

A PSYCHOANALYTIC APPROACH TO FEMALE IDENTITY IN JAMES
JOYCE'S EVELINE AND JOHN STEINBECK'S CHRYSANTHEMUMS

AYŞE BURÇİN ERYILMAZ

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BY

Ayşe Burçin ERYILMAZ



Supervisor

Assistant Prof. Dr. Nina CEMİLOGLU

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Prof. M. Fazıl GÜLER
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master.



Prof. Dr. Mediha GÖBENLİ
Head of Department

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts.



Dr. Öğr. Üy. Nina CEMİLOĞLU
Supervisor

Examining Committee Members

Dr. Öğr. Üy. Nina CEMİLOĞLU (Supervisor)

Prof. Dr. Mediha GÖBENLİ

Dr. Öğr. Üy. Gökben GÜÇLÜ



PLAGIARISM

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all materials that are not original to this work.

Ayşe Burçin ERYILMAZ

B. Eryılmaz



ABSTRACT

This paper focuses on analyzing female identity from the psychoanalytic perspective in James Joyce's *Eveline* and John Steinbeck's *Chrysanthemums*. The deep effects of unconscious elements on characters are examined with psychoanalytic approach. Between the two stories, there are numerous resemblance in terms of style, narration and the way of life of the heroines. Both stories are composed from the perspective of female protagonists. Joyce's *Eveline* portrays a young lady who is incapable of determining between the past and future. Following a reflection on her past memories and her promise to her mother to maintain her family, she decides she would rather stay in hometown rather than leave with her fiancé for Buenos Aires. Similarly, Steinbeck portrays a middle aged woman who is unable to abandon her family and spouse despite her unhappiness; by combining historical and social facts.

Key Words: *female identity, psychoanalytic approach, unconscious.*

ÖZET

Bu çalışma, James Joyce'un *Eveline* ve John Steinbeck'in *Chrysanthemums* adlı kısa hikâyelerindeki kadın kimliğini psikanalitik açıdan analiz etmeye odaklanıyor. Bilinçaltı unsurlarının karakterler üzerindeki derin etkileri psikanalitik yaklaşımla anlatılmıştır. İki hikaye arasında, stil, anlatım ve kahramanların yaşam tarzı açısından sayısız benzerlik bulunmaktadır. Her iki hikâyeye kadın kahramanların bakış açılarından oluşuyor. Joyce'un *Eveline*, geçmiş ve gelecek arasında karar veremeyen genç bir kadın çiziyor. Geçmiş hatıralar ve annesine aile birliğini sürdürme vaadi hakkındaki düşüncesini gözden geçirmesinin ardından nişanlısıyla Buenos Aires'e gitmek yerine memleketinde kalmayı tercih etti. Benzer şekilde, Steinbeck *Chrysanthemums* adlı hikâyesinde orta yaşlı ve mutsuzluğunza rağmen eşini ve aile hayatından vazgeçme zayıflığını tarihsel ve toplumsal gerçeklikleri de ekleyerek tasvir ediyor.

Anahtar Kelimeler: *kadın kimliği, psikanalitik yaklaşım, bilinçaltı*

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TABLE OF CONTENTS

APPROVAL	i
PLAGIARISM	ii
ABSTRACT.....	iii
ÖZET	iv
ACKNOWLEDGEMENTS.....	v
TABLE OF CONTENTS.....	vi
I. INTRODUCTION	1
II. Patriarchal Society.....	4
III. Social Status of Women in the 20 th Century.....	8
IV. Image of Women in Literature.....	11
V. Psychoanalytic Approach to Female Identity.....	14
VI. ANALYSIS OF LITERARY TEXTS	23
a. Eveline	23
b. Chrysanthemums.....	33
VII. CONCLUSION.....	42
REFERENCES	45

I. INTRODUCTION

This thesis aims to approach to James Joyce's *Eveline* and John Steinbeck's *Chrysanthemums* in the light of psychoanalysis to shed light upon the female protagonists. Thereby, conscious and unconscious themes are divulged along with literal and symbolic descriptions used by both authors.

The second chapter includes the historical background to patriarchy from Ancient Greece to the modern era. The patriarchal concept serves to explicate the basis of gender roles in society. It is an exploration to uncover a sense of the oppression of women. Moreover, the genuine causes of women's subordination is attributable to patriarchy. The concept has been defined and improved over the years, the most prominent definition being to imply male hegemony.

In the classical era, the Greek philosophers Plato and Aristotle declared their views on gender roles in society, however, their opinions contradict one another. Plato refers gender roles in classical society in *The Republic* and from his point of view, there is no distinction between male and female. He believed in re-birth in other words the human spirit is asexual and transmigrate between genders. The human spirit is constant, therefore, it can serve the same function from one body to another. For this reason, women can enjoy equal opportunities in all aspects of social life, such as politics and education (The Republic, 2016).

Conversely, Aristotle in his work *The History of Animals* asserts that women ought to exist under male domination. Since, the female soul is neither independent nor dominant in nature. Woman are born to be dominated by men as a part of nature. Human beings are a unity of flesh and spirit, and the cosmos has formed the female body only for breeding (History of Animals, 1862).

From the classical era to modern times, the feminist movement has opposed the notion of patriarchy. The definition of patriarchy has been changed. Rather than simply implying the male domination, Kate Millett speaks of a power correlation. (Millett, 1969). For Marxist feminist Judith Mitchell, the figurative power of fathers has been internalized and as a result the male hegemony has become stereotyped (Mitchell, 1974).

The third chapter contains the social status of women in the modern age. Towards the end of the nineteenth century, with technological developments and the industrial age, women started to be included in life outside the home. Accordingly, domestic duties gave way to external jobs; mainly working in factories. Women began to gain in social status. Besides technological progress, in the middle of the twentieth century, the Second World War affected all members of the society, both in Europe and in The United States. Due to severity of the circumstances the majority of systems had to change. In the United States, more than half of the male population joined the army, resulting in massive shortfall in the labor force. Women were encouraged to replace their husband's in their jobs, from the shop floor to management, which they did great numbers. However, this fell far short of an end to gender segregation, since the women were paid significantly less than their male counterparts.

The fourth chapter concentrates on women in literature. Male dominance in literature plays a major role in shaping stereotype. Rather than reflecting real women, many female characters were framed by male authority. Mainly, to break the negativity surrounding female issues and characters, women have created their own identities in literature over the years.

The fifth chapter deals with the elaborate expression of the historical context of psychoanalytic theory and psychoanalytic feminism. Psychoanalysis is a form of treatment that seeks to uncover repressed feelings and ideas along with discharging them or rehabilitating patients. The main aim is to recall repressed elements from the unconscious of patients' mind into the conscious. The Austrian neurologist and the founder of psychoanalysis Sigmund Freud's theories such as his model of the human mind and repression theory can shed light on the comprehension of literary characters. The French psychiatrist Jacques Lacan's mirror stage concept is another source for examination of stories.

The sixth chapter focuses on close analysis of the both short stories. The first story and the name of the female protagonist is Eveline. It opens with a brief presentation of *Dubliners* and a backgrounding in Irish history. The circumstances of historical society are genuinely significant to the tale. The paralysis and oppression felt by Eveline are articulated in terms of both historical and psychoanalytic perspectives. Comparably, in the second story Steinbeck's *Chrysanthemums*, the subordination of Elisa Allen and the conflicts within the text are in the light of American traditions.

II. Patriarchal Society

“Patriarchy is the manifestation and institutionalization of male dominance over women and children in the family and the extension of male dominance over women in society in general” (Lerner, 1986, p.239).

Patriarchy is the major impediment to women’s progress and improvement. As social sciences have declared for many decades, male and female differences in behavior and cognition are caused by two main elements, natural and cultural factors. The idiosyncrasies of men dominate and controls women in every single aspect of life, including in politics, education and social life. This subordination of women ensures that the other side to maintains absolute power. Throughout history in almost every society, there have been different roles assigned to men and women: generally, while man deals with the outside tasks, the woman carries out maternal duties like breeding as often as possible, bringing up and educating the childhood generation, and also coping with housekeeping.

The British sociologist Sylvia Walby defines the patriarchy in her article *Theorising Patriarchy*:

“Patriarchy is a system of social structures and practices in which men dominate, oppress and exploit women. Men and women are naturally different because of their biology or bodies and, therefore assigned their roles” (Walby, 1990, p.20).

In this respect, biological heredity like giving birth or the height and physical strength of men is undeniable; however, despite these sharp differences, in many communities the female population works harder and longer hours out of the house at male duties than men, particularly in farming and in factories. Hence, in the formation of society, women are subordinated not because of physical or mental incapability; but as a result of cultural factors. In all the societies, from primitive to advanced ones, gender

differentiations expose culture. Regarding the existence of patriarchy and its roots, there are numerous diverse arguments. Many people believe that patriarchy is inherited; we inherit it from the past and carry it on into the future like a process which is determined by nature. Hence, we are not able to change it. The other body of thought holds that the concept of patriarchy is unnatural. It is a man-made perception. According to Lerner¹, patriarchy emerges out of necessity. It starts with the necessity of a significant separation of workers, based on motherhood. Concerning its origin, there has always been a hierarchy between the two genders. Traditionally it is believed that men are to be obeyed and women to obey. Although nowadays many feminist scholars oppose this idea, many others still support it and the hierarchy remains (Creation of Patriarchy, 1989).

From the ancient point of view, Aristotle declared his ideas about the inferiority and subordination of women, which are thought to be based upon experimental observations in Ancient Greece in the fourth century B.C. Primarily, Aristotle defines the female body as a mutilated male. The female body is deficient; in other words, being female indicates an absence of maleness. Biologically, although a man and a woman combine to produce an embryo according to Aristotle, the male contribution is more substantial than the female, since a female body only provides the uterus where an embryo grows. Later on, Aristotle expanded on this biological concept, as did subsequent philosophers who shared the same assertion. They claimed that there were other distinctions between the two genders. Manhood is active while womanhood is passive; manhood is moral, but womanhood is mundane. The hegemony and the bravery of a man demand the adherence of a woman. In *History of Animals*, Aristotle

¹ Gerda Lerner (1920-2013) was an Austrian historian and an author, one of the most influential figures in the development of women's and gender history.

clarified in details the characteristics of these two genders. He said that the female is gentler in tendency than the male, which makes women impish, more elaborate and less straightforward; while he portrayed the male simpler, more enthusiastic, and less shrewd. The indications of these diversified figures are moderately distinguishable. However, the most mature and advanced personalities are seen in men. (*History of Animals*, 1862). Subsequently, in *Politics* his ideas on patriarchy were theorized, expanded, upon and given a name biological determinism. The theory contends that actions of people are congenital and regulated by genetic codes. Neither society nor tradition can determine human attitudes. The dissimilar conditions of multiple groups in a community, with people from other nations, status, genders and sexual tendencies are innate and prearranged by nature (*Politics*, 1920).

Through ages, the patriarchal approach, the obedience, and submission of women changed and eventually bred defiance. Instead of obeying the rules and traditions, women started to object and protest. The concept of patriarchy touches on male supremacy; it is not a single notion but has distinctive meanings. Feminist philosopher and writer Kate Millett discussed this in her book *Sexual Politics*, with a naturalistic explanation. Female passiveness and underestimation are mainly a consequence of the phallic, which is thought to make males superior. Women take pleasure in being subordinated and a follower. Their passiveness made men more dominant. Female passivity is always perceived as a virtuous by men. (*Sexual Politics*, p.31)

Consequently, from generation to generation, the sovereignty of men is accepted as a matter of nature. According to Millett, the correlations between the genders resemble the associations between communities. Instead of judging by birthright, questions posed by the various branches of social sciences like sociology, politics, anthropology, or psychology, would be preferable. In order to settle and pragmatize

the concept of patriarchy, psychological, anthropological, and religious diversity ought in particular to be considered. However, above all, Millett refers to the idea of male hegemony in families. There are two recurring doctrines in society; male domination over females and elder male domination over the younger males. So, with these binary definitions, Millett introduces a different aspect. The forms of patriarchy diverge in different societies and cultures. However, the first of these male domination over woman is the more familiar. Throughout history, apart from minor exceptions, women have always been perceived as a minority, not in terms of quantity but of quality. Instead of focusing on individual differences, gender comparison has dominated. In the patriarchal concept, one of the most significant and fundamental elements is family although it seems secondary. With a mission to prepare the younger generation to be sexually channeled, having different positions as for the sexes in families women generally maintaining the home while men work outside and earn serves to oppress women. In this case, unlike Aristotle, Millett highlights not just the biological difference between male and female, but sexual modification, and social positions. These are the main distinctions between the two genders and are based around the relationship between rulers and ruled, which arises from the internalization of the force of different communities and cultures (Sexual Politics, p.311).

III. Social Status of Women in the 20th Century

The twentieth century was a significant era in terms of the roles of women in many fields; mainly due to technological progress and the two World Wars. Although throughout the Victorian Age, the male and female roles were more distinctly clarified, according to chronicles, in the twentieth century, the role of women in society was redefined and reinterpreted. This was the time when the feminist movement arose; women started to have a more active and productive lives rather simply remaining at home. They become aware of the fact that there was an outer world beyond the domestic environment. Notably, just after the First World War, the majority of them tended to abandon their homo-social lives in favour of hetero-social ones. In the early twentieth century, it was a huge and unrelenting impact on the whole population, especially on work, traditional values, and women's liberation.

Above all, historical events had a huge impact on societies due to these major changes in lifestyle and almost all unity. Prior to the World Wars, the Industrial Revolution had influenced and altered a great deal and perhaps; and most significantly the domesticity of women. Initially in England and subsequently in other European countries and the United States. The period between the eighteenth and nineteenth centuries was when the rural and agricultural nations of Europe and the Americas morphed into urban and industrial entities. The industrialization process launched a new phase, wherein a much larger more labor force was required to run the machines and achieve mass production. This process affected the lives of women as much as men where they lived. The dramatic change raised their status and gave rise to hetero-social lifestyles for women. For the first time, they began to contribute directly to the internal status and start to contribute to the industrialization process. Participating life

outside the home and discovering new, hitherto unknown aspects of life empowered the women, which led them from a traditional to a modern view of life. Throughout this modernization process, sharp differences in social life became apparent, both within and beyond the workplace. This new awareness directly influenced women who became employed from being unproductive.

Nevertheless, the alteration of women's status in society brought about a new discussion of whether these developments were advantageous or detrimental. Since, until that moment, life had been quite clear and straightforward for women inside the home. Throughout the industrialization progress, greater variety, complexity and active professional lives became possible for women. Female working potential increased gradually, and spread from unmarried women to all, regardless of their marital status; nearly all women began joining working society, making a considerable contribution to the labor force. Thus, the twentieth century was a turning point in terms of radical changes in society, which directly affected to traditions and the female population.

Fought in the middle of the twentieth century, the Second World War was a milestone not only for industrial changes but also for traditions and customs. During the war, the rate of female workers rose up from 25% to 36%. Almost every woman, including mothers and ethnic minorities were required for work due to the absence of their husbands in the armed forces. Work became an obligation for women, driven by the need of nations to survive the conflict. There were many banners, especially in US cities, seeking to persuade women to "Do the job he left behind." It was believed that if a woman could use kitchen utensils, she could operate a drill machine, too. In addition to the hand-operated jobs which require ability and experience, hundreds of women undertook governmental duties. In the postwar period, there was a high compression of women in terms of working. For the first time, many became fully

integrated into professional life and more remote from the domestic sphere. For many centuries, daughters had been taught to obey and devote themselves to husband and family, yet the abrupt alterations imposed by wartime crisis, their conscious expanded far beyond the walls of the home.

Notwithstanding the liberation movements, in the early years of twentieth-century, conservatism was still dominated society. Conservative traditions had always borne down on the female population, and this continued within the working environment. Gender segregation remained, whether from male family members or employers, and had to be fought. Soon after The Second World War, a significant number of men demanded that they regain their former jobs in factories and status while expecting women to return to their pre-war subordinate status. Nevertheless, towards the end of the century, married women were a permanent presence in factories. The dilemma for women was whether playing an active role in the economy is represented independence or a new burden added to their families. Employers, to decrease the sense of economic freedom among female workers retained the same discriminatory and disrespectful attitudes, as existed in the family environment. Through the policies of intimidation, these obsolete ideas remained significant, prolonging the life of the Victorian point of view. Even though female workers were doing work which was as strenuous as that of their male counterparts, their wages were lower, and besides their professional duties, domestic responsibilities such as child-care and home maintenance were still undertaken almost exclusively by women. It is quite evident that, no matter how tough it was, many women at this time were instrumental in achieving that rarest of historical instances, the advancement of their families from the working-class to the middle-class. However, between the nineteenth-century

gender system and the modern industrial age, women became inactive sufferers that the term liberation is faulty.

IV. Image of Women in Literature

As objects women have been always a part of male dominated literature, but as subjects they had to be explored by feminist academics such as Eleine Showalter, Susan Gubar and Sandra Gilbert. In literary works, social and traditional values are mirrored through the pervasive social approach towards women. While this approach dignifies men and male activities over women, feminine pursuits are underestimated. Particularly, from the sixteenth century, women have been described in sort of characteristics such as, a cruel lady, a compassionate mother, a submissive wife or sister. In many literary works women are portrayed as a family member, who are subordinated, oppressed or excluded by male characters. Gubar and Gilbert, who are Anglo-American authors analyze in *Mad Woman in the Attic* (1979) the patriarchal values of Victorian Age when, two stereotyped female characters were created; obedient angels who comply with the male authority and monsters who revolt against the patriarchal domination. In this intricacy, women research an identity for themselves. The majority of female characters have both angelic innocent and demonic mad parts inside of them. In order to follow the male authority as being submissive, women repress the genuine identity and they are exposed to anxiety due to repression. Since, as they attempt to put forward the angel, the mad which is kept in the attic occurs.

In society, there are remarkable issues that figure each man's life, such as, Oedipus complex or cruel woman figure as a mother or wife. These are all major problems on shaping a male's life, however, the majority of women struggle with these issues on

daily life due to their subsidiary social status. In literary works, even the female protagonists are described behind the male characters. What is more, woman to woman or woman to children affairs are consistently neglected. Male characters are reflected dominant, as seen between Mr. Knightley and Emma. Although Emma is portrayed as a well-educated and courteous lady by Jane Austen, due to a misunderstanding or minor error she is exposed to male pressure.

Virginia Woolf, a British Victorian author and a pioneer of feminism, delineates the subordinate circumstance of women in her book *A Room of One's Own*:

“It is obvious that the values of women differ very often from the values which have been made by the other sex; naturally, this is so. Yet it is the masculine values that prevail. Speaking crudely, football, and sport are important; the worship of fashion, the buying of clothes trivial. And these values are inevitably transferred from life to fiction. This is an important book, the critic assumes, because it deals with war. This is an insignificant book because it deals with the feeling of women in a drawing-room. A scene in a battlefield is more important than a scene in a shop everywhere and much more subtly the difference of value persists” (1929, p.62).

Contrary to the masculine problems, feminine issues have been rarely the primary concern in literature. Rather than indicating the major trouble, the female problems are mostly limited with love affairs which contain male dilemmas. As British philosopher John Stuart Mill said: “If women lived in a different country from men and had never read any of their writings, they would have a literature of their own” (Mill, 1970, p.207).

On the other hand, childbearing and mothering are significant periods in a life of a woman that described by the male child's point of view as enacted in *Hamlet*. All these portrayals of women are characterized by the male voice. Furthermore, defining the major problems and probable solutions address to fundamental masculine issues. Although there are variety of feminine characterization, they respond the masculine demands.

Eleine Showalter, a representative of the Anglo-American feminism, explores the literary history of women and differs between three phases in her work *Literature of Their Own* (1977). Showalter promotes that the awareness of female population has gradually developed, which contains three significant processes. Showalter refers to these developmental processes from 1840s to 1920 to present. The first stage is imitation and internalization that dates back to 1840s whereby the leading culture is adopted or imitated. Many female writers published their works under the male pseudonyms, such as, Mary Ann Evans known as George Eliot, The Bronte Sisters were Currer, Ellis and Acton Bell and Louise May Alcott was popular as A.M Barnard. On the second stage, advocacy and protest take place that there is a revolt against the dominant principles. As a consequence, women clarify the autonomy. Through the years from 1840s to the early 1900s, female writers started to effectuate their status. The third stage started in 1920s which is named as female phase self-discovery. After imitation and objection, women seek for a new identity that female voice reaches the peak of its maturity (Showalter, 2004).

V. Psychoanalytic Approach to Female Identity

From ancient times to the modern age, gender differentiation has been debated in all ranks of society. Rather than biological difference, which is seen as fate, gender studies centralize the cultural framework of society. Following groundbreaking and substantial historical events such as, women's suffrage and the right to divorce in the twentieth century, society and in particular gender equality started to be reshaped. The image of a new woman arose and destroyed the barriers that had been constructed through the ages. This new moment which was to be called feminism, differentiates sex and gender. Kamla Bhasin stated in her work *Understanding Gender* that sex is a biological quality but gender is culturally established. Sociology portrays a system that appoints the two genders separated roles. Male dominance over the female was considered to be connected with anatomy, which is congenital and stable. Having a female body, which is seen as more sensitive and needing to be protected, the woman has always been subordinated and secondary. Since the biological difference is self-evident, the disparity has never been seen as remarkable. Every society converts a male and a female into a man and woman replete with distinct attributes, manners, duties, engagements, and anticipations. In contrast to biological heritage, which means sex, the gender characters of male and female are identified mentally and sociologically (Bhasin, 2000).

Ann Oakley, a British sociologist, in her book *Towards a New Society* distinguished between evaluations of male and female since, which are a part of natural evolution, and the principles of masculinity and femininity, which are societal. There is no anatomical root of gender. Thus, the tie between sex and gender is not intuitive. Sex is anatomical; the obvious distinctions can be seen in the genitals and functions of the

body. In contrast, gender is cultural, unnatural, and variable according to culture, and community. However, despite the differences between sex and gender, there are intersections in some areas. Biologically only women can breed and feed an infant, but that need not mean that she is responsible for all nursing duties. A man is equally capable of undertaking child-care. Being a man or woman doesn't burden us with different duties (Oakley, 1972).

On the other hand, the community and the family start imposing responsibilities as soon as a baby is born. For instance, boys are encouraged to be more active and extroverted while it is expected that girls be domestic and introverted. A girl that grows up in an urban area is most probably bounded between house and school in contrast with a rural girl who may run freely among the trees and enjoy more active life. Although their bodies are the same, their capacities and expectations differ from those formed by society. In particular, some specific characteristics are seen as either male or female: flesh, nature, sense, and privacy, for example are seen as feminine. While intellect, reason, tradition, and public presence are seen as masculinity.

In *The Second Sex*, Simone de Beauvoir claims; "One is not born a woman, but rather becomes one." (De Beauvoir, 1973, p.301). According to Beauvoir, gender is created later in life. A girl becomes a woman through the pressures of culture. This is not because of sex but is a product of ancient customs. A person born female is not requirement by her anatomy existence to become a woman as defined by culture expected. The conflict in expectation gives rise to a contradiction between consent and free will. The body is personal property about which everybody ought to be free to make their own choices rather than be forced to conform to external expectations in spite of the fact that some anthropologists define gender as measure for interpreting individuals. Gender signifies the distinction of the relation between the male and

female body, while a group of social scientists is against the individuality. For them, gender is beyond individuals; it is a range of relations.

Luce Irigaray asserts that due to phallogocentrism², the dominance of masculinity serves to conceal women in society and make them obscure. When pivotal male language exists, womanhood is ignored and scorned. The voice of women is absent; the phallogocentric system excludes all of them. According to de Beauvoir, femininity is the opposite of masculinity. The inadequacies of women make men superior. The female sex is distinct, but the male is not.

Moreover, the female body is always described in terms of its virility. Irigaray opposes this, refuting this idea that femininity is an inadequacy. It is neither a negative nor an absent concept which can be ignore. Conversely, the female sex is separated with necessities that women are not insufficient as stated in phallogocentrism. Women rather than being conserved, abolished repeatedly. In phallogocentric point of view, the female sex is shown as a form of otherness and impels men to magnify themselves in place of holding. Therefore, gender is an obstacle to unity which demands the submission of one side.

Gender identity has been searched for years, which has led to major discrimination and international discussions. The main objective of inquiry is to eliminate the supremacy of men, since. While trying to comprehend the identity of a person, gender ought not to be the primary focus. Rather than gender, communal clarity as a human being is much more significant. In philosophy, this is called ontology³. The concept of a human being includes diversified acts and engagements which ensure social

² Stating male behaviors and consolidating male dominance.

³ A group of concepts and categories in an area that demonstrates their properties and relations between them and a branch of metaphysics that explains nature of being.

recognisability. From a philosophical point of view, the sense of self and the gender identity of an individual is acquired progressively, but contrary to canonical opinion, what constitutes a person is culturally rather than individually constructed. The notion of identity conceived as equalizing sex, gender, and sexuality; however, this leads the person congestion. Because a human being is congenitally inconsistent, and it is fairly demanding to comply with the cultural norms. Unlike normative genders, which are mostly inconsistent in preserving culturally-assigned identity, comprehensible genders may have a consistent and continuous connection between sex and gender. That is to say, the delusion of inconsistency and conflicts are created by the cultural codes that undertake to enact the association between sexual intercourse, normative people, and desire.

Michel Foucault identified the concept of the fact of sex, which forms a logical identity over the basis of logical instances. In societies, rather than the individualization, “the heterosexualization of desire” differentiates people and creates a paradox between masculine and feminine. (Foucault, 1980). According to the cultural principle, gender ought to follow sex; however, in reality, it is unfeasible to shape and regulate it. Owing to the particular sorts of gender identities and cultural criteria, the majority of individuals descend in order not to comply with the conventional model. Constant insistence and the feeling of expansion give rise to encountered argumentative circumstances. For instance, due to the organization of the bizarre unity conjecture to endure the obligatory heterosexuality and incoherent sorts which found the identity images of sex and the dimension in which the gender identity is established in the role of a connection among sex, gender and desire are interrogated. Foucault, like to other French feminists, tried to categorize as masculine or feminine; however, another French writer Monique Wittig opposed such

categorization and obligatory heterosexuality. Wittig strives to make global heterosexual male hegemony and misogyny obsolete, since the elimination of these terms is constructive in terms of demolishing misogynist norms, and there is in fact only the feminine:

“Gender is the linguistic index of the political opposition between the sexes. Gender is used here in the singular because indeed there are not two genders. There is only one: the feminine, the masculine not being a gender. For the masculine is not the masculine, but the general.” (Wittig, 1983, p.49)

Hence, Wittig discusses the demolition of sex, so that women may be aware of the global nature of the issue.

On this basis, psychoanalytic feminism provides an opportunity to reanalyze and interpret sex and gender. Psychoanalysis focuses on the unconscious mind and related psychic formation. Fundamentally, the connection between the cognitive and behavior is analyzed; however, rather than direct interpretations, generally, the unconscious moments of the human mind is amplified. According to Freud, sexual separation is generated in society. A newborn infant is exposed to the law of patriarchy, the sign of phallus⁴, which means two sexes are conceived not as masculine and feminine but as masculine and not masculine. Masculinity is established as the standard, but femininity is seen as the missing parts of masculinity.

Related to the feeling of absence, the Oedipus complex is a significant phenomenon of the early childhood period⁵, which is repressed later on and displaced by the

⁴ A symbol or representation of the male sexual organ.

⁵ From birth to eight years of a child

latency period⁶. Studies demonstrate that this period creates distressing images and memories. Young girls would like to be esteemed, especially by their fathers and get more attention and love from them. Equally, young boys feel their mother to be their exclusive possession. However, when they realize the facts, or in other words, when they are scolded or punished by their parents, emotionally they feel severe loneliness. Regardless of the instances, when children feel a lack of expected pleasure, the sustained ignoring of the child, this ought to deflect the child's desire. Thus, the Oedipus complex makes them feel unsuccessful, hopeless, and insufficient. It proposes two prospects of pleasure, either the active or inactive one. If a boy attempts to put himself into his father's position and has as close relationship with his mother as his father has, he perceives his father as an obstruction, or he may wish to substitute his mother in order to be loved by his father. He has non explicit concepts as to what comprises a convincing erogenic relationship. However, the erotic urges of his sexual organ play a significant role. Hitherto, he thought girls too owned a penis. Following this new awareness, he may sink into the idea of castration. From adolescence to maturity, boys gain an awareness of female genital organs, which are concealed and assumed to be highly valuable due to no requirement to accompany the body.

Furthermore, the castration complex applies to girls as well, though in a different way. Following the growth of consciousness about this disparity, girls perceive themselves to be severely imperfect and insufficient, lacking a masculine limb. Subconsciously, a significant number of women experiences this penis envy as a consequence of rooted principles about their progress and the composition of their identity which won't be

⁶ The fourth stage of psychosexual development in psychoanalytic theory, between the ages 8-11 just before the puberty that a child represses sexual impulses and chooses to unite with associate of the same sex.

accomplished even in well-disposed conditions in the absence of vigorous depletion of mental energy. The cognizance of a girl in conceding the nonexistence of a limb on her body is not painless. Meanwhile, despite this, in the unconscious, she insistently maintains a wish to possess a biological structure that is a sign of the cathexis, named by Freud and referring to the focus of libidinal energy on an individual, opinion or concept.

According to Freud, the mental energy of the id centers on certain objects or body parts. For instance, in the oral period, an infant's center objects are the mouth and the breasts of the mother. Towards the Oedipal period, in addition to these cathected objects, the child encounters anti-cathected objects, as well. Anti-cathexis is represses ideas related to objects that might otherwise be cathected to an unconscious level, so as to ease emotional tension. Accordingly, cathexis is based on the id, but anti-cathexis is created by the ego and superego. As Freud clarifies, cathexis and anti-cathexis collocate the phase of individualization. Anti-Cathexis is an inner figure of disappointment, reflecting the exterior disappointment of impulses that one confronts in an unfamiliar atmosphere, which cannot be controlled. With anti-cathexis, disappointment is ensured by the psychic operation of an individual. It is almost impossible to observe it until one experiences some external opposition, because, without an external reaction, the inner responses may not arise. Cathexis, on the other hand, entails the suppression of images or fantasies that can be withdrawn. (Freud, 1933)

That is to say, especially for women the feeling of castration or consistent wishes from the early childhood period may serve to elevate even a mature woman to force a resolution, and legitimate expectations of this repressed desire are possibly replaced, mainly due to the feeling of subordination.

Furthermore, in psychoanalytic feminism, the phallus is frequently condensed to a patriarchal sign. Notably, Freud and Lacan concentrated on the father and son, and their virile members, since femininity was perceived as silent and nonexistent. From a feminist point of view, in contrast to the patricentric approach, a matricentric approach, mother and daughter are the focus. Essentially, Freud was the first to research this; later, however, despite agreement about the psychological processes, a many women authors disagreed with what they saw as at a misrepresentation of women due to the dominance of misogynistic discourse and patriarchal sublimation. Freud described femininity as a secondary characteristic that only grows and develops in a patriarchal society. His assertions aren't based upon scientific or clinical research. As in the penis envy theory, women are interpreted in a misogynistic way, under the pressure of patriarchal cultural principles.

In the early twentieth century, gender identity and awareness has become one of the most pervasive and universal debate. Nancy Chodorow, in her book *The Reproduction of Mothering* discusses the motherhood of women which is an exceptional issue. Chodorow highlights the combining of psychoanalysis and feminist theory, emphasizing gender evolution and why and how motherhood is reproduced. According to Freud's theoretical views, the experience of the social relation of a child in infancy is determinative in psychological development and personality formation (Donovan, 1997, p.208). Mother-child interplay is central to an initial social nature. Chodorow and Freud reach a compromise on unconscious motivation and early life experiences determining this identity while Chodorow departs from Freud on the development of gender identity in the pre-oedipal period. She claims that gender identity development occurs in the first two years, whereas, Freud propounds the phallic period. From Chodorow's point of view, an infant doesn't have self-

conception and therefore, cannot differentiate itself or the people around it. Developing individuality is not automatic, and requires physiological and cognitive maturity.

As stated above, Freud refers to the psychosexual stages of development of both boys and girls, especially the Oedipus complex penis envy and the castration complex. However, his views are criticized by many feminist theorists. Since the whole analytic schema drawn by Freud perceives man almost perfect and complete, while women are incomplete. (Coltrane 1998, p.117). Owing to his focus on the Oedipus complex, he endeavors to make patriarchy inherent and contributes to glorification of the the androcentric point of view glorified.

Chodorow evaluates psychoanalytic feminism from two different aspects. Firstly, in every single society, although the gender system is organized on male and female principles, male dominance becomes prominent. Kinship and family structure is fundamental and the focus of the gender system in society. Furthermore, motherhood and marriage, are the center of gender's social organization and a compliment qualification which reflects to be shaped male hegemony (1978, p.9).

VI. ANALYSIS OF LITERARY TEXTS

a. Eveline

Dubliners is a compilation of fifteen short stories. Each story represents different perspective and lifestyles in Dublin in the early twentieth century. Dublin externalizes a city and a community that get stuck with the conventional influence of being in the grasp of paralyzing compulsion. In 1906 James Joyce composed a letter and sent it to the publisher of *Dubliners* Grant Richard. He points out his objective as saying:

My intention was to write a chapter of the moral history of my country and I choose Dublin for the scene because that city seemed to me the center of paralysis. I have tried to present it to the indifferent public under four of its aspects: childhood, adolescence, maturity and public life. The stories are arranged in this order. I have written it for the most part in a style of scrupulous meanness and with the conviction that he is a very bold man who dares to alter in the presentment, still more to deform, whatever he has seen and heard. (*Letters II*, p.134.)

The theme paralysis states a sense of resolution with inactivity, which means the society experiences psychological death while living. Therefore, declaring about the paralyzing potencies which constrict Dublin, demonstrates the city's stagnancy and a dull character.

Mainly as a consequence of historical events, Dublin has always been paralyzed. Approximately from the sixteenth century to the twentieth century, Ireland eluded several major issues such as; great plague, famine, attacks, invasion and colonized by the British Empire. British colonial attempt makes the Irish community more colonizer than colonized. It is reasonably demanding to concede their identity as British. (Ashcroft et al, 1989, p.33). Owing to the occupied land, Irish culture has never been independent or individual. The invasion and related destruction influence Irish society profoundly. Dublin is into an apathetic status and demolition (Davenport,

2004, p.62). According to Davenport (2004), Dublin is a city that forsaken by God and the Dubliners suffer and represent the spirit of their hometown, he said:

“The famine, the deaths, and the mass exodus changed the social and cultural structure of Ireland profoundly and left a scar on the Irish psyche that cannot be overestimated.” (Davenport, p.64)

Religion and sects are other significant points while forming an identity. In the twentieth century, the dwellers of Dublin were Catholic in the majority. However, their belief system doesn't console their past grief, yet, rather than altering the process, the Irish society submits the supremacy of the Catholic Church and clergy.

Virtually, the authoritarian doctrines and didactic view aggravate the spirit of the Irish society. Unlike the Protestant minority, they comprise the aristocracy and their allegiance to the British Empire, the Catholic residents of Dublin are victimized by their belief which brings them colonial disruption and discriminatory social sequence. As a result, they are relegated from governmental duties and well-paid occupations.

In respect of the financial situation in Dublin, the town is neglected just like Dubliners. The city was dominated by the British Empire and religious power which exploit the resources. Due to the economic dependency, Dubliners suffer under Britain, which obstructs their claim to progress and holds in capacity to ascend. As a consequence, they make a great effort to survive in poor conditions and despair. In the beginning 1900s Dublin,

“Up to one hundred people could live in a single tenement house; often there would only be one cold tap in a yard or passage and the facilities for sewage disposal were unspeakably inadequate. Unsurprisingly, Dublin had both a disgracefully high infant mortality rate and the highest death rate (Brown, 1993).

The history of Dublin consists of misfortunes. It is a place charged with untoward past experiences. The dwellers are persecuted by the foreign forces and inherit despair, infelicity, and misery. *Dubliners* comprise of different characters and stories that each of them portrays a different side of Dublin; physical, political and cultural with substantial symbols. Related to the dismal past, all the characters represent the spiritually dead city's residue. Joyce's journey of female individuality in the book is especially demonstrated in the fourth story 'Eveline'. The act of female is unregarded and there is hardly progress of female individuality in the work.

The story of Eveline starts with the symbol of dust. Dust symbolizes monotony. No matter how hard Eveline works for the house, the dust keeps collecting and her life in Dublin is always constant. A nineteen-year-old young lady is sitting in front of the window and watching outside. The smell of dusty cretonne is ordinary for her and she enjoys feeling it as making her feel relief. The dust is a sign for her to remind unending house chores. For a young and an immature person, it represents a spiritual death, which means Eveline, rather than delighting her life and bloom of youth, doesn't have the joy of living. She repeatedly contemplates on past, the former time that she spent with her family and her mother was still alive. Now, she herself and her brothers are all mature but mother has passed away just like their neighbor Tizzie Dum and her family flits to England. Eveline mentions the situation only by saying:

“Still they seemed to have been rather happy then... That was a long time ago; she and her brothers and sisters were all grown up; her mother was dead. Tizzie Dunn was dead, too, and the Waters had gone back to England. Everything changes. Now she was going to go away like the others, to leave her home” (Joyce, 29).

Her reaction towards death is stagnant that she raises up an actual death. She is acquainted with death and refers to family members and close friends who died or moved. It is obvious that now, it is her turn to leave Dublin. For Eveline, leaving the

hometown is another form of death. Because if she will be able to leave Dublin, it is going to be an emotionless action. She feels dead while still alive. To this extent, dying or leaving has equivalence for her. After the death of her mother, she has felt death in compressive, monotonous, and restricted family conditions, hence, the physical death seems normal and she is able to keep serenity. While sitting in front of the window, Eveline starts to gaze at the items that she has dusted for ages abruptly. Joyce uses the symbol of dust again which causes Eveline to go back as she spends a great deal of time for dusting. She is unaware of the identity of the priest, whose photo is decorating the wall. In addition to the priest photo, a print of promises made by a French saint whose name is Blessed Margaret Mary Alacoque is hanging on the wall. Eveline is intending to escape from Dublin to have an independent and respectful life, however, she is stuck with nostalgia when she looks around the items in her house. No matter how she insistently wants to depart, she feels tranquil in her own familiar setting. The major reason of her dilemma is an unknown future. Although she is neither delighted nor satisfied with her current life, she doesn't want to open a new page in obscurity. The first reason for it is Eveline strictly adheres to religion. On the wall, there are two religious objects that emphasize Catholicism, especially the print of promises. According to her, staying in hometown is one of the religious duties that she has to obey, as she gave promise to her mother to take care of the rest of the family. The promise is the major cause of Eveline that makes her incapable and paralysed.

On the other hand, despite the incapability, Eveline often questions her resolution. In her mind, again and again, she compares the conditions. Dublin is her hometown where her roots belong. She has a family, shelter, food, and familiar people who speak the same language and she has known for ages but in the twentieth century Dublin

marriage is a milestone in society. She has to find a man to marry but when that current reality comes to her mind she prefers a substitution into the nostalgia and the desire of moving a new life decreases. Marriage makes the status of the couple forward, however, when Eveline remembers her mother who was a victim of violence by his father as a result, she herself isn't respected, either. The only salvation route is to escape from Dublin to gain a respectful life but due to the insufficiency of father compassion and confidence to achieve the target, she needs a man. If she remains to dwell in Dublin, she is going to be exposed to her father's humiliation until she gets married. The function and act of women in Irish society have affected Eveline in such a way that she prefers not to leave and actualize the tasks assigned by society. Her family is upon everything including her wishes, life, and felicity. No matter how mature her family members are, protecting them is the priority. Woman devotion has been normalized culturally, even she doesn't resist her father's violation. She maintains sacrificing herself.

Eveline consistently believes escaping from Dublin is the only way of having a vivacious life despite the impediments she has. She is in love with a sailor who is called Frank and the dates she spends with her lover is a strategy of leaving behind and relaxing for a limited time. Along with Frank's unfamiliar stories and experiences she feels like visiting new lands.

He took her to see *The Bohemian Girl* and she felt elated as she sat in an unaccustomed part of the theatre with him...People knew that they were courting and, when he sang about the lass that loves a sailor, she always felt pleasantly confused...First of all, it had been an excitement for her to have a fellow and then she had begun to like him. He had tales of distant countries (Joyce 31, 32).

She likes spending time with Frank since he tells stories about distant countries. The unaccustomed part of the theatre is presumably the overpriced section, while Eveline

usually sits on the inexpensive section. She likes to listen to new and adventurous stories from Frank and his opportunities that offer her an escape from Dublin. Moreover, he is powerful economically. Nevertheless, the song *The Lass that Loves a Sailor* leaves Eveline uncertainty. She has confusion and unfavorable opinions about sailormen, especially their disloyalty. She wants to escape with a man who is trustful. She has created a fantasy world but she starts to encounter with reality. Marrying a man is significant in Irish society but at the same time being virtuous and loyal are required features. She realizes that leaving hometown with him is not a true mind but dating, relishing and listening diverse stories are better.

Throughout the story, Eveline has a lot of flashbacks and while looking out of the window in front of dusty cretonne, she remembers the good memories this time with his father rather than the negative ones. Suddenly, the smell of dust again reminds her the last day of her mother. She died due to an unspecified illness. Eveline has a fear of following her mother inwardly in terms of scarifying herself but related to religious values, fulfilling promises constitutes a meaningful part. The thought of break a promise is such an irreligious action that her catholic values inside never let her act. Instead, she would give up her own independence and happiness.

“As she mused the pitiful vision of her mother’s life laid its spell on the very quick of her being – that life of commonplace sacrifices closing in final craziness. She trembled as she heard again her mother’s voice saying constantly with foolish insistence: –Derevaun Seraun! Derevaun Seraun!” (Joyce, 33).

The patriarchy is such a dominant idea that even for escaping a woman needs a man with her, just like Eveline needs Frank with all unanswered questions on her mind. If she wants to have a bright independent future, she has to accept all the pros and cons of him. Once more thanks to her mother’s uttering she remains inactive. Since, at the end of the joy, suffering is waiting. Eveline was unconsciously taught that, even if

people enjoy the pleasure, they will taste bitterness afterward. The only permanent reality is the family and does the best for all the members, others are just temporary gratification.

In the conclusion part of the story, when two lovers meet at the station Eveline still has a dilemma that wonders if it is incorrect to alter her mind and keeps praying silently. Frank would present her a new life but she has to ignore the probable warnings that she has seen in him.

“Could she still draw back after all he had done for her? Her distress awoke nausea in her body and she kept moving her lips in silent fervent prayer. A bell clanged upon her heart. She felt him seize her hand: –Come! All the seas of the world tumbled about her heart. He was drawing her into them: he would drown her” (Joyce, 33, 34).

To conclude up, Eveline doesn't leave Dublin with Frank. Despite her emotions and palpitation, she refuses to abandon her roots. The stressful moment besides palpitation causes nausea, which she feels against her father's violence. Both of the directions are stressful and she remains to stay in her own environment. She is mainly paralyzed by past moments.

Paralysis is a medical term that means physical inability. In the story of *Eveline* Joyce would like to change it into a mental insufficiency. Because mental paralysis of Eveline causes a physical paralysis that she cannot move on. Her feeling of nostalgia persuades her to give up the future. The paralysis is also caused by her feeling of impotency. She constantly expects a male power to be a shelter on her. When she realizes the faults of Frank, seeking refuge in God becomes a superior option. Catholic doctrines include sacrifice, guilt and promise are other fences. Maintaining but being grateful for a hard life and keeping promises take place among the highest values in Catholicism. Eveline as a well behaved and virtuous young lady sacrifices

herself for her family, she tries to keep the home together as long as she can. Considering sacrificing, with the printed promises by Blessed Margaret Mary Alacoque, a nun which hung up on the wall is another emphasize on devotion theme. Catholicism has a significant role in both Eveline's and other people's lives in twentieth-century Ireland, which was the dominant sect. (D'Alton, E., 1910).

In *Dubliners*, Eveline is the first female protagonist. Many of her ideas, lifestyle, and desires are affected by early twentieth-century Ireland. Her resolutions are profoundly influenced by society. The hesitation and passivity are results of the roles of women in the community. Women were taught that they are weak. The sense of weakness is a fundamental reason why she needs a male role in her life to save and protect her. She feels like almost all women in those times as desperate and incapable without a male figure. Women, including Eveline herself, have immobility upon their lives. Throughout the story, she persistently tries to state whether or not to abandon. She questions the reasons for unhappiness in hometown. However, as a result of social pressure, obeying the existent system has a stronger influence than chasing mundane desires.

As I mentioned above, the events, belief system, and political situation have a great influence on literature. Generally speaking, in *Dubliners* but especially in the story of Eveline, female individuality is the predominant feature. According to Jacques Lacan, individuality is centered on the interplay of growing ego, he names as the 'other'. The human subject's identity occurs thanks to the number of synergy between the individual and a pair of sequence which is called imaginary and symbolic. Lacan recommends that self-identification is principal of progress of a human subject. In the mirror stage, Lacan hypothesizes a child seeing its view in a mirror and enhancing focused on the view that is consistent, on the contrary to the child's own

underdeveloped motor growth. Yet, the view is two-dimensional, rather than three. The disintegrated infant recognizes and wishes a view of integrity, a duration which he evaluates as formative to the illusory order (Lacan, 1977).

For Lacan, desire is the leading factor of human subjective growth. It is usually conducted by a different form of otherness. In his work, *The Function and Field of Speech and Language in Psychoanalysis* he said: “The first object of desire is to be recognized by the other (Lacan, 1977, p.58). Lacan states that the character of desire refers that it is all the time unfulfilled: “I always find my desire outside of me, because what I desire is always something that I lack, that is other to me” (Sarup, 1992, p.68-69). In the foundation of the ego, the desire for a kind of configuration of identity is exceptional. From early childhood, a human being looks for to be loved and desired by others. Who are the others? Bracher clarifies it as we grow old the concept of others changes, as well. At the very beginning of life, the first external power we need is our mother, later on, both parents and during the development, friends, family, society, God. (Bracher, 1993, p.24).

In *Dubliners*, the subjectivity of the female character Eveline in Lacanian discourse is portrayed from a personal aspect as well as Irish society’s point of view in the twentieth century. She is the only female member of her family and her situation is more inferior to other members of the family. Moreover, in this story, there is a similarity with the repetition complex of Freud. In Eveline’s story, from the beginning till the end many subversive references of her mother drag her into confusion. Her feeling of self has pointed out a reflection in the past regarding women and children. Regarding the mirror stage, Eveline’s desire to be loved by male power. He would be her father, brothers or lover Frank. Lacan says: “It is this moment that decisively tips

the whole of human knowledge into mediatization through the desire of the other”
(Lacan, 1989, p.6).

Eveline’s relationship with her mother has been intercepted by death. The feeling of loss would be the cause for her inactivity. Mother and daughter relationship had to be frozen. Eveline is able to remember only illness and death of her mother. Specifically, the last night and the last moments remain in her memory. Along with the external situation, the oppression of women in 1900s Ireland was an obligation.



b. *Chrysanthemums*

The Chrysanthemums introduces a charming woman of her middle age who yearns to depart from the restricted domesticity of her ranch lifestyle to an immense horizon. The authoritarian gender roles that reign over the protagonist Elisa Allen's life who is a wife of a farmer, Henry. The setting of the story is the early twentieth century in Salinas Valley, west coast of The United States. The story was published in 1937 that the characters, their conflicts and overall story reflect the effects of Great Depression period in The United States.

The American author David M. Kennedy mentioned in his work *Freedom from Fear*, The Great Depression was the worst financial crisis of the United States' history that lasted during a decade from 1929 to 1939. The majority of the Americans were unemployed or unwaged and almost more than the half of the country's banks and companies collapsed. Owing to the deterioration of the economy, women started to participate to the labour force gradually. Approximately ten million women began to occupy mainly in the fields of teaching, house-keeping, office works and trading (Kennedy, 1999).

However, the labour status changed according to marital status of women. The female labourers were frequently generated from non-married ladies and they were recompensed. After marriage and having children nearly 10% of women were out of home and contribute to economy. Unlike the single woman employees, married or older female workers were salaried less or non-paid. Hence, male employees were consistently considered more superior than female workers (Kessler-Harris, 1982).

In the early twentieth century in The United States, the strict gender discrimination in employment led to great confusion and inequity between gender roles. No matter how

hard women worked out of home, they repeatedly excluded and underestimated despite their contribution to work force. Unfortunately, this situation became a cultural norm that the humiliation and disrespect against women turned out in family relationships, as well. In this respect, Steinbeck portrays his female protagonist Elisa Allen powerful, capable but suffering.

Elisa frequently spends her time in garden of their farm. One day, while she is dealing with chrysanthemums, watched Henry confer with two businessmen. In the beginning of the story, Elisa is described by Steinbeck as thirty-five-year-old strong young lady. Despite her young and fruitful age, her physical appearance looks masculine with her dirty apron, thick-skinned hands holding scateurs and she makes a great effort on doing gardening willingly. Also, scissors signify a perception of masculinity and power to supervise. In her special apron there is a pocket to put it that she uses oftenly to prune the chrysanthemums. It is intelligibly inferred that the gender roles regulate their duties, however, Elisa is not pleased with her current situation. She feels disconcerted that incapable of discovering a convenient occupation for her. She competes against the gender discrimination in American community that demanding to break the idea of weakness of women. Henry is pictured as head of the family who engages to external issues which binds Elisa doing house chores. While he is negotiating with businessmen, his wife has to maintain interior issues, mainly gardening. Unfortunately, no matter how hard she struggles, the effort of her husband is more valuable both for Henry and from the sight of society. In the outset, while Henry is delighted for Elisa's endeavor, he would like her to concentrate cultivating apples in garden.

“You've got a gift with things. Some of those yellow chrysanthemums you had this year were ten inches across. I wish you'd work out in the orchard and raised some apples that big” (Steinbeck, 2).

This passage clearly points out the reputation of male work in society. He makes compliments to his wife whilst she is working in orchard but under his insincere praises there is a profound wish and a sneaking humiliation. He wishes that rather than flowers, she would grow fruits. He underlies that Elisa may provide a better benefit for their farm by growing fruits. Although, her flowers look charming they don't bring in any financial contribution to their farm, on the other hand, apples can be eaten to maintain life. He expresses the feeling of supremacy over Elisa by emphasizing her occupation is less significant than him. The delicate aesthetic values are ignored by Henry, although he awares that chrysanthemums cover a great deal part of his wife. No matter how hard she makes an effort for her family as a wife, the patriarchal contempt remains consistently.

Henry portrays a traditional male character, while Elisa pushes the limits of long established female role. The most explicit foreshadowing of it is her clothes. Rather than enacting a feminine style, she prefers to be more comfortable with her black hat, log-like shoes and an apron because of convenience. There may be an additional reason that displays a distant relationship with her husband. One day while Elisa remains working on garden, a grimy and messy tinker arrives to farm to ask route that he lost and she greets him cheerfully. As he attempts to trade his service interests in Elisa's chrysanthemums which makes her feel distinct. Most probably for the first time she is praised by a man and this attention leads to thrill in deep parts of her. She reacts kindly to present him some sprouts of her most valuable blossom and starts showing an empathy towards him.

Elisa's voice was throaty. "I have never lived as you do, but I know what you mean. When the night is dark the stars are sharp-pointed and there is quiet. Every pointed star gets driven into your body. Hot and sharp and lovely" (Steinbeck, 8).

Although Elisa seems to live in superb conditions in their farm than the tinker, her clothes, body and especially hands reflect the filthiness due to horticulture. She tries to explain her admiration to free and nomadic lifestyle of the tinker with her spoken and body language. Throughout the story, there are great deal of differences in Elisa's behavior to her husband and the tinker in terms of intonation and gestures. As emphasized on the quotation while talking to him her voice changes and the words present enthusiasm and solitude. The independent lifeway of tinker makes a deep effect on Elisa. Even spending concise moments with tinker makes her dreaming a free life and intimacy. Despite having satisfactory conditions and a healthy relationship with Henry, she influences from the tinker exceptionally. Because her desire is having more than granted. Conceivably for the first time in her life she discovers herself and perceives the insufficiency. Her abrupt reaction to tinker states that she is unregarded by her husband and even an ordinary interest drives her excitement.

Furthermore, Elisa's potency and skills in gardening are related to her solitude. She feels undesired and incapable. That's why the flower garden and chrysanthemums generate almost her entire being. Receiving even little attention is comprehended as sign of respect and value. Hence, she reacts the tinker eagerly with ease. As middle aged and expected to be an experienced woman, she displays what she really would like to live with chrysanthemums. When she settles for not to be desired, starts to unlock her heart to the flowers as shaping them how she would like to be beheld as a powerful, talented and pretty woman.

Following Elisa's profound and semi-private interaction to the tinker, he leaves the farm while she stands in front of the fence and watches the headway of the caravan. She feels confused and distressed that make a soliloquy:⁷

“Good-bye, good bye that's a bright direction. There is a glowing there” (Steinbeck, 10).

Elisa utters a desperate farewell by herself not only to the tinker but also to her dreams. The peculiar and unexpected meeting directs her a different way. For the first time rather than intimation, she expresses her actual senses directly. She is overwhelmed with her gender role and initiates interrogating her life that she devotes herself to a passionless and negligent spouse. The tinker could be a new route to freedom. Unfortunately, she is not allowed to go behind the dreams due to the patriarchy. She had better stay and preserve her family. Social pressure obstructs her to go away to bright and glowing future out of Salinas Valley as she describes in the distressing soliloquy.

In fact, there is a strong connection between the setting of the story and Mrs. Elisa Allen. The Salinas Valley where Elisa and Henry live, takes place far away from the center. There is a kind of isolated part of California that highlights Elisa's sense of isolation and solitude. Besides, in the very beginning part of the story, Steinbeck describes the season as winter which refers to dormancy. Winter period is stagnant and unproductive in terms of farming. Most probably, he adverts the childless marriage of Elisa and Henry, as well. That's why, Elisa is fond of chrysanthemums more than anything. Despite the isolation and seasonal negativity, there is still hope for sunny and fertile days for the Allen family. Since, Elisa is portrayed as a woman who has innate ability to re-create via her planter hands. In spite of having a distant

⁷ A monologue given by a character in a play who is alone on stage.

relationship with Henry and most probably longing for a child, her inner productive power support for clinging life. Rather than repressing her enthusiasm, she grows flowers with all devotion and this situation satisfies her in terms of fertility. As she observes the growth of chrysanthemums, her fruitful female identity is cherished.

The conclusion part of the story has a pessimistic effect that Elisa tries to pass over her feelings and gets ready for a dating with Henry at night. Perhaps not for the first time, however, quite rarely she dresses well and looks feminine by applying make-up for her husband. While they are on the way, Elisa awares that the tinker throws away the sprouts on the road. She whispers by herself:

“He might have thrown them off the road. That wouldn’t have been much trouble, not very much. But he kept the pot” (Steinbeck, 12).

Elisa feels extremely disappointed but still searches a logical explanation to relief herself. She perceives the tinker as an incentive identity to uncover her masked feelings. That’s why she endeavors to ignore his disregard. She awares that the tinker approaches her as pretending to be interested in her chrysanthemums, instead he uses them as a cheat her giving him work. Elisa is conscious of her unrequited interaction that it signifies nothing for him. At the end of the story, Steinbeck describes her as “crying weakly like an old woman (Steinbeck, 13).” She is crying as turning away her face from Henry and loses her powerful senses. She resembles to an old woman who has lost her sensuality and desire. It is exceedingly possible that for the first time Elisa breaks the rule of her female role against her husband and wounded unexpectedly.

From introduction to conclusion part of the story, chrysanthemums represent Elisa to frame her concealed and narrow qualification. She virtually tranfers her internal beauty to the strong flowers that reflects her ability to create. That flower garden generates almost her entire being. When she encounters with the tinker, she starts to

replace with the flowers and presents herself sensually. However, unlike her chrysanthemums, she cannot bloom but fade as a consequence of stereotyped gender roles in society. No matter how she is highly gifted, as a role of wife and the society she currently lives in never tolerate her heart beats. Rather than herself, she presents flowers to the tinker as a part of her, beneath the expectation of liberation which terminates with a frustration.

Throughout the story, Steinbeck describes the conflict between Elisa's social role and her desires. As a result of cultural codes and oppression, she is obliged to repress her desires. Freud puts forward the repression theory as a section of psychoanalytic theory. Repression arises when an idea, image or fantasy or sensation is distressing for a human being, the person unintentionally repulses the data beyond the consciousness. Thus, the person cannot be aware of its presence. As declared by Freud, human mind is multi-layered and the term psychoanalysis researches the deepest parts: the unconscious. The realities recede from the conscious which may come to light through unveiling the unconscious. Because behind the sensible conscious ideas and desires, there are concealed remote areas of secret tendencies: Human mind is able to collect everything irrespective of classifying whether convenient or not. In Freudian perspective, there are a great many secrets that even hidden from ourselves. He asserts that every single people would like to keep something for themselves and reluctant to clarify it to outward (Freud, 1991).

Michael Billig who is a British scholar on social sciences summarizes the ideas of Freud on his work *Freudian Repression Conversation Creating the Unconscious* by highlighting the self-concealment process. A significant psychological trouble which is hidden from person's own self may come out. The concept of self-deception or forgetting attitudes launch the Freudian repression concept. Regarding the concept, no

matter how people make an effort to forget, they repress. Furthermore, not only the secrets are repressed but also the forgetting attempts. This situation is entitled as 'primal concept of psychoanalysis' (Billig, 2004, p.13).

In *Chrysanthemums*, the female protagonist Elisa Allen is portrayed as a typical submissive housewife who devotes herself to her chrysanthemums due to the unsatisfactory relationship with her spouse. They seem only tolerate each other and lack enthusiasm. In the very beginning of the story Elisa says:

“The high grey-flannel for of winter closed off the Salinas Valley from the sky and from all the rest of the world. On every side it sat like a lid on the mountains and made the great valley a closed pot” (Steinbeck, 1).

Through these lines, Elisa narrates the the Salinas Valley, where they live. The valley takes place distant from the center of the town and surrounded by mountains which leads to an isolated life. It's winter time that the weather is dark and gloomy. Actually, while Elisa describes the setting, she reflects her profound feelings unintentionally. The isolation and distance of the Salinas Valley are precisely bonded to Elisa's isolation from the real life outside and other people. The sense of isolation remains at home due to the passionless and childless marriage with Henry. She is entirely alone but desires to be loved and gives her affinity. While her husband engages to business, she feels more neglected. The sense of negligence aggravates with the remoteness of the farm and she turns her erotic urges into a nature love that raises magnificent flowers. Owing to her despondent circumstances, she unconsciously represses and conceal the actual urges.

Freud clarifies the repression in between the conscious and the unconscious, while Lacan interprets the conscious as signifier and the unconscious is signified. Signifier

is defined for external factors such as; a symbol, a sign or a sound, while signified represents the concept itself. The signified is incomprehensible in the absence of signifier. Concerning the Freudian term unconscious, which is described as a hidden place where all the undesired data are kept, according to Lacan it is neither primitive nor instinctive, and instead it is a logical part of mind. He defines the signifier:

“The definition of a signifier is that I represent a subject not for another subject but for another signifier. This is the only definition possible of the signifier as different from the sign. The sign is something that represents something for somebody, but the signifier is something that represents a subject for another signifier” (Lacan, 1972, p.194).

In the story, the unexpected coincidence with tinkerman causes Elisa to bring out her hidden desires. Just after she realizes his interest, the repressed and incomplete sexual senses unearth. However, for Elisa, sexuality is more than being wished by a man. She actually needs to be perceived as powerful, talented and intimate woman. Regrettably, that sincere lady hasn't recognized emotional responses. Instead, she dedicates herself to chrysanthemums. Thus, the magnificent flowers signify Elisa herself, which she grants her mental and physical energy. Particularly, while she is talking with the tinkerman, she praises her flowers passionately and proposes herself unwittingly. Just as her fabulous chrysanthemums, she is restrained in a small yard and under the oppression of society. When she gifts him some bulbs of the flowers she does with a piece of her as well which uncovers her sense of escape from her current gender role.

VII. CONCLUSION

This thesis has concentrated on the psychoanalytic approach on female identity in Irish and American societies in the early twentieth century. The psychological facts and bleak environment have shaped the responses of both female protagonists; Eveline and Elisa Allen. The sense of self-deprivation due to the cultural oppression leads them to display unconscious defense against the self-clarifying. In both stories, two obedient but internally devastated women who estranged from their inward personality are portrayed.

The stories come to a climax with the repression of the female characters' motive to escape from the limited domesticity and ignorant male characters; in story of Eveline, her father, in *Chrysanthemums* Elisa's husband Henry Allen. The sense of repression brings along concern as long as the impulsive longing for pleasure is compensated with a delightful attitude. As the single attention of id is to reach pleasure, directly searches a route to decrease pressure caused by concern. Hence, for Eveline the ingrained desires are fulfilled with blissful past memories and for Elisa her *chrysanthemums*. The two impotent ladies elect to divert pleasure, rather than violating their assigned gender roles by society.

The major conflict of both characters is, despite the enthusiasm they have inside, the idea of sacrificing themselves is an internal impediment. In the first story, Eveline is described as a young charming lady who has a love affair with an impressive sailorman. In other saying, she feels her heart beats and awares the sense of passion due to the requited love. Joyce, draws an affective relationship between Eveline and Frank, however, even in joyful days she recalls the past moments. She takes her mother's last words "Derevaun Seraun!" as a life lesson. Her mother meant that

pleasure brings pain and Eveline took it solemnly. In the decision eve, actually she decided in advanced not to leave despite her senses and the social pressure respecting marriage. Frank attempted to tie up a matrimony but Eveline herself refused it by hiding behind the illusions. The substantial reason is, the struggle of departing from the comfort zone.

Identically, Elisa cultivates huge flowers and Steinbeck mentions her planter hands and productive farming as signs of femininity. In the outset of the story two considerable hints were presented regarding the marriage of the Allen family; the first trace is a childless marriage and the second one is Elisa's physical appearance, particularly the masculine implication of her dress and apron. However, Henry proposed a dating for a dinner that she is able to captivate her husband. In the story of *Chrysanthemums*, Elisa's isolation is described resolutely, nevertheless, the theme of fertility is emphasized strongly in the meanwhile. It is explicitly conferred that Elisa's repression obstructs herself to cherish Henry, instead she grants her affinity to the flowers.

In this respect, the two short stories act like a mirror of the modern age societies in both Ireland and the United States. The keynote of both stories is the male hegemony over woman. From ancient age to modern era, traditional laws and staying in background have been burden to women. Men have consistently been seen as the absolute ruler and a developed faultless human being. In each part of life such as; in politics, education, labor force and gender relations the segregation has been discerned.

To conclude, women are both mentally and physically capable of achieving their targets. Due to the deep-seated codes, the male domination has been internalized and

repressed by women. The external cultural formation has become internal through ages by both genders. In two stories, the reasons of constricted actions and feelings of the female characters are based on private and public patriarchy, which resulted in the creation of an invisible fence in women psyche. Even though, they are conscious of self-femininity and fertility, abandoning the long-established rules is complicated.



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