind, seeing movement, energy, and in particular conflict, as intrinsic to mental life” (Milton, Polmear, & Fabricius, 2004, p. 17). For instance, there appears a time when a person wants to do something that is not appropriate with morality. While morality is a concept that belongs to the outer world (reality), there is also an individual inner world which can be called unconscious. Centered on the psychoanalytical theory, *unconscious* can be seen as most of the mental life. So, in this sense there should be given a place to the definition of unconscious firstly.

Freud’s psychoanalytic study of mind starts with a rough model of mind named *Topographical Theory of Mind* based on his studies of human behavior. But, before Freud divided the psyche into three levels, he resembled consciousness to a cluttered stage in a darkened theater. A narrowly focused spotlight sweeps across the stage, illuminating it. In the theater, there flashes a continual flow of images into focus, and then disappear into darkness.

The spotlight can be resembled to momentary consciousness. The rest of the stage is only visible to you when the spotlight shines on there. So, all one can see in a very moment resembles to a brisk moment of spotlight touch (McConnell & Philipchalk, 1992, p. 428). Based upon this rough thought, Freud's topographical model of mind started to be structured. The major "mental agencies" in Freud's topological theory were the *unconscious* and the *preconscious*. In his mind theory, "he divided the mind into three regions: the *unconscious*, the *conscious* and the *preconscious*" (McConnell & Philipchalk, 1992, p. 429). In this model, the visible part of the stage is the conscious mind. "Whatever you are aware of at any given instant is what you are "conscious of" at that instant" (McConnell & Philipchalk, 1992, p. 429). Conscious mind works with reality principle. Since it is based on reality principle, conscious running is called as secondary process thinking by Freud. With this type of thinking, he means that the conscious system can tell apart fantasy and reality, and thereby conforms to the reality principle. So, it can be interpreted as based on Freud when one is awake, the cognitive activities of mind reflect secondary process thinking type, but when one sleeps, mind engages in primary thinking process since dreams are formed by the unconscious system.

Between conscious and unconscious, there is a third part which is called preconscious by Freud. Preconscious part of the mind represents ordinary memory (Carver & Scheier, 2008, p. 162). Things in preconscious can be easily brought into consciousness despite not within awareness. This is like remembering a telephone number or remembering the last movie seen which are not in one's immediate consciousness.

The last and mostly dealt region in this study is the unconscious. Freud developed his ideas on unconscious as he listened to his patients talking about their problems, so he became convinced that they had repressed wishes and memories which were unacceptable to them. These forbidden thoughts and feelings flowed out to consciousness as dreams or another kind

of ways. But the important point is this flowed-out thought and feelings are mostly in disguised or symbolic forms pointing the unconscious as their source. As an answer to where the unacceptable wishes and memories come from, Freud concluded that “what is unconscious in mental life is also what is infantile (Freud, 1916/1963)” (McConnell & Philipchalk, 1992, p. 427). He supports his theory saying that people can hardly remember memories prior to their fifth or sixth year of life. But Freud decided that they had not forgotten these experiences, instead these memories are stored in the unconscious mind. When people are asleep, that is when their consciousness is off, “the censor on their unconscious is relaxed slipping through the conscious mind but as in a disguised form like dreams (Freud, 1900/1953)” (McConnell & Philipchalk, 1992, p. 428). So, the unconscious can be defined as the repository of mind which is thought as having some parts like an organization. Freud puts *libido* as the main reason of the unconscious work saying that;

“The desire of pleasure- the libido, as we put it- chooses its objects without inhibition, and by preference, indeed, the forbidden one: not only other men’s wives, but above all incestuous objects... a man’s mother and sister, a woman’s father and brother... Hatred, too, rages without restraint. Wishes for revenge and death... are nothing unusual. These censored wishes appear to rise up out of a positive Hell; after they have been interpreted when we are awake, no censorship of them seems to us too severe (Freud 1916/1963)” (McConnell & Philipchalk, 1992, p. 428).

Upon the quotation, there can raise the question of if the libido driven unconscious is bad. But, it is not because it has reason to be uncensored. Since the unconscious system is ruled by *pleasure principle*. That is, “any gratification of libidinal desires leads to a physical and mental state of pleasure. If the desires are not satisfied, the person experiences pain or, as Freud put it, *unpleasure*. The tendency of the unconscious system to seek pleasure and avoid *unpleasure*, regardless of other consequences,” is because of the *primary process thinking* of

mind which relates to the libidinal urges of unconscious mind (McConnell & Philipchalk, 1992, p. 428). As an example to it, when the infant is lack of food in terms of real gratification, it can satisfy itself by sucking on its thumb or dreaming about eating as a symbolic gratification of food need. Although adults are aware of such a distinction between gratification means, their unconscious minds still search for satisfaction of infantile urges which are often too antisocial to be satisfied in any real manner. Such urges are satisfied by either real gratification means or symbolic or imaginary fulfilment like dreaming which is going to be further detailed.

From this perspective, mind resembles to an iceberg. The top of the iceberg can be interpreted as consciousness. The much larger part below the water is not within awareness. The part seen through the water can interpreted as the preconscious. However, the largest part below and not seen can be interpreted as the unconscious. These three together have influence on human behavior. According to Freud, though the conscious and preconscious affect behavior, unconsciousness is the most important because of its role in the core functions of personality (Carver & Scheier, 2008, p. 162). The three levels of consciousness form the topographical model of the mind. Material from both of these can slip into the unconscious. That's how, human personality and behavior take place within the mind based on his system. However, later on, Freud decided that this model was inadequate for his purposes, so he proposed three new agencies-the id, the ego, and the superego (Freud, 1923/1961) (McConnell & Philipchalk, 1992, p. 428). And, thereby he developed a structural model of the mind. This proposition of Freud is also quoted by many other theoreticians to show the importance of psychological mind.

Milton, Polmear, & Fabricius mention the issue as an important improvement saying that;

“Although the topographical model is still useful, Freud later developed a more complex and flexible structural model (Freud, 1923) of the mind containing the entities id, ego and superego. These are of course not concrete entities or locations, but ways of conceptualizing important mental functions. The id encompasses primitive, bodily based wishes and impulses, pushing towards fulfilment. The superego represents the moral demands and prohibitions coming not just from external people like parents, but from one’s own natural love of important others, and the wish to protect them from one’s own more ruthless side. The ego is the executive part of the mind concerned with adaptation; when internal conflict occurs the ego mediates between the demands of id, superego and external reality, deploying a variety of defense mechanisms in the process. Id and superego are unconscious and much of ego functioning is as well” (Milton, Polmear, & Fabricius, 2004, p. 18).

By providing this explanation, they show the clear cut boundaries between mind parts underlying an important point.

Barry also uses a similar explanation for the development of the topography of mind. “Freud suggested a three-part, rather than a two-part, model of the psyche, dividing it into the *ego*, the *super-ego*, and the *id*, these three 'levels' of the personality roughly corresponding to, respectively, the consciousness, the conscience, and the unconscious” (Barry, 1995, p. 97). This explanation is supplied for the purpose of showing the difference between mind parts in order to focus on each neatly. So, as it is agreed and quoted by many theoreticians, according to Freud, the mind’s actual structure is like composition of three parts that are called as id, ego, and superego.

The first element is *id*. Freud defines id as “Originally, to be sure, everything was id.” His idea can be interpreted as “id is the most primitive portion of the personality. It exists at birth

and contains all of the unlearned, innate instincts, and so Freud (1964) describes unconscious as “cauldron full of seething excitations”. (McConnell & Philipchalk, 1992, p. 430). Out of those three elements, id can be associated with unconscious, the one that composes the most of the research study of psychoanalysis. It comes out as Freud listened to his patients talk about their problems and realized that his patients had some unacceptable and disturbing memories or wishes which were got rid of for some time with the help of repressing act. But, Freud also realized that although those patients repressed the terrible memories or wishes, they somehow come out to consciousness as dreams or slip of tongues similar to the personal traces of the authors in their fiction like Woolf’s and Forster’s sexuality concerns represented in their novels.

Secondly, there is ego which is to control the id and to respond appropriately to demands from the external world. Ego stands for I in Latin. As Freud says; ego stands for reason and good sense while the id stands for the untamed passions (Freud 1933/64) (McConnell & Philipchalk, 1992, p. 430). So, while id follows the pleasure principle, ego follows the reality principle. The ego mediates between the demands of id and the requirements of external reality. This can be associated with face value of fiction under which implied meaning lies. While the face value of the fiction represents an image compatible with real life, real meaning could be as hidden as id desires requiring interpretation.

Out of these two, there remains as the third one superego which is the part of human personality splitting off from the ego and has both one’s own and society’s rules of conduct. And, it has two parts named conscience and self-ideal (McConnell & Philipchalk, 1992, p. 430). Conscience is learned from family and the self-ideal is shaped by others. The superego can also be associated with tendency to push ego as a balancing factor between id and superego itself. Likewise, there is authors’ conscience and self-ideal pushing their ego to mediate between id and this very superego.

After covering the essential structure of mind information in psychoanalysis, it can be concluded as a summarizing word;

“Unconscious thoughts, feelings and wishes form the mental bedrock, with conscious experience the tip of the iceberg. Unconscious processes cannot, by definition, be known directly but have to be inferred from their effects, in a way analogous to the powerful but invisible effect of gravity” (Milton, Polmear, & Fabricius, 2004, p. 16).

As the definition suggests, unconscious is such an assumed structure that it is understood indirectly with the help of the secondary uses and methods based on apparent evidences. At this point, the definition can be associated with the relationship between literary works and their authors, which requires a special attention to infer what they really refer to in authors' mind and heart.

Based on conscious and unconscious processes and their functions, the similar association can be formed between what the fiction of author represents and its interpretations. That is, the unconscious elements of authors mind can be found in their fiction. Unconsciously, there may be some traces left from the author. There is “Freud was by no means the first to point out unconscious aspects of the mind. Our blindness to ourselves has often been poetically expressed” (Milton, Polmear, & Fabricius, 2004, p. 18). This statement shows such association is found by other people and disciplines other than Freud and his work. The linkage between oneself and their work is also seen as an expression of sexual drives. This idea is touched upon by Freud as “Freud was interested in the ways people dealt with their intrinsic sensuality, sexuality and aggression. He saw these as drives which became channeled and controlled as the person grew from a ruthlessly pleasure-seeking little creature into a civilized, mature adult. The idea starts with his first conceptualization of the mind's structure and function came to be called the topographical model (Freud, 1900) in which the

conscious mind is seen as the tip of an iceberg, with the unconscious the repository of a ‘cauldron’ of primitive wishes and impulses, kept at bay and mediated by a preconscious area, or function, where selection and processing of what is useful and acceptable to consciousness goes on” (Milton, Polmear, & Fabricius, 2004, p. 18). This means primitive energy of human needs a channel to be purged as the unconscious is indirectly revealed in work of arts.

1.1.Modernism and Literature – General Overview of the Time

The Modern age begins around the onset of 1900s. Harland depicts the beginning of the era as: “The beginning of Modernism actually preceded the outbreak of hostilities after WW1. The psychological impact of ‘the Great War’ confirmed those beginnings in the most overwhelming way” (Harland, 1999, p. 114). The psychological impact of the war was also observable in mentality of artists who question everything. After the war, there was an obvious splitting between past and modern. Harland depicts it as: “For the Modernists, however, everything had to be subjected to critique and rethought from scratch. What moved them was indeed their sense of being modern, that is, of living in a new kind of present where the old rules and traditions no longer applied. This mentality can of course be attributed to the First World War, which made so sudden and radical a break with the past (1999, p. 115). Therefore, especially modernist writers made critique of their age and society also referring to their personal sufferings in an implied way in their works as Woolf and Forster did.

Modern age originates from the Victorian traditions which hold the notion that art is for pleasure. Regarding that art is for the sake of art, there emerges a distance between public and artists creating the sense of alienation. The early twentieth century shows that art stops serving for public interest but just art itself. The divergence in art emerges changes in ideas and accordingly in literature with modernism is also supported as: “Artistic modernism is

more recent than philosophical modernity. Art critique Robert Atkins (1993) dates modernism ‘roughly from the 1860s through the 1970s’ and writes that the term is used to identify both the styles and the ideologies of the art produced during those years” (Hutchens & Suggs, 1997, p. 20). This leads to a difference not only in ideas but also in literature accordingly. By the way, the rate of public literacy gradually increased towards the late 1800s thanks to the Education Amendment in 1870. The act required people to have compulsory elementary school education. Compulsory education produced a literate reading group of people demanding for popular fiction. The increase in literacy at that time is depicted as: “The period from around the end of the nineteenth century to the first world war saw the explosive advent of the film industry, and a vastly expanded market for newspapers and ‘entertainment’ fiction, fueled by the advent of mass literacy” (Harland, 1999, p. 115). As the literacy increases all around the country, a gap developed between intellectual art and popular art. This gap is also depicted as: “Modernists signified their allegiance to the new by referring to themselves as ‘avant-garde’ thinking they were ahead of their time and beyond historical limitations. Modern artists were often critical of the status quo and frequently challenged middle class values” (Hutchens & Suggs, 1997, p. 20). On the other hand, the demanded popular art becomes a good field for experimental literature to improve literary art. This led experimental authors to emerge in the literary field.

For this reason, modern novels were diverse, but in common they mostly concentrate on themes such as the individual in society and the development of human existence. Among these authors, Woolf and Forster also performed during the era.

In terms of timing related to the point in this review, modernism in literature could be specified as between 1900 and 1920s which included trials, indirectness, and intricacy and modernism in literature showed tendency to touch upon working on the individual mind of

characters and authors themselves especially in its early periods. Thereby, there arose a direct contrast to the Victorian tradition of discovering large landscapes and nature in the novel. Later in time, modern authors performed no less experimental than ever, but they also mainly used the issues of politics and class issues in their fiction which hadn't been studied so closely by previous Modernists. If it is possible to refine any common trends from its diversity, Modern English fiction often looks backwards, restlessly, to England's previous days. Consequently, much modern fiction looks to provide a sense of perspective, as though the culture itself is now working through what its own history implied.

During this experimental era, especially in the early twentieth century, the development of psychoanalysis also had a great influence on the writers of the time such as Woolf and Forster. In this sense, psychoanalysis defied customary ways of understanding human beings as essentially rational beings.

Modernism lost its popularity in time and never gained its peak popularity like in the beginning again. The end of the era is described as: "After its high point, modernism seemed to retreat considerably in the 1930s, partly, no doubt, because of the tensions generated in a decade of political and economic crisis" (Barry, 1995, p. 82). Thereby, an era almost came to an end at that time leaving many important artists and their art within the era. Like many eras, this era also ended up to have its own societies reflecting the idea of time like Bloomsbury society.

1.2. Bloomsbury Group

After modernism and then its impact on literature emerged, there began some art societies like the Bloomsburies. The Bloomsbury group began after the death of Virginia Woolf's father, Sir Leslie Stephen in 1904 encouraging Woolf and her three siblings, Thoby, Vanessa and Adrian to move into a home within the Bloomsbury district. They hosted parties there at

nights for their friends who were mostly fellow artists and students in order to openly discuss controversial topics of the time.

The Bloomsbury Group consisted of Woolf's famous circle of intellectual and artistic colleagues, mostly from Cambridge and the elite group of intellectuals, many of whom belonged to the society of Cambridge Apostles. It was a circle of intellectuals including writers and artists from the Bloomsbury district of London and mainly consisted of Virginia Woolf, E.M. Forster, Lytton Strachey, Dora Carrington, Leonard Woolf, Roger Fry, Vanessa Bell, Clive Bell and John Maynard Keynes. As to the characteristic of the society, it was described as: "The Bloomsbury Group has been characterized as a liberal, pacifist, and at times libertine, intellectual enclave of Cambridge-based privilege. The Cambridge men of the group (Bell, Forster, Fry, Keynes, Strachey, Sydney- Turner) were members of the elite and secret society of Cambridge Apostles" (Goldman, 2006, p. 8). Accordingly, their issues also ranged from liberalism to pacifism. It is explained as: "Bloomsbury life was defined by the freedom to talk, without self-consciousness, about anything at all, a reaction in part to the 'darkness and silence' of Hyde Park Gate where communication was often strained" (Goldman, 2006, p. 9). Since there was the effect of oppressive Victorian conventions, there emerged a rise of freedom to talk about various issues suppressed.

Bloomsbury made improvement and contributed to the enlightenment of the society during their era which was shattered by two wars. It is supported as;

"As the 1914 war plunged Europe into crisis, as belligerent nationalisms and rising totalitarianisms threatened to eclipse Europe's Enlightenment ideal, Bloomsbury artists and intellectuals entered a struggle not to 'save' their civilization but to help advance Europe toward its own unrealized ideal, a civilization that had never existed" (Froula, 2005, p. 12).

The Bloomsbury group's artists and writers created a remarkable number of works. For example, Virginia Woolf wrote and published many significant literary works such as *Mrs. Dalloway*, *A Room of One's Own*, and *Orlando* and E.M. Forster wrote many classics such as *A Passage to India* and *Howards End*. Their contribution to the enlightenment is related to the enlightened members of the group. The most of the group consisted of mostly privileged and well-educated members of the upper middle class like its main members, Woolf and Forster. But, their main difference from other intellectual groups at the time was that they were one of the rare groups to support gay rights, women in the arts, pacifism, open marriages, uninhibited sexuality and other unconventional ideas as opposed to Victorian conventions. They could be called as the 'free spirits', who still share many of the conventions of their social background, but who are against its arrogance and ignorance. They are artists, bohemians, free thinkers, sexual liberationists. They are similarly described as: "Their intelligence was equaled by their frankness, notably on sexual topics, and the sexual life of Bloomsbury provided ample material for discussion and contributed to Woolf's freedom of thinking about gender relations" (Greenblatt et al., 2006, p. 2080). For this reason, Woolf and Forster also mostly analyze freedom issues in detail in their novels and essays. It is elaborated on the issue adding that "Woolf was bisexual; and thirteen years after her marriage to the journalist and essayist Leonard Woolf, she fell passionately in love with the poet Vita [Victoria] Sackville-West, wife of the bisexual diplomat and author Harold Nicolson" (Greenblatt et al., 2006, p. 2080). Belonging to a free thinking group, Woolf finds an outlet for her hidden desires to reveal them. One of them as mentioned above was her bisexuality, which inspired most of her novels' implied theme. Her androgynous attitude in her novels was strongly shaped by Bloomsbury ideas regarding sex and gender in terms of equality. Similarly, Goldman also comments on Woolf's style as: "Woolf's aesthetic understanding, and broader philosophy, were in part shaped by, and at first primarily

interpreted in terms of, (male) Bloomsbury's dominant aesthetic and philosophical preoccupations" (Goldman, 2006, p. 8). This feeling enabled her to produce the works that still contribute her posthumous fame. Her inspiration for her well-known novels is supported emphasizing bisexuality as "Woolf's relationship with this aristocratic lesbian inspired the most lighthearted and scintillating of her books, *Orlando* (1928), a novel about a trans historical androgynous protagonist, whose identity shifts from masculine to feminine over centuries" (Greenblatt et al., 2006, p. 2080). This kind of shift can be interpreted as representing uncanny theory which connotes to unfamiliarity beyond the limits of convention. Likewise, Forster's *A Passage to India* can be interpreted as an example of uncanny in this sense. The artworks produced including the novels could be interpreted as a criticism of system based on sex/gender inequality since they touch upon the forbidden issues like sex, gender and equality. In this sense, Woolf is thought to be content with Bloomsbury's doing as: "Woolf linked the breakdown of England's sex/gender economy and women's emergence into public voice with Bloomsbury's critique of the class system, imperial domination, racialized economic exploitation, and militant nationalisms" (Froula, 2005, p. 12). Thanks to Bloomsbury criticism of the system, there emerged a decline in sex and gender economy and increase in female voice in public.

The Bloomsbury society, which was raised from Victorian conventions, was directly against the old Victorian principles from their past and accepted more open-minded and reformist approaches. So, they preferred to live freely and in an unlimited way regarding Victorian society as narrow-minded. In summary, they decided to reshape society, at least within their own circle. Despite being open-minded and reformist, the Bloomsbury group members were often blamed of being arrogant, well-off elitists with no willpower. Critics of the group claimed that they despised of the poorer classes as well as other artists and writers outside of their group. In short, they were known as: "Bloomsbury became synonymous with

avant-garde art, formalist aesthetics, libertine sexuality, radical thinking, rational philosophy, and progressive anti-imperialist and feminist politics, conscientious objection during the Great War and antifascism in the 1930s” (Goldman, 2006, p. 32). The group began to decrease in number by the 1930s. Some members unexpectedly died such as Lytton Strachey in 1931, followed by Dora Carrington’s suicide shortly after and Roger Fry’s accident in 1934. In 1937, the death of the first Bloomsbury group child, Julian Bell, affected the group especially hard. In 1941, with the possibility of a Nazi invasion looming and suffering from another bout of depression, Virginia Woolf killed herself. John Maynard Keynes died five years later in 1946 and Leonard Woolf passed away in 1969. The last surviving member of the group was Duncan Grant, whose death in 1978 officially brought the Bloomsbury group to an end.

Since it was a group consisting of many members with different professions and interests, it was open to many issues to discuss within the group itself. For this reason, their topics to discuss were also under the influence of psychology and especially psychoanalysis which is mostly associated with literature. Specifically, the time was the rise of psychoanalysis.

2. PSYCHOANALYTIC THEORIES

Emotional catharsis method appears in many works of E.M. Forster and Virginia Woolf respectively including *A Passage to India* and *Orlando*. In all these novels, the writers realize an emotional catharsis both through stream of consciousness in 1st person which represents the omniscient writers' mind and stream of consciousness in 3rd person which represents the same but using the characters. Thereby, Forster and Woolf can be interpreted as managing to reveal their hidden desires through their works using 1st and 3rd person narrative style, which helped them regulate their emotional state and balance. So, in this sense writers knowingly or unknowingly give clues to interpret with regard to their biographies and inner state of mind. In this work of study, the aim is to reveal the biographical information and inner state of mind of these writers through their works mentioned above. As to the reason for searching for the inner state of mind and clues of the authors, it stems from their lives lived in a hidden way in terms of their wishes under the normative suppression of their age. This study utilizes methods from psychoanalytic theories including uncanny, dream, and wish fulfillment to expand its work done. Firstly, the source of this study stems from the questions of what lies behind the words of authors' fiction and if they carry any clue with regard to their life and feelings. This kind of question has always been there as the following quotation from Freud indicates;

“WE laymen have always been intensely curious to know from what sources that strange being, the creative writer, draws his material. The creative writer does the same as the child at play. He creates a world of phantasy which he takes very seriously-that is, which he invests with large amounts of emotion-while separating it sharply from reality” (Person, 2013, p. 3).

As also stated in the quotation, it has been an issue how writers manage to form the material used in their masterpieces, and the answer could be given as the possible source is the authors' own conscious and unconscious desires depending on their biographical reflections. This excerpt intrigues the main question of this study which states that novelists and their characters in question achieve a kind of conscious and unconscious emotional catharsis finding an outlet for the writers' and characters' wishes. It is important to note that the wishes of character are also the representation of their creator, author. Thereby, they regulate their psychological state with the help of both conscious and unconscious fantasies and aims. Regardless of the personality and gender of the author; the characters find their way to relieve the cathexis embedded in authors' mind.

Before delving into the research topic, it can be useful to have brief information about the authors' life in order to understand the aim of this study which tries to analyze texts using psychoanalytic theory to make an association between the superficial language of fiction with real source in the authors' life because both Forster and Woolf led a life which requires to dig the real information out to understand the main meaning and representation of their lives, which can enable reader to understand why they created such texts which have been some of the main points of many literary and psychoanalytic studies so far. Especially their works *A Passage to India* and *Orlando*, which cannot be thought and analyzed disregarding their biographical factors, are interwoven with full of their biographical representations of their life, repressions and explicit or implicit wishes.

2.1. The Application of Psychoanalysis to Literature

Since psychoanalysis field emerged from psychology, it has always been hand in hand with other disciplines such as literature because of its interdisciplinary nature. The relation is also defined as; "Psychoanalysts have always been inspired by great literature in their quest to discern meanings in the inner life of man" (Wolf, 1980, p. 58). At this point, it could be

interpreted as psychoanalysis is an indispensable method in literature field. It is also explained in detail as following;

“The relationship between psychoanalysis and literary criticism spans much of the twentieth century. Fundamentally concerned with the articulation of sexuality in language, it has moved through three main emphases in its pursuit of the literary ‘unconscious’: on the author (and its corollary, ‘character’), on the reader and on the text. It starts with Sigmund Freud’s analysis of the literary work as a symptom of the artist, where the relationship between author and text is analogous to dreamers and their ‘text’ (literature = ‘fantasy’)” (Selden, Widdowson, & Brooker, 2005, p. 154).

Based on this information, this study, moving through the emphasis following the literary unconsciousness on the author, aims to analyze Woolf through *Orlando* and Forster through *A Passage to India* from the literary psychoanalytic view. The literary psychoanalytic view in this study consists of catharsis achieved through uncanny, dream and wish-fulfillment theories analyzing Woolf through *Orlando* and Forster with *A Passage to India*.

2.2.Catharsis Definition and its Use in Literary Analysis

Catharsis is a term coined by Aristotle to apply drama and its effect. “Catharsis, as a concept, was introduced by Aristotle. He used this term to express the peculiar effect of the Greek drama upon its spectators. In his ‘Poetics’ he maintains that drama tends to purify the spectators by artistically exciting certain emotions which act as a kind of homeopathic relief from their own selfish passions” (Moreno, 1940, p. 209). Beyond its emergence in drama field, catharsis finds its place as one of the major theories in psychology field, and gains a scientific meaning. Nowadays, catharsis can be seen mostly as a psychological term, but also continues to be used as a literary method to study texts beyond its origin drama. But firstly, it

should be defined to use it in literary field beyond psychoanalysis. Here are some definitions related to the term from a psychoanalytic dictionary;

“Cathectic energy: substratum of energy postulated as the quantitative factor in the working of the psychical apparatus” (Laplanche & Pontalis, 1973, p. 62),

“*Cathexis*: a certain amount of psychical energy is attached to an idea or to a group of ideas, to a part of the body, to an object, etc.” (Laplanche & Pontalis, 1973, p. 62).

As the definitions imply, there is a certain amount of energy for ideas or objects in human mind. And, based on the ongoing process in mind, the amount of energy shows change in amount and needs regulation mostly finding an outlet. The reason for finding an outlet is indispensable in terms of emotional regulation. A parallelism can be drawn between a layman and a writer at this point in accordance with this study. While layman can regulate their emotional state with attitudes and behaviors, artist can do the same by creating art in which finding a way to charge or change suppressed and repressed ones in mind. The mentioned energy equation is expressed as;

“If a drive’s tension isn’t released, the pressure remains and even grows. At some point, the built up of energy may be so great that it can’t be restrained any longer. At this point, the impulse is unleashed. The term catharsis is used to refer to the release of emotional tension in such an experience” (Carver & Scheier, 2008, p. 171).

Purging the primitive energy of human needs with the help of the art work, as also the topic of this study, dates back to Greek philosopher Aristotle. In his *Poetics* work, the channeling of psychic energy is mentioned under the name of catharsis for the very first time. The meaning of catharsis is explained by in the introduction part of *Poetics*; “The Greek word is a verbal noun related to the adjective *katharos*, which means pure and undefiled.

‘Purification’ is therefore the most obvious translation besides several others-‘purging’ ‘cleansing’ ‘refining’” (Aristoteles & Kenny, 2013, p. 25). Giving etiological information with regard to the word, it is explained as what Aristotle means with catharsis through tragedy in simple way as following;

“Aristotle doesn’t mean that tragedy cleanses the soul or purges the emotions, in the sense of getting rid of them altogether. He means that tragedy offers a harmless outlet for emotions that might otherwise find their expression in anti-social behaviors. This idea is championed by some distinguished critics, presupposes a Freudian view of drives that must find some kind of passage from inside us to outside us if there is not to be some psychic explosion” (Aristoteles & Kenny, 2013, p. 25).

The interpretation in his introduction explains well that psychic energy should find a way out to be channeled for a healthy emotional regulation. So, literary works like tragedies as exemplified can work for an emotional catharsis.

Before delving into the relation of catharsis and the authors along with their works in question, it is useful to provide the definition of the term with help of psychology in literature. Catharsis can be defined as unlocking of repressed memories (known as abreaction, a name for getting it out of one’s system). The basic assumption of psychoanalysis is that everybody suffers from frustration and unhappiness, some of which result from childhood experience and others from everyday pressures. These frustrations are assumed to accumulate in the unconscious. After festering there, they rise to the surface both in consciousness and behavior in different maladaptive ways. In this sense, the solution is to remove the psychic tension through abreaction and gain insight into patient’s problems. This kind of removal is attributed to a kind of catharsis.

2.3. Defense Mechanisms to Achieve Catharsis

In this study, for the interpretation of author's work as their representation of personality and unconscious desires, the other psychoanalytic method used is defense mechanisms. As to what the method means briefly;

“A defense mechanism is an automatic, unconscious mental operation, taking place in the ego, which has the function of helping the person to retain a psychic equilibrium. These psychic phenomena were first described by Freud and Anna Freud and have been confirmed and further elaborated by analytic work in subsequent generations. A central defense is repression, in which unacceptable feelings and thoughts are pushed from consciousness” (Milton, Polmear, & Fabricius, 2004, p. 20).

And, the psychic defense mechanisms are described as;

“We are driven from birth by a need to discover and make sense of ourselves and the world. In an important sense, learning truth about the world nourishes and expands the mind. At the same time, we need to protect ourselves from overwhelming feelings or frightening contradictions. How much reality we can bear at any moment is a matter of the balance of cost and benefit in the psyche; the balance between the need to know and understand, and the need to preserve a tolerable psychic equilibrium” (Milton, Polmear, & Fabricius, 2004, p. 20).

Defense mechanisms work as a real life, unconscious and moral types of anxiety preventer, and they distort or transform reality into a more acceptable or bearable form in mind. There are two kinds of defense mechanisms that can work well with the aim of this study explaining the motivation behind the work of the authors. One is *repression* and the other is *displacement and sublimation*. The first type is *repression*, and it is regarded as the

central mechanism of defense which can be done both consciously and unconsciously forcing something out of awareness to prevent stress. In essence, one simply avoids remembering or recalling the distressing memory or state not forgetting it. So, unwanted memories or states accumulate in both preconscious to remember and unconscious. This can be applied here as interpreting the defense method used by the author as an accumulation mean.

The catharsis can also be realized through another kind of defense mechanism which is displacement and its special kind is sublimation which is done via literature. Briefly, its definition is as following:

“Displacement: is shifting an impulse from one target to another. The word *displacement* applies to any shift in object choice. There’s a special kind of displacement: sublimation. In sublimation, a shift occurs from a socially unacceptable form of action to an acceptable or even praiseworthy form of action” (Carver & Scheier, 2008, p. 191).

The concept of defense mechanism in the form of a displacement kind of sublimation is very important in psychoanalytic theory. This kind of defense mechanism is based on transforming disturbing psychic energy into something acceptable like arts. The idea is also supported as by the definition;

“Sublimation: lets impulses expressed by transforming them to a more acceptable form. In this case, it’s not something about the target that creates the threat, but something about the impulse. Sublimation is a defense because anxiety goes down when a transformed impulse is expressed instead of the initial one” (Carver & Scheier, 2008, p. 191).

This interpretation and association can be widely seen in the form of many art fields. It is explained; “From the psychoanalytic view, such wide-ranging phenomena as works of art and music, altruism, creativity, critical thinking, and excellence in sports can all be attributed to

patterns of displaced and sublimated sexual and aggressive energy” (Carver & Scheier, 2008, p. 173). That’s the reason why art works are associated with their artists’ psychological state of mind as it is done in this study between Woolf and *Orlando* as well as Forster and *A Passage to India*. With the help of sublimation as a form of defense mechanism, society can be more civilized, controlled and freed from untamed desires encouraged by subconscious desires. The idea is also supported as;

“Sublimation permits humans to be civilized. Freud believed that without sublimation, people would act wholly from greed and their own desires. Thanks to sublimation, people are capable of acts of altruism and cooperation. Sublimation, then, is the path by which humans can transcend their animal nature and form societies” (Carver & Scheier, 2008, p. 173).

In this sense, sublimation is a form of defense mechanism which is benefitted as forms of art which both creates aesthetics and also relief for the creator.

2.4. Dream Theory and its Relevance to Literature

Dreams have always been representations of human mind. Dream shows itself in layers within itself, one of which is manifest representing conscious mind and the other is latent representing unconscious mind. Freud is known to classify them as; “Freud began by distinguishing two kinds of dream content. Manifest content is the sensory images of the dreamer and also the second kind of dream is latent content formed by the unconscious thoughts, feelings, and wishes behind the manifest content” (Carver & Scheier, 2008, p. 195). There are two kinds of dreams and they are detailed as; “The forbidden impulses are represented in the manifest content of dreams. In symbolization, unacceptable latent content is expressed in manifest content directly but symbolically” (Carver & Scheier, 2008, p. 196).

Dreams are important because they enable a satisfaction to some extent to the unconscious mind preserving the ethical standards of the person at the same time. Dreams were referred as ‘the royal road to knowledge of the unconscious activities of the mind’ by Freud. He is reported to support the idea as “Freud believed the unconscious also reveals itself through dreams, which he referred to as “the royal road to the unconscious” (Carver & Scheier, 2008, p. 195).

Modern-day psychoanalysts still agree with Freud that the study of dream and dreaming opens an important window regarding how unconscious mental processes work. Freud called dreams as “the royal road” that leads to the understanding of the unconscious mind (McConnell & Philipchalk, 1992, p. 673). Freud also makes explanations about dreams as “In all of us, even in good men, there is a lawless wild-beast nature which peers out in sleep (Freud, 1900/1953)” (McConnell & Philipchalk, 1992, p. 673). Since the unconscious mind behaves regardless of the reality, it can find satisfaction symbolically via dreams. So, the censor can satisfy most unconscious needs by allowing them to be expressed in disguised form.

The main function of dreaming was interpreted by Freud to prevent sleep from being disturbed by primitive sexual and aggressive impulses. Milton explains it saying that the sleeper maintained a cooperation having some satisfaction of the wish in a disguised dream-form while continuing to sleep (Milton, Polmear, & Fabricius, 2004, p. 23). In addition, psychoanalysts today tend to think that one of the reasons to sleep is to dream because having dream consists of important processing and integration of the new psychic data that has flooded in during waking hours. In this sense, dreaming is a process being vital, creative and integrative, not only a way of discharge.

As to the association between dreams and literature, it has been a common thought that literature is seen as representation of subconscious of artist as dreams are thought to represent subconscious which refers to the unconscious mind of Freud in this context. The relation between them is shown as; “Dreaming involves symbolization so that one thing can stand for another, with images often condensed or displaced so that disconnections and odd new juxtapositions are made. When we dream we become more poetic” (Milton, Polmear, & Fabricius, 2004, p. 23). That is the reason why literary pieces are regarded as the representation of their artists especially in terms of their unconscious mind in which there lies improper thoughts, wishes and desires, distressing remembrances and painful emotions which have been all repressed.

“Manifest content consists of conscious sensory impressions (usually visual). It is a fantasy in which the latent wish or impulse is expressed. The dream is *wish fulfillment* on the part of the id” (Carver & Scheier, 2008, p. 195). The association between biographical representations and emotional catharsis is also supported by Freud as indicated in the following quotation;

“Freud’s general idea that creative writings are the product of unconscious processes, and that it is possible to understand how the mechanisms of the psychical forces operate in them. Works of art or of literature, says Freud, express the artist’s or the writer’s ‘most secret mental impulses’, but they do so according to a peculiar kind of expression. What is expressed is a distortion of a repressed impulse, of a thwarted wish, the falsification, the substitution of an unpleasurable impression, and ways have to be devised to overcome the resistance of consciousness” (Waugh, 2006, p. 201).

As explained above conscious and unconscious material along with the desires and suppressed wishes are the sources of the novels. This is also the case with Forster and Woolf,

through which they manage to experience a catharsis via their novels. Waugh supports this kind of emotional outlet for writers saying that;

“Works of art and literature become substitutes for the creator’s pathological ideas or affects, which must be elucidated by means of a specific method. In adopting this primarily biographical approach, one inevitably comes up with a repertoire of symbols and themes relating to the creator’s life which is believed to have motivated the creation of the work” (Waugh, 2006, p. 201).

This means that every single piece in writing finds a direct or an indirect connection with authors and their inner state.

In this sense, as representative images of author’s mind, their piece of work can be associated with dreams. The plot can be thought as being on the surface of what is implied through author’s mind as dreams can imply subconscious. It is dream like because as Barry states that “Dreams, just like literature, do not usually make explicit statements. Both tend to communicate obliquely or indirectly, avoiding direct or open statement, and representing meanings through concrete embodiments of time, place, or person” (1995, p. 98). So, dreams and literature can be interpreted as interconnected in terms of structure and source. Some stories are structured like a dream representing the identity and unconscious fantasies of the author. Cebeci states on the parallelism between dream and literature saying that If dreams show one’s main motifs of the psychological world and the psychological formation which is a source to those motifs; literary works, in a similar way, show one’s motifs of the internal world and its determinant components, too (2009, p. 347). Even if there are superficial disguises like language, identities and culture, it is still possible to find the desires in the unconscious of the author. The authors reveal themselves in their work as a dream of them.

The unconscious desires of author in text are supported by Armstrong and Tennenhouse saying that “If not human nature, then a peculiar residue of the folk tale and, thus, a sense of the archaic, cling to the concept of narrative whenever it provides a quasi-somatic bond between people and the texts that represent them” (1993, p. 51). There is a bond between people and their texts. Writers inevitably live in their own texts. The quasi-somatic bond between the text and its author can be based on Freud’s making resemblance between poetry and dream. Cebeci explains the idea saying that;

“In one of his metaphor, Freud formed connection between dream and poetry. In Freud’s theory, dream doesn’t need being understood, it is a situation in which it can be a mental product aiming to give an indirect message. From this point of view, it shouldn’t be forgotten that dream needs a special understanding effort. The effort to understand dream is also necessary to understand art work” (2009, p. 289-90).

So, it is important to know what feeling underlies the dream or the work. Cebeci supports the idea saying that “It is not wrong to say that it is essential for dream interpretation- also poetry interpretation- to start to analyze the emotion accompanying the process of dream/reading” (2009, p. 291). This proves the parallelism between literary work and dream.

2.5. Wish-fulfillment and its Relevance to Literature

Based on dream theory, there is also wish-fulfillment theory which can be applied to Woolf and Forster through their works. As explained that dreams are a way to discharge the psychic energy of unconscious desires under a disguise, similarly artworks especially literary pieces, as the pivot point of this study, willingly or unwillingly discharge the unconscious desires of their author. At this point there emerges the phenomenon of wish fulfillment which enables authors to achieve their desires through their writings like dreams. As an example to this interpretation, there is a possible textual evidence to show from *A Passage to India*: “The sky settles everything not only climates and seasons but when the earth shall be beautiful”

(Forster & Stallybrass, 2005, p. 6). This sentence can imply Forster's possible intention of wishing an acceptance in real life for minorities or eccentrics who are estranged from conventional society. This textual evidence is one of them in the book indicating Forster's desire for an acceptance in society. Another example can be given from a dialogue extract between Mrs. Moore and Ronny which is from the book as following:

“Ronny: ‘We're not out here for the purpose of behaving pleasantly!’ Mrs. Moore: ‘What do you mean?’ Ronny: ‘What I say. We're out here to do justice and keep the peace. Them's my sentiments. India isn't a drawing room.’ Mrs. Moore: ‘Your sentiments are those of a god,’ she said quietly, but it was his manner rather than his sentiments that annoyed her. Ronny: Trying to recover his temper, he said, ‘India likes gods.’ Mrs. Moore: ‘And Englishmen like posing as gods’.” (Forster & Stallybrass, 2005, p. 45).

The extract suggests that India is not a drawing room which implies that Forster rejects the external control of outsiders and wants to let India remain on its own like his wish for himself to stay as how he is without any interference and criticism. The English control over India during that time represents the social pressure of conventions which rejected what was different than the accepted normality at that time in England. This dialogue proves another evidence to be interpreted as wish-fulfillment by Forster. This kind of control also divides society into two like people respecting or non-respecting. This dichotomy is well represented in the novel as people blaming Aziz or believing in his innocence as the following: “Aziz's arrest, and the charge of assault against him, polarizes the community – a familiar gambit on the part of Forster, who is fond of presenting his characters with an issue that compels them to take sides” (Page, 1987, p. 109). As it is also highlighted, there emerges a polarization in the novel and this polarization can be associated with the divergence in the

society regarding people's choices and their extent of compliance with society conventions which Forster suffers from in his life.

At this point, Forster's call for love among humanity should be highlighted because the lack of it results in intolerance and disrespect among people who stick to old-fashioned society conventions like the ones during Victorian era. This is stressed in the following sentence from the book saying that; "God si Love. Is this the first message of India?" (Forster & Stallybrass, 2005, p. 271). The call for love to respect each other disregarding the socially accepted rules is another wish-fulfillment which can only be realized in his works. His ideal world surrounded by love is also always tried to be depicted in his works under theme of harmony and reconciliation which are difficult elements to achieve during those days in England. Another evidence to this wish is provided as following;

"A *Passage to India* is a novel about love, but ultimately the kind of love that finds fulfillment in the institution of marriage is seen to be trivial in relation to the possibility of a deep and abiding relationship between the members of different races, and of love – or the absence of it – as a guiding principle of the universe. The only marriage of true minds that really interests Forster in this novel is the one that is seen as possible, though it remains unfulfilled at the end, between Aziz and Fielding" (Page, 1987, p. 104).

This quotation itself also represents another proof of wish-fulfillment. Page interprets the solution of Forster as the only thing that will end the conflict against differences is love and union which is also not fully established even in the end of the story.

Other than marriage notion, harmony of religions is another theme in the novel that can support Forster's wish for reconciliation between differences. The religious harmony in appearance is depicted forming the novel in three parts named Mosque, Caves and Temple.

While Mosque represents Islam, Temple represents Hinduism. Each of them exists in the story intersecting with each other. This concurrent existing represents a wish for harmony between differences. There is a comment related to harmony in the book as following;

“Godbole’s Hinduism stands for wholeness and universal love, but it remains an ideal and an aspiration rather than a living reality so far as the novel’s main characters are concerned, and the book ends with qualified negatives rather than confident affirmations” (Page, 1987, p. 114).

As the extract shows, the writer stresses his wish for unity and wholeness in each religion as shown in Hinduism example even though the novel doesn’t end in a complete reconciliation.

2.6. Uncanny and its Relevance to Literature

Another theory on unconscious underlying dream or literary work is Freud’s uncanny which suggests unfamiliar and familiar at the same time. Smith gives a theoretical explanation to uncanny by saying that;

“For Freud the uncanny, or *unheimlich* exists in opposition to the *Heimlich*, or ‘homely’. The *unheimlich*’ is undoubtedly related to what is frightening – to what arouses dread and horror’, whereas *heimlich* refers to domesticity and security. However, these terms are prone to slipping into each other, so that ‘*Heimlich* is a word the meaning of which develops in the direction of ambivalence, until it finally coincides with its opposite, *unheimlich*. *Unheimlich* is in some way or other a subspecies of *heimlich*” (2007, p. 13).

The etymological and historical information of the uncanny is given as following;

“In his essay on ‘the uncanny’ (1919), Freud explores the etymologies of the German terms *unheimlich* (uncanny, unfamiliar, frightening) and *Heimlich* (homely, familiar) to

discover that at a certain point the meanings of these opposite terms are very close, if not identical, since the sense of heimlich as ‘belonging to the house’ also produces the associated meanings of being concealed, made secret, or kept from sight. ‘Unheimlich’, Freud comments, ‘is in some way or another subspecies of Heimlich’. Freud further relates the uncanny, first to the survival in the unconscious of a ‘primitive’ and subsequently repressed animistic mythological and mystic view of the world; and second, to the occurrence of repetitions, coincidences and doubles. This latter he understands as the result of repressed experiences in infancy. The ‘unheimlich’ is concluded as what was once ‘heimlich, familiar; the prefix “un” [un-] is the token of repression’.” (Selden, Widdowson, & Brooker, 2005, p. 155).

As it is explained in the extract, uncanny when it is evaluated in German, which is its birth language, as unheimlich means both homely and unhomely surrounded by repressed feelings.

Uncanny is a concept that is termed by Austrian neurologist Sigmund Freud who is the father of psychoanalysis. The word uncanny actually stems from the word *unheimlich* in German, the mother tongue of Freud. *Unheimlich* means unfamiliar in English, but the word uncanny also bears a second meaning which is heimlich which means familiar (Lydenberg, 1997, p. 1073). As Freud also indicates “The uncanny [the ‘unhomely’] is what was once familiar [‘homely’, ‘homey’]. The negative prefix un- is the indicator of repression” (2003, p. 151). Aside from its linguistic background, uncanny means that the desire for unfamiliar which is familiar actually but suppressed, and so unavailable to consciousness most of the times. As Freud also says “Uncanny element is actually nothing new or strange, but something that was long familiar to the psyche and was estranged from it only through being repressed” (2003, p. 148). And this kind of hidden thing human nature can more easily find a

way to give away itself both as representations and realities bursting outside the unconscious desires in literature.

As to how uncanny relates to literature, firstly as it is explained that “Literature is the objective of psychoanalytical inquiry” (Cixous, 1976, p. 529). This proves why psychology and literature can be hand in hand. Another reason is that uncanny is inherent in writings because this is so humanly that authors reflect what is hidden or inherent in their psyche from inside of themselves on paper. More on the relation between literature and psychoanalysis, Cixous says “Psychoanalysis takes the possession of an aesthetic domain neglected by aesthetics” (1976, p. 527). She continues adding that “Psychoanalysis is interested in ‘psychic life’, in ‘profound’ domains. There arise here the mystery of literary creation and the secret of this enviable power possessed by its creator who manages to seduce us” (1976, p. 527). Via these relations psychoanalysis finds its current place in literature. As to what fascinates Freud on the issue, it is related as “The freedom of author, the privilege accorded fiction in order to evoke and inhibit the emotions or the phantasms of the reader, the power to lift or impose censorship” (1976, p. 527). This statement refers to writings as playground of authors in which they can be totally free and totally themselves. Among these literary enquiries in literature which are hand in hand with psychoanalysis, there arises uncanny.

Lastly, there is textual evidence relating uncanny and literature. Firstly, while some British refrain from incorporating with Indians, some other take the side of Indians who are actually ‘other’ to them. It can be exemplified relating to cave part; “The proposed visit to the caves polarizes the British. Ronny is against it, and interprets it as a crafty plot on the part of Aziz to enhance his own status; Fielding is for it, as a means of promoting Anglo-Indian relationships” (Page, 1987, p. 101). As it is highlighted by Page, British society divides

among themselves isolating from what is familiar; furthermore, one isolating side like Fielding is attracted to other who is Aziz and his circle.

In addition, Page stresses another evidence and comments on it saying that;

“Forster depicts and develops an unprecedented wide range of status and religion as well as class, sex, occupation, marital status, temperament and values. The most important contrasting include Anglo-Indians or those who have made their lives and careers in the country (Heaslop, Fielding, Callender), and those who, like Mrs. Moore, see it as outsiders. The Indians include Muslims (Aziz and his friends) and Hindus (Godbole). But the most significant members of the groups are those who wish to cross the lines of division, especially the central quartet of Adela, Mrs. Moore, Fielding and Aziz (Page, 1987, p. 105).

As it is shown, there are different groups of people who sometimes feel each other as familiar and also unfamiliar at the same time in the novel, which shows the existence of uncanny in such a great literary work.

3. PSYCHOANALYTIC INTERPRETATION OF FORSTER'S *A PASSAGE TO INDIA*

3.1. Overview of *A Passage to India*

Like every Englishman of the 19th century, E.M. Forster also had a split personality both due to the self-division of the age and also on account of his bourgeois heritage and his intellectual identity. Throughout his life, he wanted to keep his own personal features, which are why he may have written novels in which he tried to reconcile binary oppositions. In *Aspects of the Novel* he writes;

“In daily life we never understand each other; neither complete clairvoyance nor complete confession exists. We know each other approximately, by external signs, and these serve well enough as a basis for society and even for intimacy. But people in a novel can be completely understood by the reader, if the novelist wishes; their inner as well as their outer life can be exposed. And this is why they often seem more definite than characters in history, or even our own friends... even if they are imperfect or unreal they do not contain any secrets, whereas our friends do and must, mutual secrecy being one of the conditions of life upon this globe” (Forster, 1985, p. 47).

A Passage to India is the last novel that was published during Forster's lifetime. It was created upon the period of 1912-13 when Forster had been in India, and some years later in 1921. Actually, he began the novel that later became *A Passage to India* before the outbreak of war in 1914, but little progress was made because of Forster's modest involvement in wartime activities. It was sufficient to interrupt his career as a novelist till 1924 after *Howards End* (1910). When the novel was published, Forster was forty-five years old, and there had been a fourteen year gap between *Howards End* and *A Passage to India*. Norman Page has stated in his book as “An important point is that the situation had already changed

significantly in the years between Forster's two visits from 1913 to 1921. The tone of the novel reflects the less troubled India of Forster's first visit rather than the graver situation that had emerged even before the book was completed" (Page, 1987, p. 96). However, Forster's intention can be interpreted as a kind of resolution proposal fantasy based on and inspired from his real and first hand experiences. So, Forster may have realized the difference between what he tells in the novel and the current realities of time in India, but this never prevented him to draw a promising picture of reconciliation of two poles. In this sense, the fiction of his plot may suggest an indirect representation of what he had been living through in his inner life if he is put on one side with his homosexual desires and if society is put on the opposite side trying to repress him with the so-called norms. The dilemma which is apparent in the situation can be applied to his inner life as his desires representing his id and society norms representing his super ego, which renders the novel as his ego with a balancing and reconciling function.

E.M. Forster was born in London. He was an only child, and after his father died, his paternal great-aunt and his mother brought him up. Forster studied at Tonbridge School, where he suffered from the cruelty of his classmates and other troubles of being a student at a boarding school. When he was a student, he found an intellectual companionship, which influenced the rest of his life. In his university years at Cambridge, Forster got involved in a circle called the Apostles which was an early formation of the Bloomsbury group. They gave importance to the innermost state of the individual as well as the judgements of conscience and right reason over convention or law. For the Bloomsbury group whose discussions Forster joined, the idea that the pleasure of beauty and personal relations were the highest things, the tradition of inquiring acknowledged opinion, the open ways of sex, the combination of solemnity and humor, the utter worth of good talk were the characteristics of the group. Some of his friends were already well-known as belonging to Bloomsbury society,

including the writers Lytton Strachey and Virginia Woolf, the art historians Clive Bell and Roger Fry, and the economist John Maynard Keynes.

Although Forster shared some of the ideas of the Bloomsbury group, including his homosexual orientation, the kind of novel that he produced was quite different from those of his contemporaries. Forster was mainly interested in personal relations favoring personal independence but critiquing of Victorian and British imperialism values.

After his graduation from university, Forster travelled to Greece and then lived for some time in Italy in 1901 (Greenblatt et al., 2006, p. 2058). His years there influenced him permanently, so he tried to reflect that atmosphere and culture to his life style rejecting 'repressed life of middle-class England' (2006, p. 2058). All he learned from both Greek and Italian culture, art, and history contributed to his intellectual life and to his social life also positively affecting his attitudes towards personal relationships. His point of view underwent such a change that based upon those he learned. Forster produced his famous works with regard to humanity. Before publication of his novels, he also wrote for *Independent Review* in 1903 as a volunteer. In 1905 he published his first novel, *Where Angels Fear to Tread*, which is about the conflicts between gentle English and coarse Italian features (Greenblatt et al., 2006, p. 2058). Forster's second novel was *The Longest Journey* published in 1907, followed a year later by *A Room with a View*, dealing with the nature of love. *Howards End*, which appeared in 1910, portrays about a conflict between two families from different classes, making a comparison between 'the relation between inward feeling and outward action' via the relationships of people from different classes (2006, p. 2059). The novel brings together the stark differences in terms of thinking and living.

The time of his life was interrupted by World War I, but as a pacifist Forster was unwilling to contribute to the war, and instead he participated in 'the International Red Cross

in Egypt' (2006, p. 2059). There Forster had his first significant relationship with Mohammed el Adl, an Egyptian tram conductor. Since he was not as worried about 'social disapproval' in Alexandria as he was in England, he found an outlet to realize his own desire independently there. He was worried about the response in England because his contemporary Oscar Wilde had been prosecuted for 'homosexual offenses' (2006, p. 2059). So, Forster concealed his personal life from the public. He had also travelled to India between 1912 and 1922. A *Passage to India*, which was his last famous novel, was published in 1924, and deals with the tense relations between British and its Indian colony. This novel is about human relationships and attempts for reconciliation between different poles. His final novel of Maurice was published after his death, but it had been written long before and stayed private during his life because 'he tried to define and do justice to homosexual love' in the novel (2006, p. 2059). Along with fictional works; he produced critical, autobiographical, and descriptive prose. One of the most notable is *Aspects of the Novel*, published in 1927, which discusses the techniques of fiction by a practicing novelist, and has become a 'classic of criticism' (2006, p. 2059).

Representing his homosexual orientation, Forster wrote a short story named *The Other Boat* which is about 'cross-ethnic homosexual attraction that collides with the sexual taboos and racial hierarchies of empire' (2006, p. 2059). The story was so long that Forster originally wanted to turn into a novel around 1913, but couldn't complete it. But as a short story it was first published in *The Life to Come and Other Stories* in 1972. Similar to the plots of his other works, there are interactions between different geographies, classes and sexual identities. He died at the age of ninety-one in 1970.

Forster's success can be interpreted as coming from his gay tendency as a kind of inspiration. The idea finds support as following; "his work is characterized by a persistent attempt to write sexuality between the lines, to explore modes of sexual being for which there

are no names, to slip away from society's deeply rooted ideas about what constitutes the homosexual body" (Cregan-Reid, 458, p. 2013). The beginning of his self-emancipation fact dates back to his school years. But at first it wasn't easy for Forster; "the first of Forster's homosexual love affairs, was probably very limited as far as physical expression was concerned, but its effect on him was none the less profound and permanent" (Page, 1987, p. 7). After his limited experiences, he found an outlet for his feeling later on.

"It was apparently during the winter of 1902-3 that Forster and Meredith from Apostle Group became lovers. As Furbank says, for Forster the experience was; "immense and epoch-making; it was, he felt, as if all the 'greatness' of the world had been opened up to him. He counted this as the second grand 'discovery' of his youth – his emancipation from Christianity being the first – and for the moment it seemed to him as though all the rest of his existence would not be too long to work out the consequences" (Page, 1987, p. 7).

This is also an apparent theme in most of his novels, which is an attempt of reconciliation between different poles. The similar kind of reconciliation may be needed by his inner self, so he draws a representative picture of his inner state in which he can have a kind of dilemma. The dilemma is having tendency of homosexuality, which poses kind of split between his super ego and id. His choosing to represent the dilemma he undergoes may be interpreted as an attempt to provide a neutral base in which he can observe the situation as an outsider. The idea is supported by Cregan-Reid saying that "a desire to think in a more explorative manner, to find a way to see beyond the boundaries of hetero- and homosexuality" (2013, p. 458). On one side there are society's and era's norms, but on the other side there lies the author's subconsciously impulsive wishes of id, which is not welcome by the external world. The dilemma inside of him represents itself in his novels as a reconciliation attempt by two poles which are 'other' to each other. The 'other' issue is

described by Peter Barry from the perspective of queer theory as “what is called into question here is the distinction between the naturally-given, normative 'self' of heterosexuality and the rejected 'Other' of homosexuality. The 'Other', in these formulations, is as much something within us as beyond us, and 'self' and 'Other' are always *implicated* in each other, in the root sense of this word, which means to be intertwined or folded into each other. As basic psychology shows, what is identified as the external 'Other' is usually part of the self which is rejected and hence projected outwards” (Barry, 1995, p. 99). The integrated and also conflicting state of self and ‘Other’ is seen in a form of “projecting outwards” as Peter describes. Forster’s being or feeling *other* in his society led to two novels of *A Passage to India* and *Maurice* to be eventually completed in this context. In these two novels, sexuality can be seen as increasingly associated with Forster’s aesthetic vision. The relationship between space, place and sexuality has been explored numerous times in Forster scholarship” (Cregan-Reid, 2013, p. 455). That’s why; this played a crucial role in his works of art.

From outside, the novel is political emphasis overshadowing the deeper function. This kind of deeper function can be supported by one statement saying that “the book is not really about politics, though it is the political aspect of it that caught the general public and made it sell. It’s about something wider than politics, about the search of the human race for a more lasting home, about the universe as embodied in the Indian earth and the horror lurking in the Marabar Caves and the release symbolized by the birth of Krishna” (Kundu, 2007, p. 52). There is a deeper function beyond the political concerns, which can be interpreted as the reflection of Forster’s inner conflicts. His main concern is interpreting human and relationships within society, as it is explained: “Personal relationships are still his overriding concern though the arena is now not London or Cambridge or the Home Counties but a teeming subcontinent” (Page, 1987, p. 97). Until this novel, there had been a reconciliation attempt in his novels but within a narrower context which is limited to “European and mainly

Anglo-Saxon context” between “the upper-middle and lower-middle classes” (Page, 1987, p. 97). But with *A Passage to India*, he touches upon “different races, cultures and creeds existing in a land that is remote from Europe not only in distance but in landscape, architecture and climate” (Page, 1987, p. 97). The author’s interest in writing on differences may result from his difference from the social norms in terms of thoughts and viewpoints.

Basically, the novel consists of three main parts. In the three parts of the novel, the first part ‘Mosque’ represents the Moslem world of Aziz and his community, ‘Caves’ the British or Anglo-Indian element, and ‘Temple’ the Hindu. All three parts represent a class on the subcontinent along with conflicts and a resolution attempt. In this sense, city of Chandrapore, fictionalized as having “sharp geographical divisions that correspond to racial differences”, is chosen as the spot of the incidents in the novel (Page, 1987, p. 99).

As mentioned before, there is a continuous reconciliation attempt in the plot of the novel as of the beginning of the novel. After the first chapter in which Chandrapore is fully depicted, in Chapter Two there is a dinner-party among Doctor Aziz and his friends and they discuss the question of ‘whether or not it is possible to be friends with an Englishman’ and the meeting between Aziz and Mrs. Moore visiting her city magistrate son Ronny Heaslop. This scene can be interpreted as the meeting of different poles like east and west. In the fourth and fifth chapter, there is the Bridge Party in which both Indians and British meet. The party is described by Page as ‘a contrived and unsuccessful official attempt to bring together educated Indians and Anglo-Indian officials and their wives on a formal social occasion – an attempt without any genuine human impulse behind it’ (1987, p. 101).

India and England have not been in a complete brotherhood because of the colonialism issue. “As Forster points out: this book is not really about politics, though it is the political aspect of it that caught the general public and made it sell” (Kundu, 2007, p. 52). They seem

on good terms politically, especially after India gained its independence, but there still remains an implied and non-verbalized wound in India's heart because of the British colonialism. As Punter recounts "At the beginning of the twenty first century, according to the dating imposed on the world by its dominant socio-theological order, it is worth remembering that the beginning of the twentieth marked the peak of the colonial empire. In fact, by far the larger part of the land surface of the world was then formed into empires, if we take the word 'empire' in its broadest sense" (2000, p. 1). India was one of the colonies mentioned above suffering from the colonizer for long time. Even after the colonizer had receded, India, so to speak, can be said to have been experiencing post-traumatic stress disorder, which is a disorder that can occur in people who have experienced or witnessed life-threatening events such as natural disasters, serious accidents, terrorist incidents, war, or violent personal assaults like rape. People who suffer from it often recall the experience through flashbacks, have difficulty in sleeping, and feel isolated. Colonialism is a kind of a trauma that adversely affected India. The residues of colonialism, and accordingly the postcolonial phase of the colonized is well depicted in E.M Forster's *A Passage to India*.

Briefly, the main incident of the novel is the accusation by an English woman that an Indian doctor followed her into a cave and attempted to rape her. Doctor Aziz (the accused man) is a respected member of the Muslim community in India. Like many people of his social class, his relationship with the British administration is somewhat ambivalent. He sees most of the British as enormously rude, so he is pleased and flattered when an English woman, Mrs. Moore, attempts to befriend him. Fielding also becomes a friend, and he is the only English person who attempts to help him after the accusation is made. Despite Fielding's help, Aziz is constantly worried that Fielding will somehow betray him. Forster suggests that the two can never really be friends until the English recede from India. Based on a postcolonial gothic review, the book presents a mutant friendship of colonizer and

colonized, which is bound to fade away in the colonial and postcolonial traumas of India. The friendship is called mutant because there are various underlying facts affecting it hard to survive.

The hardship that Indians experience as a result of colonialism is a sort of post-traumatic stress disorder because the colonized Indians live through the unconscious residue of once conscious practices again and again in a reverberating way at their heart and mind. As Newman suggests “Postcolonial Gothic is therefore Janus-faced. At its heart lies the unresolved conflict between the imperial power and the former colony, which the mystery at the center of its plot both figures and conceals. Its discourse therefore establishes a dynamic between the unspoken and the ‘spoken for’ – on the one hand the silenced colonial subject rendered inadmissible to discourse, on the other that discourse itself which keeps telling the story again and again on its own terms” (1994, p. 85). Colonialism can be thought as an ongoing process even if colonialism finishes in act because post-colonialism starts where colonialism ends. So, the possible friendship between colonized and colonizer is bound to die as it is suggested in *A Passage to India*. In post-colonial gothic terms, the post-traumatic stress disorder metaphor can be paraphrased as the haunting past. The colonized is troubled by a restless unconscious as the return of repressed as Freud suggests in psychoanalytic terms. Smith comments on the return of repressed as “The urge to repeat, or relive a past experience, suggests a desire to confront as yet unresolved, because repressed, oedipal dramas. This can manifest itself as an adult anxiety about death (concerns about the future), or as a neurotic anxiety about the past” (2007, p. 14). In the book, Dr. Aziz is in a continuous suspect and distrust towards the British people because of harsh colonialism practices. As an Indian is both suppressed and repressed by the colonizer, which makes him a silent witness and victim of colonialism. He unconsciously relives the complete invasion practiced by the British toward the Indians during his interactions with the British.

3.2. *A Passage to India* under Uncanny Theory

In this sense, this kind of a friendship in the book between English Fielding, and Mrs. Moore, and Indian Aziz is also an act of transgression in the postcolonial gothic terms. It is a transgression in terms of regional terms, coming as first. At times, British colonized not only the territory of Indians but also their identity including language. This kind of colonization means leading Indians to feel unhomey at their own home as a Gothic trope. The feeling of unhomey gives way to the Freud's psychoanalytical theory of *Uncanny*. Lydenberg explains uncanny as "The ambiguity of the uncanny as both familiar and unfamiliar is reinforced by Freud's examination of the German word *unheimlich*: the root, *heimlich*, carries the primary signification "familiar and agreeable" but in its secondary meaning it coincides with its opposite, *unheimlich*, "concealed and kept out of sight". What is most intimately known and familiar, then, is always already divided within by something potentially alien and threatening. Such a blurring of boundaries is characteristic of those phenomena that give rise to uncanny fear" (1997, p. 1073). The word uncanny explains well the situation between the colonizer and the colonized meaning that Aziz is restless in his own place in the presence of others.

The very first example in the book with regard to feeling unhomey at home is shown in the mosque section where Dr. Aziz and Mrs. Moore first meet. This encounter can also be interpreted as a transgression which is rendered by a colonizer lady stepping in a place where she doesn't belong to. In the book, Mrs. Moore is a benign character symbolizing the unity of all living things. But there is a kind of transgression since religion is sacred issue not very open to discussion. Mishra says "Religion is a key lived experience, arguably one that touches more than most, especially those forms of religion by which subjects define their identity" (2005, p. 392). The encounter in the mosque can be called as transgression even if Mrs. Moore is without bad intentions because as Mishra says religion identifies even identity.

So, even the possibility of Mrs. Moore's stepping in to the mosque with her shoes is enough to make Aziz feel unhomely at his home, so to speak.

Continuing with the examples from Mrs. Moore, she acts as if she is a medium for the unity of all living things in the novel, which reminds the reader of the legend of Tower of Babel. The desire for unity dates back to very early times, as Genesis 11:1-4 says "All the earth had one language and the same words. When they travelled toward the east, they found a valley in the land of Shinar, and they settled there... And they said, "Come, let us build for ourselves a city and a tower with its top in the sky, and let us make a name for ourselves, so that we will not be dispersed over the surface of all the earth" (Hiebert, 2007, p. 33). According to the legend, once upon a time there was one language on earth; that is people are in a unity in terms of language which is one the main components of self-identity. As Kraeling also recounts, "In the 137th Fable of Hyginus we are told that ages ago mankind spoke only one language. Bu after Mercury had multiplied the languages and divided the nations; strife began to arise among them" (1920, p. 279). This reveals a loss of humanity and leads the matter back to very basics, 'the difference among nations' creating conflict and giving way to colonialism by powerful ones.

Another textual evidence related to uncanny is as following; "Adela had always meant to tell the truth and nothing but the truth and she had rehearsed this as a difficult task difficult, because her disaster in the cave was connected, though by a thread, with another part of her life, her engagement to Ronny. She had thought of love just before she went in and had innocently asked Aziz what marriage was like and she supposed that her question had roused evil in him" (Forster & Stallybrass, 2005, p. 213). This sentence shows that before entering to an unfamiliar area, Adela had some thoughts regarding love and marriage which are also unfamiliar to her based on her suspicious attitudes towards these issues. Upon these thoughts,

she asked Aziz about her concerns, which leads to evil in Aziz against Adela. From Adela's perspectives one uncanny led to another one respectively.

The sense of uncanny is strengthened with a next textual evidence regarding the difference between Orientals and non-Orientals as following; "Like most Orientals, Aziz overrated hospitality, mistaking it for intimacy and not seeing that it is tainted with the sense of possession" (Forster & Stallybrass, 2005, p. 133). Aziz felt attraction to non-Orientals who are actually unfamiliar to him, but on the other hand this attraction made non-Orientals unhomey finding this extent of hospitality unhomey. That's why, the feelings of homey and unhomey are obvious simultaneously in one example.

The loss of previous unity of humanity is articulated by Mrs. Moore with the statements that "Because India is part of the earth. And God has put us on the earth in order to be pleasant to each other. God...is...love" (Forster & Stallybrass, 2005, p. 46). Mrs. Moore demands back what is seen as lost in past meaning the unity of all living things. Punter comments on loss in post-colonial gothic in his book as "Only the loss 'prepares the ground'; thus the ground is marked by loss, 'marked out' by loss; all boundaries involve loss, just as all boundaries, and especially those set up to contain the 'colony', are hallucinatory (which is not at all to deny that they are protected by the power of the gun)" (2000, p. 26). Loss is inevitable in post-colonial gothic terms because once colonized suffered from colonizer and still carry the residues. Loss is also there when boundaries are trespassed. The possible friendship of Aziz and the British is a total representation of loss because both transgress boundaries of each other in such attempt of relationship.

Another point of view that makes the friendship between the colonizers and colonized is that previously, and still later on in post colonialism phase, the colonized accepted the colonizer as their superior. The notion is also inflicted in their unconscious of both making

colonizer arrogant over the colonized, which makes the friendship mutant and hard to survive. Emerson says in his work that “For a relatively brief period there are a few who find the colonial situation more than barely tolerable: the first generation or two of the new western-educated elite who feel a great distance between themselves and their less fortunate tradition bound countrymen, and set as their goal acceptance by the superior beings who have taken command of their society” (1969, p. 12). This proves that there is a mutual acceptance of difference between the colonizers and colonized which violates the equal terms of a healthy friendship.

Emerson also says as a counter argument to the mutant friendship between the colonizer and colonized that “Outside the colonial relationship individuals and groups representing the two races or communities are often able to get along easily and happily, as is demonstrated by the surprising readiness of ex-colonial peoples to establish close and friendly relations with both the former imperial power itself and with the many expatriates in the newly independent countries” (1969, p. 13). But, if such a friendship was possible, then Aziz and the colonizers would manage to get over the hindrances on their way. Especially, the climax incident in the novel, the scene where Adela has a hallucination of being insulted by Aziz, would not happen if such a friendship was ready to spring. The hallucination which is an output of colonialism practices emerges because of colonizer’s prejudice embedded in their unconscious.

The haunting past in post-colonial gothic term exists not only in the colonized one’s mind but also in colonizers. So, hallucinations are a byproduct or outlet of prejudices of the colonizer against the colonized. Punter explains this saying that “The voices of the colonized drive the colonizers mad, they fill the silences, all the time, but they are always the wrong voices, they do not welcome but neither do they banish; they can do neither because they have already been emptied out, they remain in the unbanishable form, as we are now

increasingly seeing, of ghosts, of haunting” (2000, p. 105). Namely, the hallucinations the colonizers have like Adela Quested, are actually haunted by what is done to natives before. That’s why the possible friendship between Aziz and British turns out mutant in common norms.

The prejudices of British towards Indians in the novel, apart from the accusation to Aziz, are also the symptoms of what Forster wants to communicate. He continually refers to the haunting past in post-colonial gothic terms while presenting biased comments about Indians by British. For example, the statements like “Indians seem rather forgetful”, “Indians are incapable of responsibility” (Forster & Stallybrass, 2005, p. 118 & 123) are quite representations of an embedded negativity and arrogance in British mind toward Indians.

The climax incident of the novel, Adela’s hallucination in the Marabar Caves, also serves for an uncanny interpretation aside from post-colonial perspective. Firstly, the architecture of caves can be symbol of mother’s womb which entombs the person. And mother womb, which can also be regarded as familiar and homely, turns out unhomely giving ambivalent feelings. These ambivalent feelings which are coming from unconscious find an outlet in this type of architecture to fulfill the wish. The wish is actually as colonizer to prove them superior to colonized, which is an unwelcomed act in the surface of real life especially in post-colonial phase which comes after colonialism.

The ending of the novel rather than being completely hopeless about a friendship between ex-colonizer and ex-colonized presents a promising solution to surpass the hindrances in such future friendship. Said says on the very issue, “The ending of *A Passage to India* in which Forster notes, and confirms the history behind, a political conflict between Dr. Aziz and Fielding- Britain’s subjugation of India- and yet can neither recommend decolonization, nor continued colonization. ‘No, not yet, not here,’ is all Forster can muster by way of resolution”

(Said, 1989, p. 223). In a way, Said gives subtitles to Forster's message in the novel saying the resolution will not come as long as there is a colonial act. Said also adds that "Europe and the West, in short, were being asked to take the Other seriously" (1989, p. 223). He means that there should be mutual understanding between two sides first to overcome the issue and to be able to start a friendship which this time can survive after a kind of catharsis to release what's suppressed and repressed.

In the end of the book like in his real life, there is also not a complete reconciliation achieved between two poles.

3.3. *A Passage to India* under Dream Theory

As to the source of dream or literary work, they are quite parallel to each other. Barry says that "the dream work, the process by which real events or desires are transformed into dream images" (1995, p. 71). Since real events or desires are embedded in unconscious, it is the source of dream work: dream or literary work. Conigliaro explains the source behind them saying that "Psychic life is energized by drives which impart motion and direction to all psychological processes... Drives have a dynamic quality, a force wanting to be discharged. They are discharged as 'unconscious derivatives', which include psychological and psychosomatic symptoms and *dreams*" (1997, p. 34). Unconscious drives are the sources of dreams as well as literary works. Freud's structural theory is helpful to understand the unconscious as a source. Conigliaro recounts that "the mind's functions into 'constructs', each having specific characteristics and adaptive functions. He called these constructs id, ego, and superego" (1997, p. 36). These constructs are the sources for the dream, accordingly for the literary work from Freud's view.

Based on dream theory and art relation, there are quite lot examples from Forster's work. The first textual evidence related with dream theory used in literary analysis is that "I have

never known anything but disaster result when English people and Indians attempt to be intimate socially” (Forster & Stallybrass, 2005, p. 153). In this sentence, it can be inferred that English people and Indian people both represent two different poles trying to coexist but having conflict, which is quite similar to Forster’s inner dilemma of heterosexuality and homosexuality resulting from unaccepting society of that time.

Another textual evidence is from the last part of the book and it says; “He concluded, half kissing him, ‘you and I shall be friends.’ ‘Why can't we be friends now?’ said the other, holding him affectionately. ‘It's what I want. It's what you want’” (Forster & Stallybrass, 2005, p. 306). This quote is actually one of the most obvious textual dreams of Forster because it can be interpreted as Forster makes an indirect declaration of a wish for unity and reconciliation of differences among people disregarding their unconventional characteristics.

Lastly, another quote from the last part says that;

“But the horses didn't want it they swerved apart; the earth didn't want it, sending up rocks through which riders must pass single file; the temples, the tank, the jail, the palace, the birds, the carrion, the Guest House, that came into view as they issued from the gap and saw Mau beneath: they didn't want it, they said in their hundred voices, "No, not yet," and the sky said, "No, not there” (Forster & Stallybrass, 2005, p. 306).

It can be interpreted as even though Forster dreams and attempts for reconciliation between differences on the earth, this dream doesn’t come true completely and the story ends in an ambiguous way.

3.4. *A Passage to India* under Wish Fulfillment Theory

The actual aim of the novel and implicitly the author’s is that there is an attempt of wish-fulfillment which aims at uniting different poles like westerners and Orientals or homosexual and heterosexuals in an implied way. This wish is hinted in an explanation showing the wide

and different range of people depicted by Forster in his novels; “Forster’s character groups straddle continents, races and religions. The collisions, misunderstandings and struggles for friendship and love are not now (or not only) between classes and temperaments but between larger and even more radically divided societies whose members have different customs and values, enjoy different political status, and literally speak different languages” (Page, 1987, p. 103). This explanation shows Forster’s characters coming from a wide-range of people and his wish to make them exist together not only in novels but also in real life in spite of clashes.

There is such a balance that things can carry on despite disagreements and conflicts like in human mind with id-ego-superego balance. The three parts of the novel could be interpreted as representing ego, id and superego respectively. Based on Page’s statement that; “In the three parts of the novel, ‘Mosque’ emphasizes the Moslem world of Aziz and his friends, ‘Caves’ the British or Anglo-Indian element, and ‘Temple’ the Hindu” (Page, 1987, p. 98), it could be inferred that mosque acts like ego mediating between id and superego. Here is a quotation that shows the soothing effect of mosque part relating to Islam; “The temple of another creed, Hindu, Christian, or Greek, would have bored him and failed to awaken his sense of beauty. Here was Islam, his own country, more than a Faith, more than a battle-cry, more, much more... Islam, an attitude towards life both exquisite and durable, where his body and his thoughts found their home” (Forster & Stallybrass, 2005, p. 16). This experience shows Islam’s mediating effect and making him feel home like a soothing ego.

Caves could be interpreted as id itself where all the unwanted and unconscious desires take place. As to Temple, it could be seen as superego which controls and supervises id in terms of social norms. In the novel temple part presents a view in which most of the incidents are under control especially after caves part. Here Forster as a foreigner to Orient forms such a character that is familiar to the context and can act in accordance with its requirements.

4. PSYCHOANALYTIC INTERPRETATION OF WOOLF'S *ORLANDO*

4.1. Overview of *Orlando*

It is not enough to say that language is just a transparent representation of all the text which is supposed to be open to interpretation. But language from the meta-linguistic perspective of post-structuralism can imply much more than a mechanic linguistic appearance of word strings. With meta-language use and psychoanalytic theory of uncanny, there can open a way to get something tangible in the quest of the author. Since author is a unique individual, it is inevitable that she or he could produce a neutral way of text. The text is open to interpretation, but the facts related to its creator cannot be denied since there still remain traces which lead reader to writer. These traces are useful when they are associated with the author's identity. With the ways to assemble the pieces to see the big picture, there appears the genesis behind the structural meaning of the words. They are quite kind of a puzzle to match the pieces to reveal the veil of the genesis.

Author's mind is the source of the words and what they tell. The author who is an individual has a unique mind, thoughts and psychology under which a subconscious lies. As an individual, the writer intentionally or unintentionally leaves the traces of his own personality. Even if the identity is hidden at the surface of structure, there is psychoanalytic analysis to dig the author out of the text. At this point there is such a literary work which is constructed like a dream of the author. The work is Virginia Woolf's *Orlando*. Orlando is a man who is a westerner in the Orient, then undergoes a sexual transcendence in the text all of a sudden. The story is structured like a dream representing the identity and unconscious fantasies of the author. *Orlando* can actually be regarded as an indirect self-reveal or implicit biography of Woolf. At this point, Woolf and her role in literature need to be explained.

Virginia Woolf who is 20th cc modernist woman novelist lived between 1882 and 1941. She lived in such an age that women didn't have full independence even to write. There was

no outlet for them to express their thoughts and emotions. At this point, her novel *Orlando* represents a canon of the age of modernism. Regardless of the time, the characters in question achieve a catharsis finding an outlet for the writers' wishes with the help of three psychoanalytic theories which are uncanny, wish-fulfillment and dream theories. Thereby, they regulate their psychological state with the help of both conscious and unconscious fantasies and aims. Regardless of the personality and gender of the author; the characters find their way to relieve the cathexis embedded in authors' mind.

Woolf is categorized among modern writers in accordance with the age she lived in. Her writing stream is also described as modern in the following lines:

“Virginia Woolf’s oeuvre is sizable. Most of her writings, across several genres, are in print, including a growing number of holograph, draft and facsimile editions of key works. While the latter are probably not of immediate interest to those starting to read Woolf, it is the case that her letters, diaries, memoirs and essays may well be studied along with her novels and short stories. But it is Woolf’s achievement as a novelist that firstly marks her out as a major modern writer” (Goldman, 2006, p. 37).

She was such a modern writer that every work of her reflected this.

As it was also mentioned in the biography part, her life time also mostly shaped her writing. Goldman refers her as a modern writer in these lines: “In her lifetime she experienced the social and political turbulence of the immense changes that occurred during the shift from the Victorian era to a self-consciously ‘modern’ era. Much of her writing is concerned with defining and describing modern life” (2006, p. 26). The era transition also mainly contributed to her writing which became into a modern piece of work.

Woolf's writings were advocating the idea that a woman needs freedom to express herself. By freedom she meant financial and personal freedom like having some money and a quiet place to stay alone to write. This was the first obstacle she was discussing in a woman's life of her time. Woolf explains the idea as: "But for women, I thought, looking at the empty shelves, these difficulties were infinitely more formidable. In the first place, to have a room of her own, let alone a quiet room or a sound-proof room, was out of the question, unless her parents were exceptionally rich or very noble, even up to the beginning of the nineteenth century (2006, p. 2119). As she explains it was difficult for a woman of her time to have her own personal power and space in order to realize herself. Her suggestion to the women's difficult situation is given as: "Woman must have 'a room of her own' where she can lock herself in and concentrate, where she can purge herself of the 'male' society that seeks to constrain her voice and control her writing" (Burns, 1994, p. 347). If women can achieve this, then they can also achieve self-realization as woman according to Woolf.

At this point era during Woolf's life time needs to be mentioned.

Firstly, there is not an official autobiography she published. But she wrote for her circle and some other writings which were published posthumously. "Woolf did not publish – or indeed, write – a formal autobiography, but she did write, for her own circle of Bloomsbury intimates, a number of brief memoirs, reminiscences and autobiographical sketches, most of which have been published posthumously" (Goldman, 2006, p. 1). Based on Goldman's explanation, Woolf's life can be examined through secondary sources because of lack of any official first source.

The tremulous age she lived in could be interpreted as one of the important factors that shaped her psychology, inspiration and art of writing.

As to Woolf's biography, Woolf, born in London in 1882, was the daughter of Julia Jackson Duckworth from the Duckford publishing family and Leslie Stephen who was a

Victorian critic, philosopher, biographer, and scholar. She had a talented family. She educated herself at home. In childhood, she met with important Victorians and learnt Greek. But her youth was full of grief and sad memories. She was abused by her brother, and after this bad incident, she lost her family members, beginning with her mother. After her losses, she moved to Bloomsbury, a district of London, and joined to an intellectual community also named Bloomsbury.

The Bloomsbury society consisted of privileged and well-educated members of the upper middle class of their society and age. But, their difference dissociated them from other intellectual groups during their time because they were one of the first groups to support gay rights, women and their participation in art, pacifism, open marriages, freedom in sexuality and other eccentric ideas compared to Victorian customs. This definition is also supported as; “Their intelligence was equaled by their frankness, notably on sexual topics, and the sexual life of Bloomsbury provided ample material for discussion and contributed to Woolf’s freedom of thinking about gender relations” (Greenblatt et. al., 2006, p. 2080). Dealing with these issues, they also acted like voice for silent ideas of minority of people who shared same ideas with them but were silent in their society. For this reason, Woolf mostly analyses gender issues in detail in her novels and essays. Woolf section continues to elaborate on the issue adding that Woolf was a bisexual woman and despite thirteen years after her marriage to the journalist and essayist Leonard Woolf, she fell fervently in love with the poet Vita Sackville-West who was the wife of the bisexual diplomat and author Harold Nicolson. Belonging to a free thinking group, Woolf finds an outlet to reveal her hidden desires. One of them as mentioned above was her bisexuality, which inspired most of her novels’ implied theme. This feeling enabled her to produce the works that still contribute to her posthumous fame. Her inspiration for her well-known novels is supported by Greenblatt et. al. emphasizing bisexuality as “Woolf’s relationship with this aristocratic lesbian inspired the

most lighthearted and scintillating of her books, *Orlando* (1928), a novel about a trans historical androgynous protagonist, whose identity shifts from masculine to feminine over centuries” (2006, p. 2080). All these mentioned above contributed to the evolvement of *Orlando*, which is one of the novels consisting of this thesis` subject matter.

One of the main concerns for Woolf can be regarded as sexuality and gender roles issue in both her personal life and her writings. Burns explains this idea with this sentence;

“This question of whether some innate human essence can surmount historical effects or whether the only ‘essence’ we know as personality is fully shaped by the world around one-this problem is comically re-figured by Woolf as the question of whether the clothes ‘make the (wo)man’” (1994, p. 343). In this very specific novel of *Orlando*, this dilemma is represented very well. Burns describes this dilemma as: “Her social discomfort with sexual ambiguity elicits the humor of her hysteria” (1994, p. 350).

Her humorous style obviously originates from her questioning of the human essence bonded to sex and gender roles strictly defined in the society. As an example to complying with sex and gender roles:

“After the sex change, Orlando goes into hiding with the gypsies in order to escape an insurrection in Turkey. Several months later, she finally sheds the androgynous Turkish pants she tossed on before escaping and begins to wear the traditional garb of an English woman. She thus finds herself abruptly faced with the task of coming to terms with her new sex” (Burns, 1994, p. 351).

Even if there was to be textual and fictional freedom, the requirement of sex roles like clothing and so on would take place after sex change in the novel. Another support to this point follows as: “Orlando's body may be altered by the sex change, but her gender change

cannot be effected until clothing -that external social trapping- pressures her to conform with social expectations of gendered behavior” (Burns, 1994, p. 351). Since it could be interpreted as sex should be completed with gender, Orlando changes the clothes immediately after his or her sex.

To take a look in detail, firstly, in her personal life, Woolf was known as bisexual, but married to the journalist and essayist Leonard Woolf. After their thirteen years in their marriage, she passionately fell in love with the poet Vita Sackville-West., the wife of the diplomat and author Harold Nicholson. Her bisexual tendency can be interpreted as connected: “Mrs. Woolf was preoccupied by the idea that any one person was a compound of a number of different selves which superseded each other at various times, but which, in moments of rare ecstasy and unity, blended together under the control of one stable self” (Baldanza, 1955, p. 274). In this respect, she can also be interpreted as having more than one self within herself.

This passionate relationship inspired Woolf’s one of the famous books, *Orlando*. She has such a unique style that as woman writer of her time she produced very distinguished pieces different from her previous colleagues and peers. This difference is explained as: “In her novels she abandoned linear narratives in favor of linear monologues and stream of consciousness narration, exploring with great subtlety problems of personal identity and personal and personal relationships as well as the significance of time, change, loss, and memory for human personality.” (Greenblatt, 2006, p. 2081). She gave high importance to the stream of consciousness narration because she was against “materialism” depicting suffering and social injustice through gritty realism (Greenblatt, 2006, p. 2081). She mainly advocated woman experience in literature along with an androgynous mind offering equality between man and woman. “Soon after her marriage she suffered another breakdown and her mental health declined sporadically over the following year, culminating in a suicide attempt

in September 1913. In 1941 she drowned herself in a river” (Goldman, 2006, p. 14). Overall, she lived a depressive life because of her bad experiences and not freed dreams. At this point, the issue of Woolf and sexuality under modernist influences need to be taken a look at itself.

As a modernist writer, Woolf could be interpreted as influenced by Freud’s theories which coincided with her time. So it is beneficial to review her writing in the light of his theories as Burns also suggests:

“In the process of writing her novel, Woolf weaves together two competing approaches to biography: the attempt to define an essential self and the modern project of retracing the construction of a changing subjectivity, which stems most recognizably from Freud’s influence” (1994, p. 344).

Before delving into Virginia Woolf’s bisexuality, there are some theoretical explanations for the source of bisexuality, especially emphasizing the perspective of Freud the founder of psychoanalysis. The term bisexuality is defined in the dictionary of *The Language of Psychoanalysis* which is prepared by J. Laplanche and J.-B. Pontalis “Notion introduced into psychoanalysis by Freud, under the influence of Wilhelm Fliess, according to which every human being is endowed constitutionally with both masculine and feminine sexual dispositions; these can be identified in the conflicts which the subject experiences in assuming his own sex”(1973, p. 52). This can give a ground reason for Woolf’s bisexual identity both in her personal life and her novels. As to the effects of this situation on her mental mood, it can be explained as: “Fliess, interpreting the Freudian theory of repression, invokes the conflict which exists in every human individual between the masculine and feminine tendencies; Freud sums up Fliess’ interpretation in these terms: ‘The dominant sex of the person has repressed the mental representation of the subordinate sex into the unconscious’ (Laplanche & Pontalis, 1973, p. 53). This can form a basis as an explanation for Woolf’s bisexuality and later on produced works related. Goldman presents a further proof as

a support for Woolf's fondness for women from one her personal writings that "If the word 'bugger' and her male homosexual friends seemed to dominate the conversation of Woolf's circle, it is also the case that she was building a reputation for herself as an incorrigible flirt with other women", "I am so susceptible to female charms," "in fact I offered my blistered heart to one in Paris, if not two (1903)" (2006, p. 9). As the dictionary suggests bisexuality can be innate inclination which is a natural and internally arising tendency like in the case of Woolf. This idea can find a firsthand support as textual evidence from one of Woolf's own phrases, which suggests this internal tendency as; "Woolf advocated the creation of a literature that would include women's experience and ways of thinking, but instead of encouraging an exclusively female perspective, she proposed literature that would be 'androgynous in mind' and resonate equally with men and women" (Greenblatt, 2006, p. 2082). As it is presented, Woolf shows a bisexual attitude in her work of literature co-operating both sexes in Orlando character. As it is apparent that her works bear a bisexual attitude, her own life also bears a bisexual attitude as it is apparent from her affair with West. In this sense, the relationship between Woolf and Vita Sackville-West needs to be under close look.

Woolf's leading position in the beginning of twentieth century modernism stream and Bloomsbury innovation is well known. Especially with *Orlando*, her lover grabs attention.

Sackville-West can be accepted as the inspiration for Virginia Woolf's 6th novel *Orlando* (Goldman, 2006, p. 19). In a dinner party Woolf met with Sackville-West, who lived as an aristocrat, a successful writer and a notorious dresser crossing sexes. She was also known for having had an affair with Violet Trefusis who can be considered as the basis for the Russian princess Sasha in *Orlando*.

At their first meeting, Woolf was not impressed by Sackville-West, but then she invited her to publish a novel with the Hogarth Press. Later on, their professional relationship became into a friendship then transforming into a love affair in 1925 after the two women spent a times together. After all those years, this affair was confessed to Sackville-West's husband as: "At one point Vita wrote to her husband of her fear of 'arousing physical feelings in [Woolf], because of the madness', but their relationship was nevertheless sexual and based on 'explicit acknowledgement of sexual attraction'" (Goldman, 2006, p. 19). In time, their collaboration turned into a passionate love affair.

Woolf recorded an iconic description of Sackville-West early in their affair as: "shin[ing] in the grocers shop in Sevenoaks with a candle lit radiance, stalking on legs like beech trees, pink glowing, grape clustered, pearl hung" (Goldman, 2006, p. 19). Their relationship was the first for her first as passionate relationship, and her diffidence was combined with her envy of Sackville-West's experience, charisma, and the fact that she was a mother who she had never been as criteria of real woman at that time. Both women were married at the time of their affair; Woolf to Leonard Woolf, with whom she founded the Hogarth Press, and Vita Sackville-West to Harold Nicolson, a writer and ambassador. Both men never interfered with their wives' affair.

Considerable amount of scholarship has been dedicated to discovering the sexual details of Woolf and Sackville-West's relationship; while their letters and diaries conceal much, they reveal a relationship that was intense but brief, sexual but frequently hindered, always deeply felt, and along with its jealousies. Sackville-West had been sexually daring compared to Woolf, a fact that she occasionally despised Woolf in their moments of argument. Woolf wrote *Orlando* shortly after one of these difficult matters in their relationship when Sackville-West kept having affairs with other women. While *Orlando* was Woolf's dedication to Sackville-West, it could be also interpreted as her subtle way of retaliation. *Orlando* was

embellished with mysterious love-gifts to Sackville-West, including little sublimation of her beauty with words and phrases that only Sackville-West would recognize from their love letters.

Another point that shows Woolf's endeavor for Sackville-West is shown in the following example. Woolf's most thoughtful fiction was to bring back Sackville-West her family estate. Despite her deserving to inherit her family house, the great house given to Sackville-West's uncle. The reason is that she could not legally inherit it as a woman at that time during that era. She was upset because she loved the house since her childhood. Thus, giving the house back even fictionally to *Orlando*, who represents her, is one of the novel's most meaningful deeds of love. As it can also be inferred that the house and its eminent lineage were inspiration for *Orlando* representing Sackville-West.

After some time, upon *Orlando*'s publication, Woolf delivered an attractively covered volume of the book to Sackville-West, who reckoned herself completely astonished, bewitched, and charmed like magic. In spite of the effect of it on Sackville-West, Woolf was ambivalent about *Orlando* as a literary achievement in her private memoir saying that although beginning the book as a fiction, it turned into representation of reality. She regarded *Orlando* as a writer's reality undeniably associated with the pleasure of writing Sackville-West. *Orlando* became her most popular novel which exceeded all her previous books in terms of sale number.

Lastly, as to the course of their relationship, the passion of their love affair withered in the following years although their friendship continued. Their last communication was initiated by Woolf as a final letter to Sackville-West which was written short time before her suicide in 1941. After some time, Sackville-West published a poem in Woolf's memory. She depicted her as both rich on contradictions and rich in love. Although their affair faded away,

their dedication to each other remains remembered in their writings to each other especially with Woolf's *Orlando*.

4.2. *Orlando* under Uncanny Theory

Wandering in an unfamiliar culture calls for a psychoanalytic theory which is also applicable in the field of literature. Freud's *Uncanny* suggests that feeling unfamiliar and familiar at the same time is a case in the face of uncanny. Smith gives a more theoretical explanation to uncanny by saying that "For Freud the uncanny, or *unheimlich* exists in opposition to the *Heimlich*, or 'homely'. The *unheimlich* 'is undoubtedly related to what is frightening – to what arouses dread and horror', whereas *heimlich* refers to domesticity and security. However, these terms are prone to slipping into each other, so that '*Heimlich* is a word the meaning of which develops in the direction of ambivalence, until it finally coincides with its opposite, *unheimlich*. *Unheimlich* is in some way or other a subspecies of *heimlich*'" (2007, p. 13). The author disguised under a westernized character in an Oriental place lived through the ambivalence that uncanny poses because the character seems familiar in the place where s/he is presented but s/he is actually unfamiliar unconsciously because of the author. So, s/he becomes misfit in the context s/he is in representing unconscious desires of the author.

Smith continues to recount on uncanny saying that "the home, or the *Heimlich*, is for Freud the place where Oedipal desires and anxieties are generated, so that the home is not, because of the sexualized family tensions which inhere in the Oedipus complex, such a safe place after all. Indeed the home considered in this way is the place which generates repression and becomes uncanny because it involves incestuous sexual feelings that evoke fear, dread, and horror" (2007, p. 13). The slippage between homely and unhomely represents the identities drawn by the author. The proposed disguise of the author of *Orlando* actually represents the conflict in the subconscious as name and sex change at the surface. This

feeling of ambivalence leads to sexual change in *Orlando*. But what all these represent is Woolf's own self and desire for Sackville-West with whom a relationship would be more possible on opposite sexes.

4.3. *Orlando* under Wish Fulfillment Theory

The sudden sex change in Orlando's body is the most obvious wish fulfilling action of the author and her title character which is a representation of her in the book. The most striking part from the book shows it as following;

“Orlando looked himself up and down in a long looking-glass, without showing any signs of discomposure, and went, presumably, to his bath. Orlando had become a woman there is no denying it. But in every other respect, Orlando remained precisely as he had been. The change of sex, though it altered their future, did nothing whatever to alter their identity” (Woolf, 2003, p. 67).

This is an act of trespassing which is forbidden in terms of society's rules. But one cannot deny that if there is a double state of mind (female and male) as in the Woolf's case, it is also possible to represent this representation physically in her book.

Another example showing the book as wish-fulfillment of its author says that;

“The difference between the sexes is, happily, one of great profundity. Clothes are but a symbol of something hid deep beneath. It was a change in Orlando herself that dictated her choice of a woman's dress and of a woman's sex” (Woolf, 2003, p. 68).

It can be interpreted as while change of clothes is fast and easy, change of sex feeling is also easy just happening in mind and feeling of individual. Woolf can be interpreted to imply that being bisexual or gay can arise from individual decision based on feelings as it is in the case of clothes or sex change in the novel because this shows just richness of individual.

In addition, being subject to feeling for a single sex can be interpreted as limitation based on Woolf's ideas because every individual can feel both female and male at the same time or one after another in a single body and mind. The idea is realized in the novel as following; "Different though the sexes are, they intermix. In every human being a vacillation from one sex to the other takes place, and often it is only the clothes that keep the male or female likeness, while underneath the sex is the very opposite of what it is above" (Woolf, 2003, p. 69). In this case, it is only the clothes which is fixed in terms of gender representation which was imposed on individuals by society long time ago.

Lastly, it can be interpreted as a journey into oneself in order to accomplish a self-discovery as search for truth. As Burns says: "Orlando's sex change parodies the philosophical search for bare, naked, essential truths" (Burns, 1994, p. 350). By achieving this in her words, Woolf can actually realize her self-journey with the aim of self-discovery. Baldanza explain the self/selves issue by stating: The measure of a full life, Mrs. Woolf concludes in *Orlando*, consists in an integration of the various times in one's consciousness, analogous to the integration of selves (Baldanza, 1955, p. 275). Hence, constructing Orlando's life, Woolf also achieves to mingle her selves into a lifelong journey even if it is fictional which also serves as a dream in terms of wish fulfillment.

4.4. *Orlando* under Dream Theory

Constructed like a dream of the author, *Orlando* is a man who is a westerner in orient, then undergoes a sexual transcendence in the text all of a sudden. The story is structured like a dream representing the identity and unconscious fantasies of the author. *Orlando* can actually be regarded as an indirect self-reveal or implicit biography of Woolf.

It is dream like because as Barry states that "Dreams, just like literature, do not usually make explicit statements. Both tend to communicate obliquely or indirectly, avoiding direct or open statement, and representing meanings through concrete embodiments of time, place,

or person” (1995, p. 98). So, dreams and literature can be interpreted as interconnected in terms of structure and source. Cebeci states the parallelism between dream and literature, saying if dreams show one’s main patterns of psychological world and psychological structure sourcing these patterns, literary works similarly show the patterns of one’s inner world and the factors that specify them (2009, p. 347). Even if there are superficial disguises like language, identities and culture, it is still possible to find the desires in the unconscious of the author. The author reveals herself the work as a dream of her.

In the plot of the novel, *Orlando* is a young man born in England during the reign of Elizabeth I. He is briefly a lover to the elderly queen, and after her death has an intense love affair with Sasha, a princess of the Russian embassy. After Sasha's sudden departure to Russia, the heartbroken Orlando returns to writing *The Oak Tree*, a poem started and abandoned in his youth. The harassment of his suitor, the Archduchess Harriet, leads to Orlando's fleeing the country when appointed by King Charles II as ambassador to Constantinople. Orlando performs his duties well, until a night of civil riots. He falls asleep for a period of days. Upon awakening, he finds that he has metamorphosed into a woman with the same personality and intellect. Then as *Lady Orlando*, s/he escapes Constantinople in the company of gypsies. Back in England, Orlando lives a life switching between gender roles, dressing as both man and woman. Thereby, one’s cycle of sex/gender change is completed.

Orlando, as the central character of the novel, can be interpreted as the main interest of the narrator. The narrator is a biographer whose duty it is to tell the facts of Orlando's life as clearly and truthfully as possible (Woolf, 2003, p. 10). Orlando's thoughts take up a good portion of the pseudo-biography. Orlando's internal life is to be just as active as his/her external one. Based upon Woolf's real-life love interest, Vita Sackville-West, Orlando shares

many of West's qualities: most significantly, a deep reverence for history and family tradition, and a poetic, brooding nature. In her diary, Virginia Woolf wrote that Orlando was meant to be "Vita, only with a change about from one sex to another" (Woolf, 2003, p. 6). Orlando's sex change mid-way through the novel plays an important part in his character development.

While s/he starts out as a young, wealthy nobleman who takes interest in dallying about the royal court with lovely noblewomen, Orlando ends the novel a deep, reflective woman. "Woolf picks up on this when she questions Orlando's sexual identity from the first sentence of the novel, 'He – for there could be no doubt of his sex, though the fashion of the time did something to disguise it' (O, 13). Here the protagonist is described as 'really' male, but he borders on being a female impersonator because his clothing 'disguises' his sex. This description is ambivalent, for the insistence that there can be 'no doubt' about Orlando's gender implies that there is indeed reason for doubt" (Gay, 2006, p. 151). The change is reflected in Orlando's writing; what was once overly ornate mythological drama turns into a beautiful, mature epic poem. "Orlando as an example of a novel that portrays an unchanging, constant personality passing through the centuries, bearing the marks of only external re-shaping" (Burns, 1994, p. 343). As Orlando lives through many ages, s/he realizes that s/he is composed of hundreds of selves and experiences. All of these experiences and selves combine to form the person s/he is at the present moment. S/he is a part of nature, and thus, not immortal; s/he realizes that this self too, will die. Finally, by maturing and by reaching middle-age, Orlando finds that s/he has gained what s/he was looking for: life and a lover.

Orlando can also be interpreted as biography of its author because there are some resemblances between the author and title character's lives. Woolf as an outsider of the culture her Orlando lives in, she undergoes a superficial change of a name and as sex. V. Smith justifies this saying that "Orlando serves as a text for Woolf; and the character Orlando

serves as a pretext for Woolf" (2006, p. 60). The different way of disguise happens with Orlando who then appears to be Sackville-West, but actually Woolf who reflects her relationship with Sackville-West. This idea is also supported as: "If Orlando can be characterized as Woolf's exploration of her own theory of sexuality (Holtby), it is also a fictionalized biography of Woolf's friend and lover, Vita Sackville-West, and still again it functions as a broadly sketched history of English literature and politics"(Burns, 1994, p. 342). Woolf confesses her Sackville-West as her influence saying that "in Woolf's imagination: Sackville-West's aristocratic background and history coupled with her unorthodox sexuality, richly suggestive of destabilizing views of sex and gender (2006, p. 6). This statement is for explaining the foundations of the book. This is also the representation of Woolf's inner thoughts and feelings.

The unconscious desires of author in text supported by Armstrong and Tennenhouse saying that "If not human nature, then a peculiar residue of the folk tale and, thus, a sense of the archaic, cling to the concept of narrative whenever it provides a quasi-somatic bond between people and the texts that represent them"(1993, p. 51). There is a bond between the people and their texts. Writer inevitably lives in their own texts. The quasi-somatic bond between the text and its author can be based on Freud's making resemblance between poetry and dream. Cebeci explains the idea saying that "In one of his metaphor, Freud formed connection between dream and poetry...In Freud's theory, dream doesn't need being understood, it is a situation in which it can be a mental product aiming to give an indirect message. From this point of view, it shouldn't be forgotten that dream needs a special understanding effort. The effort to understand dream is also necessary to understand art work." (2009, p. 289-90). So, it is important to know what feeling underlies the dream or the work. Cebeci supports the idea saying that "It is not wrong to say that it is essential for dream interpretation- also poetry interpretation- to start to analyze the emotion accompanying the

process of dream/reading” (2009, p. 291). This proves the parallelism between literary work and dream.

As to the source of dream or literary work, they are parallel again. Barry says that “the *dream* work, the process by which real events or desires are transformed into dream images” (1995, p. 71). Since real events or desires are embedded in unconscious, it is the source of dream work: dream or literary work. Conigliaro explains the source behind them saying that “Psychic life is energized by drives which impart motion and direction to all psychological processes... Drives have a dynamic quality, a “force” wanting to be “discharged.” They are discharged as “unconscious derivatives,” which include psychological and psychosomatic symptoms and *dreams*” (1997, p. 34). Unconscious drives are the sources of dreams, and so literary works. Freud’s structural theory is helpful to understand the unconscious as a source. Conigliaro recounts that “the mind’s functions into “constructs,” each having specific characteristics and adaptive functions. He called these constructs id, ego, and superego” (1997, p. 36). These constructs are the sources for the dream, accordingly for the literary work from Freud’s view.

The theory of author’s unconscious representation in the text can be taken from deconstructive perspective. Derrida and Mehlman support the psychological presence of the author’s unconscious making text a self-representation with individual signs saying that “For if there is neither machine nor text without psychical origin, there is no psyche without text” (1972, p. 76). That is, every text is a production of psyche belonging to the author meaning that text is not just a neutral string of words. The author’s mind as a source of the work presented as: “We describe the cultural production of the author as the most powerful way of producing a narrative” (Armstrong & Tennenhouse, 1993, p. 47). The statement support that the work of the author is a representation of his or her unconscious. So, it is natural that text can be seen as a trace leading reader to find the author.

The peak point of the novel where Orlando's sudden but calm sexual transcendence takes place is the main influence for the authorial unconscious in text. Woolf presents the scene to audience telling that "Orlando looked himself up and down in a long looking-glass, without showing any signs of discomposure, and went, presumably, to his bath. Orlando had become a woman there is no denying it. But in every other respect, Orlando remained precisely as he had been. The change of sex, though it altered their future, did nothing whatever to alter their identity" (Woolf, 2003, p. 83). The incidence can be regarded as a strong proof of Woolf's desires in her mind because this is a representation of her unconscious desire to make her beloved Sackville-West opposite sex to make the relationship fit both biologically and socially especially in the times she lived. Sackville-West as the secret fantasy of Woolf under the pretext of Orlando is also put forward as "Woolf fell passionately in love with the poet Vita Sackville-West. Woolf's relationship with this aristocratic lesbian inspired the most lighthearted and scintillating of her books, *Orlando*" (Greenblatt et al., 2006, p. 2080). So, the story can be seen as dream like work in terms Woolf's inner world.

Since author is a unique individual, it is inevitable that s/he could produce a work as a representative way of the unconscious. Barry claims that "the unconscious like poem, or novel, or play, cannot speak directly and explicitly but does so through images, symbols, emblems, and metaphors. Literature, too, is not involved with making direct explicit statements about life, but with showing and expressing experience through imagery, symbolism, metaphor and so on"(1995, p. 102). At this very point, *Orlando* can be interpreted as a dream like work concentrating on finding clues from its author's real life memories and desires. Woolf achieves to create such an implicit biography like piece that the different times, spaces and people in both fiction and her life can connote to each other in a sensible fit because all these selves that she characterized in the novel implicitly depicts Woolf's her own selves in a self. The idea is supported as: "changing her selves as quickly as

she drove—there was a new one at every corner—as happens when, for some unaccountable reason, the conscious self, which is the uppermost, and has the power to desire, wishes to be nothing but one self. This is what some people call the true self and it is, they say, compact of all the selves we have it in us to be; commanded and locked up by the Captain self, the Key self, which amalgamates and controls them all. Orlando was certainly seeking this self” (Woolf, 2003, p. 183). In other terms, one key self of one’s can consist of sub selves that serve to maintain the rich key self itself.

5. CONCLUSION

The issues and examples analyzed so far show that authors' repression of their conscious and unconscious desires triggered their outlet in an art form representing their state of mind. The idea finds support as following; Aristotle discovered that "in the domain of psychic life, repression is the worst thing and causes innumerable deviations" (Paskow, 1983, p. 60). Since repression is the worst thing as suggested, repressed feelings should be released to balance the emotional regulation.

Psychoanalysis is important and helpful in this sense because it helps digging out the unconscious of the writer through his own work. This statement is supported as "Literature is the objective of psychoanalytical inquiry" (1976, p. 529). So, psychoanalytic finds its material in literature to satisfy its inquiry. This can also be applicable to writer-work relationship. Another evidence to the presence of author in their own work comes from Ames saying that "If the language is sufficiently transparent and if the reader's literary vision is adequate, he ought to perceive the secret of the work which lies in the subject hidden behind the language. Another way (the critic's) of deciphering the author's secret is to circumvent the work itself and to study the author's life and environment" (1973, p. 92). That's, author's secret like in *A Passage to India* and *Orlando* can be understood via the knowledge of the author's life. Another support to the idea comes from Smith saying that "According to Freudian psychoanalysis, the ego or character is fashioned through loss (2006, p. 63). This is another evidence to present a base and a reason to the entity of the author in his own work.

Another justification for presence of the author of text in the text itself comes again from Armstrong and Tennenhouse saying that "If not human nature, then a peculiar residue of the folk tale and, thus, a sense of the archaic, cling to the concept of narrative whenever it provides a quasi-somatic bond between people and the texts that represent them" (1993, p.

51). There is a bond between the people and their texts. Writer inevitably lives in their own texts even if there is an attempt to remain unanimous in terms of what plot represents like in *A Passage to India* and *Orlando*. Smith supports the fact saying that “Woolf’s perceptions of Sackville-West produce Woolf a kind of shadow character-whether as Orlando (writer, lover), Shelmerdine (lover of Orlando), or biographer (lover constructing the beloved)” (Smith, 2006, p. 60), which accepts the genesis of the text as Woolf herself.

A Passage to India and *Orlando* can also be regarded as the representation of the biographies of their authors because there are some resemblances between the authors’ and title characters’ lives or wishes. Both writers as outsiders of the culture they deal with undergo an unfamiliar change and interaction. One is in terms of culture and the other is in terms of sex. Smith justifies this saying that “*Orlando* serves as a text for Woolf; and the character Orlando serves as a pretext for Woolf” (2006, p. 60). The different way of disguise happens with Orlando who then appears to be Sackville-West, but actually Woolf who reflects her relationship with Sackville-West through the fictional sex change she presents. As for *A Passage to India*, the relationship between Aziz and Mr. Fielding is just a wishful representation of Forster’s dream for reconciliation between differences.

The psychoanalytic approach in literature can enable researcher to discover something new in accordance with their own interpretation rather than searching just relying on biographical source of author. Biographical information is one of the necessary components of disclosing author process because of not only personal information but also cultural one. This interpretation can be supported through the statement saying that “We describe the cultural production of the author as the most powerful way of producing a narrative” (Armstrong and Tennenhouse, 1993, p. 47). The statement supports that the work of the author is a representation of him or her. It can’t be totally isolated from its creator and it is so natural that texts can be seen as traces leading reader to find the author.

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