

**T.C. KOCAELİ ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
BATI DİLLERİ VE EDEBİYATLARI ANABİLİM DALI
İNGİLİZ DİLİ VE EDEBİYATI PROGRAMI**

**UNVEILING THE ILLUSIONARY STATE OF LOVE: A
LACANIAN READING OF *WUTHERING HEIGHTS*, *ADAM
BEDE* AND *THE FRENCH LIEUTENANT'S WOMAN***

YÜKSEK LİSANS TEZİ

Özgür SERDAR

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ÖZET

Bu tezin amacı, psikanalizin öncüsü Sigmund Freud'un ayak izlerini takip eden psikanalist Jacques Lacan'ın psikanalistik bakış açısıyla aşk denilen kavramın bir yanılsamadan ibaret olduğunu ortaya çıkarmaktır. Bu tezin diğer bir amacı ise, yetişkin insan yaşamının erken çocukluk döneminde şekillendirildiğini ve tüm insanların bu değişime tabi olduğunu kanıtlamaktır. Lacan, İsviçreli dilbilimci Ferdinand de Saussure'nin gösterge ve gösteren konseptinden de faydalanmıştır. Bu konsepte göre, dil insanları özgürleştirmek yerine onların düşüncelerini dile getirmelerini engellemektedir. Lacan'ı farklı kılan, toplumun dil aracılığı ile insanları kısırlaştırması ve hapsedmesi ve böylece de tinlerinde hayat boyu onları rahatsız eden büyük bir delik açılmasına neden olduğunu göstermesidir. Tam da bu yüzden ki aşk denilen kavram, diğer araçlar gibi, insanların içlerindeki boşluğu doldurmak ve karşındakiler tarafından tamamen anlaşılma amacıyla ürettikleri bir yanılsamadan ibarettir. Dahası, Lacan Kartezyen düşüncenin aksine, insanların düşüncelerinin bile dilden ve 'büyük ötekinden' ya da diğer adıyla toplumdan kaçamayacağını öne sürmüştür. Bu çalışma için seçilen *Wuthering Heights*, *Adam Bede* ve *The French Lieutenant's Woman* farklı edebi akımlara ait eserlerdir. Bu eserlerin seçim amacı ise, zaman ve mekandan bağımsız olarak insanların hep aynı biçimde hareket ettiğini kanıtlamaktır. Lacan öğretilerinin ışığında, karakterlerin yaptıkları ya da yapamadıkları icraatlar bu çalışma kapsamında irdelenir. Bu tez ayrıca, insanların girift görümlü icraatlarına, bunların kökenlerini saptayarak, yalın birer açıklama sunmayı da hedefler. Bunu yaparken de Lacan'ın imgesel-simgesel-reel üçlemesinden istifade eder. Son olarak, fallusu veya 'Babanın-adı'nı ya da üçüncü şahısların otoritesini kabullenmemenin ağır sonuçları bu tez çerçevesinde incelenir.

Anahtar Kelimeler: Lacan, Freud, Psikanaliz, Fallus.

ABSTRACT

The aim of this thesis is to unveil the illusionary state of love with a psychoanalytic approach by Jacques Lacan who as a psychoanalyst followed the footsteps of Sigmund Freud, namely the pioneer of psychoanalysis. Another aim of this thesis is to proclaim that adult human life is shaped by early childhood and that all persons are subject to this change. Lacan drew on the Swiss linguist Ferdinand de Saussure's signifier and signified concept. Language bars people from expressing their thoughts instead of emancipating them, according to this concept. Lacan paved new ground by portraying that society castrates human beings and entraps them via language thereby creating a huge lack in their psyche that troubles them through the rest of their lives. That is why the phenomenon called love is just an illusion created by humans in an effort to fill their lack and to be understood fully along with other illusionary tools. Furthermore, by defying Cartesian thought, Lacan put forward that even the thoughts of human beings cannot elude language and the 'big Other'; the society. The novels selected for this study *Wuthering Heights*, *Adam Bede* and *The French Lieutenant's Woman* all belong to different literary movements. The reason for their selection is to prove that human beings act the same way regardless of time and setting. In the light of Lacanian teachings, characters, their actions and inactions are scrutinized within the scope of this work. This work also targets to give a plain explanation of the seemingly intricate human actions by pinpointing their origins making use of the Lacanian triad or the imaginary-symbolic-real. Lastly, the severe consequences of failing to accept the phallus, 'the Name-of-the-father' or the authority of third-parties are also studied within the framework of this study.

Key words: Lacan, Freud, Psychoanalysis, Phallus.



Roll on, thou deep and dark blue Ocean – roll!

Ten thousand fleets sweep over thee in vain.

– Lord Gordon Byron

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INTRODUCTION

Jacques Lacan (1901-1981) has been established as the most influential psychoanalyst after the Austrian prodigy Sigmund Freud, given that more than half of today's psychoanalysts draw on Lacan's methods. The son of a middle-class Catholic family, the French thinker attended a prestigious Catholic school and was heavily influenced by philosophy and the philosopher Baruch Spinoza in particular. The Dutch philosopher Spinoza whose work dwelled on the existence of God paved the way for Spinoza's ex-communication. The fact that Lacan hung a diagram of Spinoza's *Ethics* on his wall can be interpreted as a sign of his rebellious nature against authority and institutions. It seemed that he was going to follow a "conventional career in psychiatry", however, Lacan was poised to change the course of the history of psychoanalysis after reading an article about paranoia by the painter Salvador Dali and in the wake of his discovery of Sigmund Freud. It was 1953 when Lacan gave a seminar for the first time at a psychiatric hospital that he worked. The seminars were to continue for decades and the articles collected in *Ecrits* are the summary or the conclusion of the ideas that were presented by Lacan throughout his seminars (Homer, 2005: 1-9). In the later years of his seminars, Lacan shifted to a more original style where he restudied Freudian texts in light of interdisciplinary contexts. Incapable of teaching publicly, Lacan turned to his private psychoanalytic practice in 1980 and a year later he died of kidney failure (Lee, 1990: 7-11).

The celebrated French psychoanalyst Jacques Lacan built on the studies of the Austrian psychoanalyst Sigmund Freud via his seminars that stretched to a span of approximately thirty years. Lacan approached Freudian criticism from a linguistic angle. He broke down human mental disposition into three categories namely the imaginary, symbolic and the real. The moment the child sees his image in the mirror it realizes that this is "his relationship with his environment" (Habib, 2005: 589-590). The child learns the socially acceptable behavior through the father. In the journey from the imaginary to the symbolic where language enters the equation, the child yearns for the wholeness s/he felt as an infant, having lost the full possession of the mother. Further, s/he goes on an impossible quest for unity in the world of signifiers. Thus, "the mirror stage anticipates lifelong alienation of the ego, not only from the objects that surround it, objects of its desire, but also from itself" (Habib, 2005:591).

Lacan broke down love into some concrete parts so as to be able to better shed light on the phenomenon. It was Freud's notion that love is narcissistic that came to be the first pillar in the development of Lacan's views, as Freud associates love with pleasure (Lacan, 1998: 240). Lacan restates his Freudian thoughts by noting that "to love is, essentially, to wish to be loved" (253). When a person is in love, s/he feels good, this feeling is an internal feeling; one that does not stem from the object of love. One just loves the feeling of being in love. Moreover, with his comparison between love and transference, he further questions and debunks the validity of love, noting that "in persuading the other that he has that which may complement us, we assure ourselves of being able to continue to misunderstand precisely what we lack" (133). The French philosopher suggests that there is a lack inside humans and that they are trying to fill it by assuming that the loved one has something that will make her/him whole. Accordingly, one does not give anything per se to the other in love.

Lacan introduces *objet petit* "as the leftover of the primal lost object that is always desired but that can never be attained", noting that among other things the gaze, the voice, the feces, and the breast may be that lost primal object (Bernstein, 2006: 714-6). Thus, Lacan associates the lack in oneself with a very early stage of a person's life. He proposes that what is lost in the phallic stage is lost forever and humans try to fill the gap in vain in the later stages of their lives. A person is attracted by a small part of the other and this small part can be the loved object's hair, smile or voice (714). Consequently, persons take a liking to a particular detail about the object of love and turn them into a more comprehensive phenomenon. This so-called state is what people know as love. However, as described above, love is a thing created by humans in the attempt to find what is lost in them at an earlier stage. What humans call love is not possible since it is created out of need and desire. That's why it is unpractical to try and create meaning with it. It is the product of a psychological process. What is more, what humans desire is not their own desires. "[T]hey are always the desire of the Other" namely the society (Crockett, 2018: 87). It is, thus, fallacious to seek the desire of third-parties as if one's own.

Lacan's interpretation of love can be applied to many novels, however, the works selected for this study aim to portray strong emotions that are witnessed in literary works. Emily Brontë's *Wuthering Heights* focuses on the love affair between

the orphan and wild Heathcliff and the supposedly civil Catherine Earnshaw. The passionate love affair is life consuming for both sides and it literally ends up claiming Catherine's miserable life. Her only regret is giving her hand to an Edgar, who is a wellborn person like her, in marriage and turning a blind eye to the feelings of Heathcliff and herself. The fact that Heathcliff loves Catherine more than anything else in life and puts her in the center of his life has a lot to do with his narcissism. Unbeknownst to other characters along with the reader, Heathcliff acquires some wealth upon a mysterious departure from the house. He feels that he has overcome a lot of difficulties since he transforms from a destitute boy to a wealthy man in a relatively short time. He is also very angry that his lover deserts him for status and money. All these experiences fuel his narcissism and hence his so-called love toward Catherine. Despite his ugly acts throughout the novel, he is the same vulnerable orphan who desperately tries to fill the gap inside him via love. What is more, the wayward duo's desire for one another can be interpreted as a struggle to retrieve what is lost. In other words, "as two egos that are trapped in the imaginary order, they try to identify with the image of the other one". However, it is not in any way possible for them to gain *jouissance* which is the lost object of desire (Arkan, 2016: 10). The duo's struggle to identify themselves with one another underlines their isolation in the symbolic order.

Another representation of the alleged feeling love is George Eliot's *Adam Bede* in which the titular character Adam is a nearly-unrealistically benign carpenter that is desperately in love with the vain Hetty who toys with him as she likes. He is an honest worker and a devout Christian who will never part with the religious ways. In this angel-like manner, he falls in love with Hetty and pretends not to see the many follies of the maid. Though he is hardly a narcissist, there is something narcissistic about the feelings of Adam Bede on a subconscious level and Adam is stuck in the imaginary stage. He pictures life as white and black, lives his life according to the motto and is under the delusion that he will patiently wait for 'the one' he falls for, until he wins her heart. He is understandably devastated when the enchantress chooses a higher-born man over him. What he does at the end of the book is more curious. He falls in love with a preacher named Dinah who has always thought highly of him. It may even be said that Adam 'enabled' himself into liking

Dinah in a narcissistic state. Likewise, it can be asserted that Hetty is trapped in the imaginary stage. It may also be said that she has trouble adapting to the outside world or the symbolic (Bam, 2015: 183). This failure brings about the perfect atmosphere for both parties to display problematic character traits. Their anomalies will be detailed in the related chapter.

A more contemporary work, *The French Lieutenant's Woman* breaks new ground with its narrative style and does not give a single ending to the story of Sarah Woodruff and Charles Smithson. The rich man is bored due to the fact that he is engaged to be married to an all-ignorant Ernestina and wants to discover a mysterious but alluring lady Sarah, for he is an amateur paleontologist. As he approaches her, he discovers that she has been deceived and later dumped by a sailor and that she is waiting for the man at the shore ever since. Her story appeals to him and he does not stop until he is intimate with Sarah and unknowingly puts himself in a very scandalous situation. When Sarah rejects him, these events escalate his narcissism and accordingly his alleged love toward Sarah. Sarah's love to the French lieutenant could be analyzed in the Lacanian school of thought as well. "Olga Kirillova's article in Lacanian terms considers the French lieutenant a phallic signifier for Sarah and the relations between the characters as one of 'transference'" (Mandal, 2017: 285). The way she waits for a man that is most likely to depart for good is reminiscent of a person that is trying to fill the gap inside and to go back to afore of mirror stage. Charles's interest in Sarah, if read by Lacanian theory, could prove certain points. "It is the blank look that Sarah gives Charles –a look which for Charles turns into a gaze full of mystery and in need of exploration- that sets in motion the desire and fantasy of Charles" (289). In this particular instance, Sarah's look is Charles's objet petit a with which he tries to regain what he loses as an infant.

In the aforementioned works, deep affections toward individuals are narrated in detailed manners. Lacan's theory on the nature of human beings and the reasons behind their behaviors help the reader approach literary works in groundbreaking ways. Some of the aforementioned characters also have objet petit a with which they enlarge their fascination with the object of love. This gives them the delusion that they love the object of love as a whole. Nevertheless, it is lucid that their love is not based on the attributes of the objects of love; their 'love' is directly related to

themselves. It is as if persons create a love game and then become players in that very game that no longer belongs to them. Lacan's school of thought begetting that people live in the symbolic world namely the world of language is a simple sign of the impossibility of fully integrating with the world outside. The famous thinker finds the symbolic order responsible for the unpreventable and irreplaceable changes in the human. *Objet petit a* is just a means for the delusion that is called love. It is with *objet petit a* that people think that they make their lives more meaningful. However, love is their own creation. The characters' demise is directly related to the fact that all of them are stuck in the imaginary stage and have trouble adapting to the world of the signifiers and the signified. In this light, the aforementioned works will be discussed through Lacan's interpretation of the phenomenon love within the scope of this thesis.

CHAPTER I

1. LACAN'S THEORY: THE INFLUENCE OF OTHERS AND LACAN'S CONTRIBUTION

1.1. SAUSSURE'S APPROACH TO LANGUAGE

It is argued by critics that Ferdinand de Saussure who lived in 1857-1913 helped create one of the vital spines of 20th Century and contemporary literary theory. Many thinkers including Jacques Lacan were captivated by what his theories suggested. Saussure's main contribution namely *Course in General Linguistics* was not penned by the great literary figure but compiled thanks to the efforts of his students and colleagues posthumously. The compiled work that proves difficult to lay out due to obvious reasons is notable in regard to a number of concepts it touches upon including semiology, langue and parole, signifier/signified, and also syntagmatic and associative relations. It is best to preview them without getting overwhelmed by linguistic theory. Saussure explains that language is a system of signs. "While language is one of many systems of signs and linguistics is "only a part" of semiology, language is the exemplary and "most important" system of signs. Sign systems are thoroughly social – language, for example, is a "social institution" – and semiology explicitly aims to study "the life of signs within society". Saussure also differentiates between langue namely language and parole or speech. He holds that langue is "an impersonal social structure" and a "self-referential "system of interdependent terms", while deeming parole as an "individual instance of the system of language". Hence, Saussure suggests that one has to scrutinize the general in order to appreciate the specific namely speech, since parole has no meaning by itself. In langue, the meaning of terms is created through their interconnections with one another and individual parts are not meaningful on their own (Goulimari, 2015: 148-9).

Saussure's differentiation between syntagmatic and associative chains of signifiers is also noteworthy within the scope of linguistics. The syntagmatic signals a chain of elements that are put together to form meaning. The associative, on the other hand, is the alternative words that come to mind in the process of selecting words. An example for the former would be any meaningful sentence assembled

thanks to a variety of words, as it provides “the ideal type of syntagm” (Goulimari, 2015: 149). It must be underscored here that each sentence has a certain number of elements and they must be put in a defined order. Every single signifier in a sentence succeeds one another to form a meaningful chain. A synonym that can be used in a sentence is named an associative chain. Another example for the associate chain is the following:

You meet someone you are attracted to on the street and say, “That is a cool t-shirt”. Instead of “cool”, you could have selected: “nice”, “wicked”, “sick”, “sexy”, etc. “Cool”, “nice”, “wicked”, “sick”, “sexy”, etc. are part of an “associative” chain, a virtual repertoire or “storehouse” of associated terms. You speculate inconclusively – because of the inherent ambiguity of language – that “sexy” might have been too obvious, “nice” too bland. While you are asking yourself whether “cool” was the right word to use, all the terms you didn’t select have been defining “cool” differentially (150).

Every word that can be used in order to say that one person likes another’s t-shirt or he is attracted to her will create a different meaning. It might seem that all the words will yield the same result in terms of meaning. But every word will have a different effect. Thus, the associate chain is self-explanatory. The words that all aggregate “cool” are considered within the framework of associate chain in the aforementioned example. Moreover, the association does not have to end there and can happen with what the letters of a word can suggest. In the example of cool, any word beginning with “c” or ending with “ool” can associate the original word (150). The teachings of Ferdinand Saussure underline the strength of the associate chain. Contrary to rational thinking, a signifier does not fulfill the function of replacing an idea. It has its other merits too.

At the core of what Saussure conveys is the assumption that there is an arbitrary but direct relationship between the signified and the signifiers (Goulimari, 2015: 148-9). In other words, Saussure believed that the signs matched the signified concepts without any deficiency. Focusing on the implications of what Saussure noted on the concept of the signified and the signifier, Lacan said that “the extra-linguistic nature of the barrier cannot be accounted for or explained simply as signifying arbitrariness” (Habib, 2005: 594). He assumed that people resort to imagining things as concepts once they find them in the confinements of language, believing that any object that can be understood in the realm of language can be seized as a concept instead of a thing. Lacan’s realization was that there is no perfect parallelism between the signified and the signifier; to think that language can

represent the objects that are signified is a falsehood. Finding the root of the signified in the realm of the signifiers is simply impossible (Habib, 2005: 595). Making this distinction underlies the theory of Lacan regarding the importance, or rather a weakness of, language. Lacan hinted that language is deformed and acts as a haphazard way of conveying information. Based on his discoveries of Saussure's teachings, Lacan, then, puts forward the idea that the signified slides under the signifier. The first interpretation of the aforementioned idea is that it is impossible to reach the "pure signified", as humans are dealing with language once they start thinking. The second implication is that the world of signifiers namely language dominates the world of concepts so much so that it affects the way humans think. Another interpretation is that the relation between the signifier and the signified is not linear. For example, the word tree associates different concepts to different people; while it may have a religious meaning for some, it might connote the power of nature to others. Moreover, the use of metonymy is another crucial reason why there cannot be linearity between the two realms (596). When a person uses the phrase "silver bullet" by employing metonymy, s/he does not mean the color silver or a metal cylindrical object. That person uses the phrase to describe "a simple and seemingly impossible solution to a complex problem (Soanes and Stevenson, 2008: 1343). Contrary to Ferdinand de Saussure's assumption, there is no direct parallelism or transitivity between the signifier and the signified. Lacan's realization of the power of language is also noteworthy here. By suggesting that it is language not humans per se that shapes language, Lacan marks a new epoch.

1.2. A SURVEY OF PSYCHOANALYSIS AND FREUD

Psychoanalysis which is a branch of psychology is centered upon personal experience. It has a rather dynamic approach to mind, for it sees "movement, energy, and in particular conflict, as intrinsic to mental life". This field appreciates the possibility that a person may commit some acts, he or she would not normally do, under some circumstances. It is unambiguous, then, that psychology places huge importance on the unconscious. "Unconscious thoughts, feelings and wishes form the mental bedrock, with conscious experience the tip of the iceberg" (Milton, 2004: 17). It is impossible to know about the unconscious directly, but it may be possible to trace back its effects. One crucial part of psychoanalysis is that it puts an emphasis

on early relationships that occur between a person and those around him/her and that it plays an important role in the shaping of his/her later life. “The lifelong maturing process is seen by psychoanalysts as involving successive mourning of earlier stages of life and former illusions, with the gradual achievement of a more truthful and realistic picture of self and the world” (Milton, 2004: 17). To understand what lies in the early stages of human life has been one of the targets of psychoanalytic theory. Knowing that a person’s current psychological state can only be enlightened by a knowledge of that person’s past, psychoanalysts focus on the many facts or falsehoods that circumvent the analysis and that is the person who is analyzed by a professional. Only then, psychoanalysts believe, a correct assessment regarding persons can be made possible.

The Austrian psychoanalyst Sigmund Freud (1856-1939) was the first person to delve deep into the unconscious mind. Freud saw the adult personality as an archaeological site on which many layers of civilization stood on one another and noted that each layer had its impact on the next one. For him, ego was “a precipitate of abandoned object cathexes, constructed from the important figures from the past with whom each individual has identified” (Bateman and Holmes, 1995: 4). One of Freud’s main areas of interests was a person’s “intrinsic sensuality, sexuality and aggression” (18). He witnessed the transformation of the “ruthlessly pleasure-seeking little creature into a civilized, mature adult” in his studies (18). In his topographical model, “the conscious mind is seen as the tip of an iceberg, with the unconscious the repository of a ‘cauldron’ of primitive wishes and impulses (25)”. In an effort to better his studies on mental life, Freud later came up with his renowned structure comprising of id, ego and superego which are three components that form the psyche.

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... (Milton,2004: 18)

The id is the part of the structure that does not know any boundaries and strives to fulfill its every possible need. The superego may be what society wants human beings to be. It is not very hard to grasp that superego pressures a person with its

expectations. The ego is what the others see a person to be; it has the hardest task since it has to balance the superego and the id. Freud's this very interpretation proclaimed that even the simplest human actions are carried out through hard work and stress.

In the core of his aforementioned theory also lies Freud's famous Oedipus Complex. The theory is named after the fictitious character Oedipus who marries his own mother due to some sort of confusion. Freud observed that everyone, not excluding himself "showed evidence of a more or less deeply buried attachment to the parent of the opposite sex and concomitant hostility to the parent of the same sex" (Milton, 2004:29). Freud proposed that the boy learns the rules of the father and ends his interest in his mother for fear of castration by the father, hence accepts the rules of the society and that he deserts his fantasy to replace his father. Freud also supposed that the female child also exhibits similar behavior. This marks a terminus a quo for the formation of the superego. In the resolution of the Oedipus Complex, a person understands both fear and the existence of the things that they cannot have (29). Jacques Lacan, a keen reader of Sigmund Freud, came up with his own term namely 'The Law of the Father', in order to describe what happens to the child who learns to succumb to the father's threat. It is lucid that the child opens up the "dimension of the unconscious", once s/he starts to try to block her/his desires. Thus, the child digests the rules of social life through the teachings of a symbolic father. This process has paramount significance due to what it causes. There are two realms for the child now; the first one is the social world that s/he learns from the father and the unconscious world which s/he desperately tries to repress (Habib, 2005: 589).

1.3. LACAN'S THREE ORDERS

Lacan pinpoints three major stages in the mental life of a human being or the psyche and these are the imaginary, the symbolic and the real. Lacan proposes alternative meanings for the aforementioned words which will be scrutinized in order.

1.3.1. The Imaginary Order

The imaginary stage or imaginary order takes place prior to the Oedipal phase in Lacanian formulation. This marks the period when the infant is unable to point out

the differences between herself/himself and the mother along with being unable to tell apart the outer world and its objects. To put it in a different way, the child has not yet discovered that it has a unique and separate self. The child lives in a world that is not fragmented but unified; the child is a whole with the outer world and is unified with the mother. This feeling of utter unification gets a heavy blow when the infant of 6-18 months sees herself/himself in the mirror for the first time. This incident will lead to a new world which “is the world of predefined social roles and gender differences, the world of subjects and objects, the world of language” and hence Lacan “reformulates” the Freudian concept of the Oedipus complex with this encounter (Habib, 2005: 589) and the child reaches another stage.

Before moving on to the symbolic, it is plausible to focus more on the imaginary order and specifically the mirror stage. Lacan is of the idea that the creation of ‘I’ is closely related to this stage. The encounter with herself/himself in the mirror yields different results for human beings than other animals, according to Lacan:

This act, far from exhausting itself, as in the case of the monkey, once the image has been mastered and found empty, immediately rebounds in the case of the child in a series of gestures in which he experiences in play the relation between the movements assumed in the image and, the reflected environment; 'and between, this virtual complex and the reality, it reduplicates-the child's own body', and the persons and things, around him; (Leitch, 2001: 1285).

Thus, the child, in time, starts to become cognizant of her/his circumstances, s/he starts to discover her/his body and learns to differentiate herself/himself from the outer world. Where an animal sees another animal in the reflected image, the child sees and recognizes herself/himself for the first time and this has a long-lasting effect on the child. This awakening is revolutionary for the development of the child, as the way s/he is able to process the world before himself/herself will drastically change.

Lacan stresses, then, that we must “understand the mirror stage as an identification,” which results in a “transformation” in the subject: though the child is somewhat helpless, unable to walk or even stand up, he exhibits a “jubilant assumption of his specular image”, an image which “would seem to exhibit in an exemplary situation the symbolic matrix in which the I is precipitated in a primordial form, before it is objectified in the dialectic of identification with the other, and before language restores to it, in the universal, its function as subject (Habib, 2005: 590-1).

The child feels euphoric since s/he sees an ideal image of herself/himself in the mirror namely the Ideal-I. The child retains the idea of a “unified version of self” in the reflection (591). This phase takes place before the child enters into the symbolic

order. The child perceives her/his surroundings still in a unified way and s/he “has not consciously entered the symbolic order, even though it is already surrounded by the effects of that order and even though that order indeed governs its present experience” (Habib, 2005: 591). This stage can be considered to be the very last process before the psyche is damaged beyond repair. The reason that the child is still happy is that the catastrophic effects have been visible albeit being present. The self is never the same once this unitary presence is lost. The child experiences a much more different phenomenon following this last phase.

1.3.2. The Symbolic Order

Once the child passes the illusionary Mirror Stage, s/he enters a whole new world that is surrounded by symbols hence the name ‘symbolic’. From now on, the ‘I’ in question will be based on the interactions with the outside world, which makes it impure. The child has officially entered into the new order. In this new world, “the child’s knowledge or awareness will never be immediate, will never be based on a somehow pure experience” (Habib, 2005: 592). As the child’s learning will be based on “social, educational, and ideological” structures, not one single discovery s/he will make will be based on his/her own experience (589). The ‘I’ that the child assumes to be intact and untouched is actually fashioned by the outside world. All findings will be predominantly affected by the aforementioned cultural phenomena and all information will be processed as data through outside lenses. It must be emphasized here that the child’s interactions with the objects of the outside world will be based upon desire (590). Within the scope of this paper, it has already been mentioned that Lacan made some discoveries regarding man’s position in the universe via the concept of the signified/signifier based upon the studies of Ferdinand de Saussure. Drawing on his findings, Lacan asserts that the word ‘I’ has a place in language as a signifier. What is curious is that a person, as the signified, also takes up space in the realm of language. The problem is that the ‘I’ as a signified cannot be properly represented in the world of language. Jacques Lacan concludes that the two ‘I’ are not the same entity. The ‘I’ has been replaced by an arbitrary signifier and it is just a symbol representing the actual phenomenon, for signifiers can only be “mediated by language” (598). Though it is contrary to logic, Lacan’s implication is that human’s thoughts do not shape their language; it is the other way

around. “Hence, “my” thought, far from being under my control or identifiable as the basis of my identity, is actually part of a vaster signifying process in which I find myself and which largely controls me” (Habib, 2005: 598). To sum up the situation of the psyche in the realm of symbols, it can be said that persons start an everlasting trip toward the completion of themselves, a need arising from the crack that took place when the child successfully switched from the imaginary to the symbolic. In the wake of entering into the symbolic order, the child begins an endless “quest” for filling the gap in him/her; a gap caused by the shift from the peaceful unified imaginary order. It must also be highlighted that the shift opens up the realm of the unconscious by giving birth to a longing for unquenched desires (598). Lacan makes a bolder assumption by noting that not even the unconscious can escape the prison of language, noting that the unconscious “is nothing more than the series of positions it occupies in language, a series of positions that can only artificially and for convenience be coerced into identity as a “subject,” and, with even more coercion, molded into the coherence of an ego or self” (600). In other words, it is not possible to talk about the existence of the unconscious in the realm of Lacanian symbolic. The reason is that everything that surrounds the psyche is dominated by the symbolic world forwarded by artificial human-based sets of values, ideas and images. Not only is it impossible to go back to an era where everything was different and whole, but also it is not logical to think of an untarnished unconsciousness in this new world. Everything has been modified in accordance with the needs, expectations and values of the society in which the person exists. Lacan’s depiction of subject defies Cartesian understanding that describes the subject as the “master of knowledge” by emphasizing “the subject's many blind spots” (Gallo, 2007: 48). This approach shows the powerlessness of the subject and the influence of exteriority. Lastly, it must be stated that Lacanian interpretation of ego is determined by third-parties in the outside world and the society unlike Freud’s implications regarding “psychic drives as essentially biological” (Thomas, 2012: 336). Thus, even though Lacan followed Freudian concepts closely, he differed with his certain structures and paradigms.

1.3.3. The Real Order

The real undergoes a number of changes throughout the seminars that Lacan gives over the years. In the beginning, Lacan defines the real as the realm of being, as opposed to the world of images. In his later works, Lacan describes the real as one of his three orders, thus excluding it from not just the imaginary but also the symbolic as well. In this way, Lacan suggests that the real lies beyond these two orders. Thus, “the Real emerges as that which is outside language and inassimilable to symbolization” (Evans, 1996: 162). It is impossible to locate it in the realm of language. In other words, the real is the realm of phenomena that cannot be symbolized. The way that Lacan defines the real makes it unreachable since the real is “impossible to imagine, impossible to integrate into the symbolic order, and impossible to attain in any way” (163). It can be assumed that Lacan came up with a world untouched by his other orders to accentuate where each of his orders is located. What cannot be imagined naturally cannot be symbolized either.

For Lacan, the real does not mean true or genuine. The real does not encapsulate human beings either. It is another dimension that should be held as part of the spiritual life. The real is continuous and unchanging. The real is the unchanged part of human’s existence. Though it is difficult to give an example, the following instance can be illuminating. When a person has a nightmare and wakes up, the person may say that s/he felt the same way as a child on a day in which she was a shadow climbing their house’s walls. The real in this example is the feeling *per se*. This feeling of fear does not change with time even if the child grows up and everything that person believes changes. The real here is an emotional state that does not get erased or change through time (Nasio, 2009: 51). Lacan stresses that the real does not match its definition. It is unyielding and it does change. It is what humans cannot access but are capable of having. It is can be the same feeling that does not change with time. What is clear is that it is sheltered outside Lacan’s imaginary and symbolic. For Lacan, the real is something that cannot be contained in the symbolic (Mauro, 2013: 277). Since the real evades being symbolized, the world of signifiers cannot apprehend the real.

1.4. LACAN'S OBJET PETIT A

In 1955, Jacques Lacan first introduced the term 'objet petit a' which can be roughly translated as small other object and which is most famously known as the unattainable object of desire. The petit other or the small object is the very image that a baby sees in the mirror and with which it readily identifies itself during the course of the mirror stage. The mirror stage is situated in the imaginary order that is "the part of the psyche which holds the child's sensuous, self-centered fantasies of the world. In its identification with other human beings, many 'small others' come into being in the child's world, and become the objects onto which all kinds of ideas and fantasies may be affixed" (Bailly, 2009: 129). Jacques Lacan proposes a deeper meaning for the object of desire in his teachings. "In a seminar in 1957, the objet petit a begins to take on the meaning of the object of desire, which means not this or that specific object that you think you desire, but what is aimed at or sought after" (105). This detail plays a key role in the functioning of objet petit a. Since persons do not focus on the desired objects as a whole and are interested only in a certain aspect of those objects, it is technically and even philosophically nearly impossible for persons to maintain the same level of passion for any objet petit a for a long period of time and the subject of desire "is either a fantasy which supports the desire, or a lure" (129). Thus, the subject of desire is important for not what it is but for what it represents. Lacan may have been influenced by the French philosopher Jean-Paul Sartre who also pinpoints the origin of desire in infancy as both argued that desire stemmed from a lack (Cannon, 2016: 15). No matter how many influencers Lacan had, the way that he structures desire is most revealing.

The objet petit a can come in many different forms and it can be "fast cars, the latest technological gadget, the 'perfect' cocktail dress" (Bailly, 2009: 130). It can be acknowledged that there is not one specific perception of objet petit a. Different individuals have different approaches to the way to fulfill the emptiness within. It has to be an object that that particular person really likes and intrigued by. What matters and must be underscored is the fact that Homo sapiens resort to similar measures, when it comes to dealing with problems that they have. That each individual feels the need to resort to a different objet petit a does not negate the fact that its function remains the same; objet petit a is fabricated to substitute phallus.

Needless to say, there is a “versatility” (Bailly, 2009: 130) in the representation. Each serves the same purpose, that is replacing the phallus. Persons are aware of not having the phallus; they can feel its effects even if they fail to underscore the importance of it or why it is caused and why they always desire something. It must also be stressed here that Lacan’s understanding of desire is rather different than that of Freud’s. Freud pinpointed desire to “unconscious memories and the possibility of its accomplishment in dreams”, Lacan’s desire leaves a bitter taste in individuals since it is not possible to satisfy (Petry and Hernandez, 2010: 67). Hence, objet petit a is always elusive.

Freud remarks that the Oedipus Complex exists at the same time as the phallic phase. Before the start of this phase, all children satisfy themselves via “auto-eroticism” such as thumb-sucking. The idea that the children go through a major transformation in terms of satisfying themselves is illusionary:

What changes through the phallic phase is that the genitals become the focus of sexual stimulation. There is a crucial difference, however, between adult and infantile sexuality in that during infancy, for both sexes, ‘only one genital, namely the male one, comes into account. What is present, therefore, is not the primacy of the genitals, but the primacy of the phallus (Homer, 2005: 54).

Lacanian psychoanalysis brings a different approach to phallus and Lacanian phallus cannot be aggregated to male sexual organ penis just like Freudian Oedipus Complex is symbolic when broken down by Lacan (51-2). “For Lacan, the importance of Freud’s insight into infantile sexuality was not whether or not girls have a penis and boys fear that theirs will be cut off, but the function of the phallus as a signifier of lack and sexual difference” (54). The objects of desire play a critical role in the illusion of attaining this lack since they are aware of a lost object as well as the fact that it is impossible to leave behind. Thus, trying to find the object of desire in everyday objects is understandable. Since the phallic stage leaves the child less than a whole, she or he has to come up a way to address the problem (Bernstein, 2006: 715). The child now feels that s/he needs to glue the thing that is missing. In theory, this may make sense, however, it is impossible to do so since the persons are irretrievably fragmented after the introduction of the symbolic stage, as discussed above.

Lacan came up with an analogy to better explain the role and function of objet petit a in one of his seminars in the beginning of 1960s. He “used the term agalma, drawn from Plato’s Symposium, which in Greek means ornament or offering to the gods” (Bailly, 2009: 131). The agalma is put in a box which is actually worthless per se. “Thus, the objet petit a is the agalma – the precious thing – inside a box which may have many forms, none of which is very important” (131). It is easier to appreciate the function of the object of desire knowing that its symbolic function, not its actual entity, is the main area of focus within the context of understanding the very phenomenon. The aforementioned analogy can be seen in real life as well. Upon seeing a box on a birthday, people can get excited more than they should. Even if they have the money to buy those gifts themselves, they are intrigued by the illusion of having something that will undoubtedly satisfy them. In explaining his famous objet petit a, Lacan takes a different approach to the phenomenon of love. When a human being falls in love they do not love the other person as a whole, according to Lacan who apparently thinks it is a bad idea to regard the issue from this point of view. In Lacanian theory, a human being “desires a fragment in the person around which he or she constructs a fantasy of love and desire” (Bernstein, 2006: 714). That’s how Jacques Lacan is able to integrate objet petit a in his paradigm. It is only possible to ‘love’ a person by finding a small object to which the person can relate. That very thing, or objet petit a, works like a key that opens up a door that enables a path into the other person. What humans call love can only be attained through the application of this method. In other words, it is not the woman or the man per se that humans are infatuated with; it is only a small part of them. That small part, as explained above, can be anything but is different for each person since different qualities attract different people. According to Lacan, any signifier has the “potential” to become an objet petit a (Flaig, 2011: 101). Since subjects are unable to reach the object, it remains its mystery at all times.

1.5. UNCONSCIOUS IS CONSTRUCTED LIKE LANGUAGE

In order to understand the Lacanian unconscious, a special emphasis must be made upon the discovery of the Austrian neurologist Sigmund Freud who broke new ground by bringing a fresh approach to the Cartesian school of thought. Philosophers before Freud were of the idea that “whatever our doubts about

the nature of external reality, we knew with complete clarity the contents of our own minds” (Malpas, 2006: 67). This mentality proposed that one can doubt anything but his or her mind, for the human mind is a safe haven among many confusing elements about what humans see around them. Through his studies, Freud came to the conclusion that “a part of the mind to which we have no conscious access, but unconscious irrational forces inform our thought and behaviour in ways of which we are unaware. We know not what we do” (67). This notion destroyed the European rationality taking its roots from the late French thinker René Descartes. This philosophy held that people are capable of knowing what their minds contain. This newer approach by Freud brings forth the powerlessness of self since people may tend to regard their minds as the closest thing to themselves. This ground-breaking approach is at the core of psychoanalysis.

Following the footsteps of Freud, Jacques Lacan held that humans differentiate themselves from other animals thanks to their ability to speak. He argued that the essence of human psyche should attest itself in language. Lacan explained that there is a chemical relationship between language and humans. Bailly sheds light on this theory of Lacan’s along these remarks:

Lacan hypothesised a structural mirroring between what we say and the way we think, and even the way our brain is organised: we think like we speak, we speak as we think. This view can be taken as far as the neuropsychology of language and it is possible that language bears the marks of the neuronal organisation, or conversely that our neurones are organised in a way that reflects the structure of language (Bailly, 2009: 41).

For Lacan, what humans think cannot be separated from what they say. In other words, language leaves its distinct mark on the way humans think and human psyche is no longer separable from the world of language. This can also be considered as the effect of symbolic order on humans. This notion also foregrounds that humans are not free even when they think they are free. For instance, when a human being comes up with an idea, they can naturally assert that it is their unique idea and they can wholeheartedly feel that they have come up with the idea without any outside interference. However, it apparently is not so and this hypothesis is a very strong one. It implies that humans live in an illusion and they are mere products of language.

Lacan takes this one step further and claims that the unconscious is shaped by language as well. This notion forwards that even the unconscious cannot escape the realm of the symbolic world. “For Lacan, the unconscious is comprised of symbolic elements, and because we are speaking beings for whom language is the main vehicle of representation, its building blocks are words, and its structure is grammatical” (Bailly, 2009: 42). The idea that our language precedes and directs the way our unconscious is directed seems to be against logic. This idea also hints that hidden domains of the human psyche can be deciphered by the simple rules of language. Ergo, language is the key to understand unproductive and unknown human behavior. It can also be deduced that psychoanalysts can shed light on the unknown by focusing what humans very well know, which is language. “The unconscious is what the Subject represses, and by definition is therefore not consciously expressible by the Subject; however, it constantly manifests itself, quite without the Subject’s intentions, in dreams, unsuccessful/self-defeating acts, slips of the tongue, and even pathological symptoms” (41-2). If psychoanalysts direct questions at a patient, they will not be able to learn about the unconscious since it is repressed and not expressible. However, dreams, slips of the tongue and many more areas provide a backdoor to a realm which is otherwise inaccessible. Lacan thought that “omissions, denegations, ‘forgettings’, repetitions, etc. contained the discourse of the unconscious” (42). Since it is thought possible to decipher the dark domains of the unconscious via language, a particular emphasis must be placed upon the words that people use, as well as the ones that they abstain from using. In the novels that are dealt within this thesis, this technique will be employed using the aforementioned elements and tools.

Sigmund Freud, prior to Lacan, described unconscious as a domain without “syntax or grammar” and his remarks on the very issue suggest that unconscious realm is preoccupied with “images and feelings” as opposed to language (Homer, 2005: 68). As maintained by Lacan, the unconscious is presided over by language and the only way psychoanalysts can shed light onto this world is by means of speech and language. In other words, “unconscious is constituted through the subject’s articulation in the symbolic order” (69). Lacan’s unconscious is different from that of Carl Jung’s and Sigmund Freud’s and it is not “biological”,

leaves its effects on the symbolic order and, as stated above, shares similarities with the way language is organized. The unconscious also manifests itself like language and is in need of decryption. Specifically, “it is a signifying process that involves coding and decoding, or ciphering and deciphering. The unconscious comes into being in the symbolic order in the gap between signifier and signified, through the sliding of the signified beneath the signifier and the failure of meaning to be fixed” (Homer, 2005:69). Language is composed of elements that require being deciphered. Likewise, the unconscious has tenets that need to be analyzed and broken down into parts. Psychoanalysts can only find the unconscious through its influence on the symbolic order. That’s why each time a signifier and a signified do not correspond to each other, it is the psychoanalyst’s duty to decipher meaning that lies beyond.

Unlike Freud who regarded unconscious as a domain of desire, Lacan saw it as a place for the Other. Here, Lacan clarifies a possible confusion between the other written with a lower case and a capital letter. The lower case other is considered as a unit and it is in the imaginary, the big other is what needs to be concentrated upon and it is the territory of the symbolic order. The latter one “is that foreign language that we are born into and must learn to speak if we are to articulate our own desire. It is also the discourse and desires of those around us, through which we internalize and inflect our own desire” (Homer, 2005: 70). As it has been pointed out before, the Other is the territory of the world outside the self. As language is a human construct, it is not innate to the psyche and is something that is learnt. It is curious here that humans portray their desires in this realm too, which is to say that, their desires are molded by this alien device. It must be remembered that “our desires are always inextricably bound up with the desires of others” (70). These yearnings are not shaped by themselves but manufactured externally. Numerous people have an influence over the desire of other subjects. These include the desires of parents, for parents play a key role in shaping their children. It is only via language that this transmission of external desires take place. After all, language is the only way of expressing desires and language is an alien skill learnt in time. Lacan seems to underline here that the unconscious desire “emerges in relation to the big Other” (70). That’s why language is crucial in the formation of the unconscious.

The many contributions of Saussure to Lacanian thought has already been underscored within the scope of this work. Lacan was also appalled by the lack of correspondence between words and their targeted meanings. According to Bailly, “Lacan was struck by the extent and frequency of disjunction between words and their intended meanings – how the words uttered by the analyst and upon the couch often escaped the intentions of the speaker, and expressed something not consciously intended” (Bailly, 2009: 45). In this way Lacan pulled attention toward the traces that humans leave behind while making talk. In other words, Lacan stresses that even in conscious speech, people tend to be unsuccessful in conveying what they really want. In earlier chapters, Ferdinand Saussure’s model for signifiers and the signified were discussed. It was also noted that there is no correlation between signifiers and the signified in his model. Saussure also makes some clarifications saying that objects can exist without words, that words can exist in spoken or written language and that a word may be associated with multiple meanings whereas an object is always one. More importantly, Saussure was interested in speech which is the primary form of the “linguistic Sign” (45). This form of speech antecedes writing both as in the historical development of human species and children, hence Saussure’s interest in it. The connection problem between the signified and the signifier is also underlined by Saussure with the following remarks:

He emphasised the immateriality (abstract nature) of the linguistic Sign: thus, the signifier (sound image/acoustic image) is not the material sound but the hearer’s psychological imprint of the sound, the impression it makes on our senses. Also, the signified (concept) is not the object (the chair in front of you) but the idea of the object (any chair – the property of being a chair – of which an example may or may not be before you at the time of speaking) (43).

The extract above indicates that the signifier is not an outside element but shaped internally. The signifier reaches the hearer and a psychological aspect of the phenomenon is revealed. Likewise, the object itself is not what comes to mind (This latter part was dealt in the chapter assigned to Saussure). In other words, ideas of objects rather than objects themselves are represented by means of the relationship between the signified and the signifier. Since the barrier between a word and an object is so distinct, it is only rational that this distinction becomes more prominent when persons apply metaphors.

The baby does not have an unconscious or the scope of her/his consciousness is not very wide. Unlike many other psychologists, Jacques Lacan believes that the human baby exerts symptoms of difference at a very early phase. Lacan believes that the baby is not “is simply a set of drives and physical needs” but “does from the very start display a kind of proto-thinking” (Bailly, 2009: 47). The proto-thinking process is exhibited during “the dialectic of comfort/discomfort, presence/absence” (47). The baby may feel discomfort when it is away from the mother or it may feel upset because of not having something it wants or not being able to utter words. Even so, the baby finds a way to convey meaning by means of incomprehensible words and that’s where the proto-thinking takes place and those proto-signifiers “await the signifiers designated by language to be attached to them. And yet, even before they have become represented by a socially recognised symbolic element, these signifieds already have some power, and can be thought of as unexpressed concepts” (47). It must be underlined that the signifying process does not start with the introduction of language. Even before that preparations are diligently made until the special day comes. In other words, signifieds precede signifiers. There are two tenets of the self namely subject and Other. It can be said that the unconscious is situated between them (Selden, 1995: 205). The Other can be considered as outer forces or society. Hence, a product of the society namely language can also be said to be belonging to the Other. As language stands in the way of self, it has influence over the unconscious.

Psychoanalysis finds a way to the system of how language works, Lacan argues in his work titled “The Agency/Insistence of the Letter in the Unconscious since Freud” (Habib, 2005: 593). Lacan here reacts “implicitly against a psychological view of the unconscious as a locus of desire and instinct” (593). As claimed by Lacan, unconscious is not the headquarters of some human attributes but something that can be interpreted by means of language which is a human construct and can be deconstructed. “Language and its structure exist prior to the moment” (594) that people start speaking, Lacan argues, adding:

[T]hat the various elements which are immediately involved in an individual subject’s making of utterances – sound-image, visual image, and the impressions of these upon sensation, together with psychic associations of sounds and meanings – do not constitute language, whose structure is itself their enabling foundation (594).

Lacan here suggests that language is separate from other elements that babies make use of in their struggle to convey meaning. For Lacan, anything that comes before words cannot be a part of language, whether be it meaningless sounds or their interpretations by babies. Hence, it is not plausible to connect language which is a human construct with unlearned human communication paradigms.

The creation of the unconscious marks the emergence of noteworthy changes in the psyche of the baby. This change is stressed in the following lines:

From the point at which the baby or small child begins to formulate its thoughts in language, there is the possibility of the creation of the unconscious. There comes a moment at which for the first time, a thought occurs which is unbearable to the child; and for the first time, its psychic apparatus represses it. And what does it repress? The signifier with which the thought was formulated (Bailly, 2009: 48).

Repression is the key element in the construction of the unconscious. The thinking process enables the baby to have undesirable thoughts as well as having desirable ones. The familiar human reaction to the things that they don't like, namely repression, is present at this stage. Once more it must be underscored that the baby does not or cannot repress the signified; it merely represses the signifier which is a human construct in the first place. What must not be forgotten is Lacan's belief that the unconscious cannot contain any signifieds as it would be unpractical to do so. Thus, the following assumption can be made:

If there were signifieds as well, then the meaning of any particular signifier for a Subject would be quite rigid: a signifier (and its emotional load) would remain immovable, attached forever to one particular thing and not be transferable to another. Fortunately, this is not so, because if it were, then a signifier, once repressed, would be evermore irretrievable (Bailly, 2009: 48).

There are no signifieds or words that cannot be articulated on account of the fact that something hinders humans from using them. This can be proven with a simple thought experiment. If there were concepts that humans are not able to utter, then it would be safe to assume that there are signifieds in the unconscious.

For Lacan, the first suppression is what gives rise to the unconscious in the psyche. Once again, it must be remembered that this initial repression is not accessible by the human's conscious mind. The unconscious formed by the primary repression can be likened to a force directing molecules:

Rather than the topological representations used by Freud, one may think of the unconscious as the force field that orientates the molecules of a liquid crystal, where the molecules are the

signifiers. The analogy of the liquid crystal is useful when describing the relation of signifiers inside the unconscious: they behave similarly to the molecules in the crystal, forming bonds between themselves, and under the influence of some energy-source, freely slide over one another to form different bonds with other molecules within the crystal. In the unconscious, signifiers develop the same type of relationship between themselves as they do in the conscious psyche: they form themselves into the 'signifying chain'. The unconscious is not within the Subject's control or even view, but it acts in spite of the ego, constantly throwing out signifiers that the Subject has repressed. It is at its most unruly in small children. The elements in the unconscious are the signifiers that represent wishes, desires, fears, and images (Bailly, 2009: 49).

The parallel drawn between the force that gives directions to molecules in a liquid crystal is of high importance. In the first part, a likeness is created between a source of power and the unconscious. This tells the reader that the unconscious is the backbone of the creation of the signifiers. On the other hand, there are molecules that have the ability to engage with other molecules inside a crystal. This second part represents signifiers that are governed by the unconscious, –the source of energy for the molecules or signifiers. In the unconscious part of the psyche, signifiers or words for concepts are in an incessant correspondence between themselves. This way, they bring forth the signified chain which consists of numerous signifiers all interacting with one another. The important part is that persons cannot exert power over the unconscious which is off-limits to them. What is more, the unconscious unleashes signifiers into the realm of the conscious without the subject's knowledge. It would not be possible for the subject to notice this, inasmuch as, humans do not have access to the unconscious but are affected by them. The signifiers or words that are leaked into the conscious are the very ones that have been repressed or limited by the subject at some point in the past. This leak does not have any discipline especially for very young children. It is not flabbergasting that these repressed signifiers are about humans' most vulnerable, deep and strong emotions which are their wishes that do not come true, their desires that nobody can know and their fears that they may be ashamed to reveal.

The act of repressing signifiers can be deemed as success on one level, however, on another level, the "affect" or the emotions that the signifieds bring about cannot be put under the carpet. What is more, these emotions wander unreservedly in the human psyche and once it has been restrained from one signifier, it initiates a journey toward finding another.

This forms the basis of Freud's theory of displacement: the 'roaming' affect may take, for example, the form of a feeling of worry or fear which the child attaches to some other

signifier (maybe spiders or baldness), becoming worried about or fearful of a thing which was never the true cause of the fear. The re-attachment process itself is not random but controlled by a signifying chain formed in the unconscious, and this is why it is possible in analysis, to 'source' the re-attachment of the affect to the apparently nonsensical object, by a work of retrieving the repressed signifying chain from the unconscious (Bailly, 2009: 49-50).

The notion of displacement is remarkable, for it gives hope that different layers of the human psyche can be broken into by means of doing some research on signifiers and their functions. The child experiencing the feeling of fear may hide the very signifier that causes that particular affect, however, the child has to find another concrete signifier so that it can signify that emotion in the absence of another word or object. Additionally, it is possible to trace the real birthplace of the signified or the emotion by focusing on a seemingly meaningless object. There may be no reason for a person that has never seen a lion to fear lions but this may be the case, if the signifier has been replaced by another one. Thanks to an analysis, it may be likely that the original source can be deciphered and the analyst finds the underlying reason why the human being is not being able to come to terms with a certain signifier.

Lacan borrows the idea that "the unconscious is structured like a language" from Freud's work on dreams. The fact that dreams are more suitable for the opening up of the unconscious plays an important role here.

Dream work involves unconscious mechanisms such as condensation and displacement, which transform latent thoughts into manifest thoughts. The role of these mechanisms is to hide from the dreamer his/her own disturbing unconscious thoughts – or for Lacan, the disturbing signifiers in his/her unconscious; but as the affects that accompany the signifiers cannot be repressed, these are often present and disturbing in dreams (Bailly, 2009: 55).

The structure of dreams is different than the structure of conscious communication and language. The goal of a dream is to help humans conceal the kind of thoughts that they are not happy with. This goal is achieved thanks to devices such as displacement and condensation. With the help of these tools, humans can set a password to their feelings and ideas. For a person who attempts to search for these feelings and ideas or signifiers, according to Lacan, everything is blurry on account of the involvement of condensation and displacement. Against those who do not know how to decipher the codes, the task of concealment is a success. However, Lacan warns that while the signifiers can be masked, it is not simply possible to block signifieds. They will remain to torment the dreamer after the masking process is complete.

Condensation and displacement are phenomena that appear in dreams and these paradigms are coined in Freud's works. The way dreams work is a reminder to the people that "what we call 'reality' has been worked on, transformed in the mind, just as language transforms and creates meanings out of the multiplicity of words and grammatical rules" (Bateman and Holmes, 1995: 128). Just as language, dreams that cannot make sense the way they take place must be broken down into compartments so that a more plausible meaning can be deciphered. Lacan's popular proposition regarding how the unconscious behaves like language underlies his approach to dreams. Condensation and displacement along with many other tools take an active part in the creation of dreams, according to Jacques Lacan. "This leads to the idea of a 'good dream' in which feelings have been symbolically represented in a satisfying way" (128). Lacan believes in the symbolization of many elements in the dreams. The gap between signifiers and signifieds must be recalled here to see the full picture. The displacement part of the dream bears similarities to magic tricks performed on stage by illusionists. This idea is "the censor's attention is distracted by a shift of emphasis, so that what is important in the dream may appear in the manifest content as insignificant" (121). Just like a performer tries to hide what is really going on by showing other images to the audience, the dream can achieve this remarkable feat via condensation. The second important stage in the dreams namely condensation requires packing many things together, as the name suggests. In condensation, "different elements are combined or fused into a single image, so that the explication or unpacking of such an image is invariably longer and more complex than the dream itself" (120). It may be easily realized that this method helps individuals mask dreams and hide recognizable parts of them. Since an image is created out of many, the resulting image is incoherent to the untrained eye.

All in all, the parallel between the unconscious and language drawn by Lacan is most illuminating. The unconscious is a moving organism and an operating mechanism for the symbolic order, affecting the lives of speaking subjects or humans continuously. It can resurface via dreams, slips of tongue or a decisive emotional choice. As for Lacan, the unconscious is attached to human beings like a language that affects persons in an inadvertent manner. They can be anything from spontaneous behaviors and unintentional acts to decisions that people

unwittingly make (Nasio, 2009: 52). Lacan visualized the unconscious as a powerful hidden object that has a steering power in the symbolic. The unconscious has a special domain in Lacanian theory since it explains otherwise unintelligible behavior observed in human beings. Its presence and effects can be felt and even tracked in human beings.

1.6. THE IMPORTANCE OF THE NAME OF THE FATHER

The infant's troubles start with the mother's excuses from her or him. The mother's constant excuses to leave the infant are interpreted in various ways by the baby who is just starting to make sense of the world. The mother may say that she has to leave because she has to either do some chores or eat supper with the father. It is also momentous that the mother succumbs to authority when uttering her excuse for her leave. She does not portray it as a deed in line with her personal need. She only says that she must go, suggesting it is not what she wants. The infant speculates that there must be an underlying reason behind the excuses and believes that the mother is in search of some other target to please herself. "And of all the thingamajigs that could sit most firmly and plausibly above the Phallus, 'Daddy' is by far the most understandable and powerful for the child" (Baillly, 2009: 77). The baby finds the father figure as the most appropriate object to place all these confusing emotions and thoughts. "The signified associated with the father has disappeared in this metaphorical process and the sign signifier of the mother's desire/Phallus becomes the new signified for the signifier of the father" (77). That's the reason why Lacan calls this case 'the Name-of-the-Father'. For the infant, the father is no longer what it used to signify. It has a much deeper meaning than before. In this newly created meaning, the father has become a mystery too hard to solve since its true nature is unknown to the infant. More importantly, the infant represses "the object of desire" for the mother and, from this point on, it throws the mother's object of desire or the "phallus" (79) into the pit of the unconscious. As it has been pointed out before, the causes and reasons of psychological events are difficult to discern once they have entered the world of the unconscious where signifiers and signifieds get blurry.

When the mother tells the infant that she is obliged to be with the father, she makes the infant feel like it is the father who she wants to be with. However, "the

father's very existence in their lives implies the functioning of mother and child within a wider social sphere governed by social rules (the existence of kinship groups, peer relations, etc.)" (Bailly, 2009: 78). Thus, the mother does not have to point at the father as her cause of leaves or the phallus. The infant is able to realize that the world is bigger than itself and the mother. There must be other signifieds and other relationships. By saying that she is obliged to leave the infant rather than saying she wants to or desires to, the mother makes the infant understand that she has to obey exterior rules. Conforming to the mother's expounding, the baby yields to a world of order, or in other words, enters into the world of the symbolic (78). It is also important to note again that the father is 'symbolic' here. It does not necessarily have to be the biological father of the infant or even a human being. For Lacan, the phallus can be a deceased male parent or a father that has deserted the family. Lacan even suggests that the phallus can be represented by the mother's work and other activities that keep her busy. "However, 'work' is a very much more abstract thing and harder for an infant to imagine than a solid human being, and does not have the mystical quality necessarily attached to a being who has contributed to one's very existence (79)". For an infant who has just passed the point of successfully making out the faces around, the idea of work, other hobbies or other forms of adult relationships do not or cannot have distinctive meanings. Lacan believes that the father is a preeminent figure here as its presence can be easily noticed by the infant and that the father shares a deeper connection with the infant compared to other characters around.

The reason that the phallus is such a special signifier is because it initiates the signifying process; it is the first time the baby understands the concept of signification. This system thereby secures a spot in all of Lacan's orders namely the imaginary, the symbolic and the real. As stressed above, the child realizes in time that her mother seeks out other things to satisfy herself. At this stage, it becomes more important than anything for the child to get back to the perfect unified stage with the mother by being what the mother desires. The reason that the child suspects the father of possessing or being the phallus is that the mother's attention usually is redirected to the father (Homer, 2005: 55). The child attempts to please the mother: "Through trying to satisfy the mother's desire, the

child identifies with the object that it presumes she has lost and attempts to become that object for her. The phallus is imaginary in the sense that it is associated in the child's mind with an actual object that has been lost and can be recovered" (Homer, 2005: 55). The child does not lose anything in actuality. S/he just comes to the realization of a different set of entities or another universe that is waiting in front of her or him. Little does s/he know that there is nothing to recover and what is lost is lost forever. It is only viable to continue on this path of realization and accept what comes with it. Castration is just another name for the situation that the child is in and this can be seen along the following lines:

For Lacan, castration involves the process whereby boys accept that they can symbolically 'have' the phallus only by accepting that they can never actually have it 'in reality' and girls can accept 'not-having' the phallus once they give up on their 'phallic' identification with their mothers. This is the function of the Oedipus complex in Lacan (55).

It has been stressed before that the phallus cannot be penis so it is not plausible to think that boys have it. That's why as a signification it helps boys think about what they lack. The "phallic identification" here refers to the recognition of the phallus. Ergo, boys require that recognition before accessing the next stage. Girls, on the other hand, must agree on not possessing the phallus thusly acknowledging the gap. From this point on, a similar path lies before girls; its function is to help children move from the imaginary phallus to the symbolic phallus. As Jonathan Scott Lee argues "[p]recisely because no one can have the phallus, it becomes that which all want to be" (Lee, 1990: 67). The phallus is something that all people desire when no one can have.

Lacan parts with the Freudian "oedipal theories of castration anxiety and penis envy" in which "the phallus is a real bodily feature: it is the penis that the boy experiences as part of himself, as an emblem of the father's power and as traumatically absent in his mother and sisters" (Knellwolf and Norris, 2008: 186). This change in approach is also noteworthy since Lacan has built his network of theories on the teachings of Sigmund Freud. Lacan suggests that the name of the father or phallus does not have to be something that girls feel jealous of but insists that this stage is observed in both male and female babies. Lacan seems to appreciate here that mysterious and unknown objects have an advantage over what is known. If phallus is something that people know and can eventually get, it cannot be traumatic

or everlasting. In Lacan's paradigm, the name of the father "acts as the paradoxical foundation of signification" (Kneillwolf and Norris, 2008:186). This tricky signification gives its vigor to this stage and makes it enigmatic. The phallus signifies a mysterious object yet it fails to form a link between itself and the signified. In the later years of their lives, individuals "can use wealth, accomplishments, or their own children as phallic objects" (Rabate, 2003: 226). Before the phallus turns into elements that can fill the lack in humans, the initial shock and the recognition of the phallus takes place in an early stage in persons.

Thanks to the father or an object that serves as the phallus, the child initiates its transition from the imaginary to the symbolic. Freud famously called this a transition from "nature to culture" (Homer, 2005: 57). At this stage, Sigmund Freud comes up with this Oedipus Complex which for him "marks the origin of civilization, religion, morals and art" (57). The future of society can be only be secured at the expense of the suppression of emotions and yearnings for mothers that comes at this stage. The connection between the Oedipus Complex and the Name of the Father is important for Jacques Lacan within this scope and can be seen along the following lines:

The symbolic order and the process of signification, according to Lacan, is 'phallic' and governed by the paternal metaphor and the imposition of paternal law. The father is seen to embody the socio-symbolic law and the function of the paternal metaphor is to substitute the desire for the mother with the law of the father. This is also the founding moment of the unconscious for Lacan and the point at which the phallus is installed as the central organizing signifier of the unconscious (57).

This way, Lacan traces the roots of the signifiers to the phallic stage and makes its connection with a metaphor that aims to symbolize outer forces. These outer forces are capable of making the child acknowledge the presence of an exterior figure. What is more, accepting outer forces on the psyche, the child starts to create an unconscious in which everything that will be repressed prior to that point and that moment onward will be swept. Lacan, through the "internalization of the paternal metaphor" also brings forth Freudian superego at this stage (57-8). Since the child now belongs to the symbolic order, the actions of her or him will be closely monitored by the society and himself or herself, for s/he has become a part of the society.

The child who has entered the symbolic with the help of the paternal metaphor namely the phallus or “the internalization of the incest taboo” has now created the superego and started to develop a “moral conscience” (Homer, 2005: 58). Lacan here dramatically underscores the interconnection between the superego and the law. In this sense, Lacan is stressing the child’s questioning of her/his own actions via conscience. This very conscience is not innate and stands as a way of self-questioning for the child for the rest of her/his life. Freud previously defended that forbidding the incestuous desire to be with the mother is the preliminary rule and the backbone of all the upcoming rules in society. While Freud designates the incestuous desire as the primal desire, Lacan places the superego in the symbolic order and states that inhibition exists only in the symbolic world that encapsulates the society. Lacan also makes a very important observation here. For Lacan, the superego, created in the wake of the all-important phallic stage, is the very creation that helps people enjoy themselves. This is problematic since the superego “is at once the law and its own destruction or that which undermines the law” (58). Lacan lucidly points out a contradiction this way. Everything that compels or drives humans to take pleasure comes with a heavy price, which is breaking the law and suffering the consequences forwarded by society itself. To put it in another way, people are doomed to be agonized. If they obey the natural orders and have a problem-free transition to the symbolic, they enter a world of traps that will doom them. If they refuse to accept the phallus, what happens is even more dangerous.

When two prerequisites are not met, the child’s introduction to the phallus may fail. On the condition that the mother is unable to give the infant the message or the infant does not comprehend the given message, “it will be truly locked within a very frightening fantasy based on the dyadic relationship with the mother-Other” (Bailly, 2009: 82) which means that the infant does not recognize the presence of the Other in the outer world namely within the society. This may disrupt the infant’s transition to the symbolic and cause psychosis and other traumatic experiences. The other likelihood occurs when the infant perceives the phallus however, the mother does not tell the infant about the “paternal metaphor” (82), the infant may mistake the mother for the phallus:

In this case as well, the relationship remains dyadic, but now the child may fantasise that it is the lawmaker, the omnipotent and omniscient. This leads to a psychotic structure but not necessarily pure psychosis; this structure is characterised by its difficult relationship with the Law in all its forms... (Bailly, 2009: 82).

The second prospect is not bright for the child either. This scenario involves having the dual relationship between the mother and the child; however, the difference is that it never leaps to a new relationship. The child is also of the idea that it controls the relationship with the mother. The infant thinks that it is all-powerful and all-knowing. In this scenario, the child also does not comprehend the rules that govern the society around herself/himself. Since s/he has not met with any other outer force than the mother, s/he does not accept them as literal entities. The child cannot comprehend the symbolic world. This study will hope to give examples of characters that show traces of psychosis.

The acknowledgment of the phallus by the child is a must to get access to the symbolic order from the imaginary. “Lacan held that the principal cause of psychosis is the foreclosure of the Name-of-the-Father – that is, the child has never actually ‘crossed the bar’ into metaphoric functioning (Bailly, 2009: 82-3). Metaphoric functioning signals the transition to a world that is shaped by the society or the Other. Failure to accept the presence and influence of outer forces can inhibit the baby from this stage. Lacan here means that persons with psychosis experience in the “literal” (72) way since their access to the Other has been denied:

The incompleteness of the symbolic castration and the persistence of the Phallic fantasy may lead to the development of personality disorders as the child reaches maturity. These include psychopathic or perverse personality disorders that may at times border on delusional states. Symptoms may include megalomania, an irrational belief in one’s own abilities, some apparently paranoid fantasies, dictatorial and obsessive rule-making, or sometimes simply psychopathic tendencies (83).

A child that fails to enter into the next domain in the Lacanian school of thought may have immense obstacles in the later stages of life too. Since the effects of the traumatic occurrences persist in the psyche, persons that have not been able to pass this stage cannot fully function in the real world. Various symptoms might be witnessed in people with psychosis. They may have problems with facing the realities or differentiating between reality and dreams. They may feel that they have extraordinary merits the likes of which other people do not have. They may also exhibit authoritarian personal traits and violent social behavior.

CHAPTER II

2. LACANIAN LOVE IN EMILY BRONTË'S *WUTHERING HEIGHTS*

Emily Brontë was born in Yorkshire, England in 1818. Her siblings Charlotte (1816–1855) and Anne (1820–1849) were also famed authors; even her brother Branwell (1817–1848) was into writing. Being the daughter of a curate, Emily Brontë “briefly” attended Clergy Daughters’ School as well, however, she was also homeschooled for a very long time. As a child the children of the Brontë household started writing poems and stories about an imaginary kingdom; this was a habit which they kept for the remainder of their lives (Bloom, 2008: 10). Thus, it is hardly surprising that the Brontë sisters put forward celebrated works. When she grew up, Emily Brontë worked as a governess at a school. Near this school, there was the house High Sunderland Hall which is claimed by some scholars to be the source of inspiration for her acclaimed masterpiece *Wuthering Heights*. Emily also had a “forbidding” demeanor which prevented her from attracting students when she wanted to open a school. She then began writing poems about India’s Gondal which was primarily full of brutal people just like the ones that the reader came across in *Wuthering Heights*. These poems were later found by Emily’s sister Charlotte who, after some time, convinced Emily and thus the poems were printed alongside the works of Charlotte and Anne. *Wuthering Heights* was written in 1845-6 and published under a pseudonym one year after. It is noteworthy that the novel did not appeal to many and its haters regarded it as “excessively morbid, violent, and indelicate”. It must be understated that the novel is considered to be one of the best fictional works of the nineteenth century today, along with being one of the most authentic ones. It must also be noted that the literary genius Emily Brontë was working on “an expanded version” of the world-famous novel in the year prior to her untimely death, however, no such version has been found. Not much is known about the final two years of Emily Brontë’s life. It is well-known that the much-complimented author died of tuberculosis in 1848 when she was only 30 years old (11).

2.1. EMILY BRONTË'S *WUTHERING HEIGHTS*

Emily Brontë's *Wuthering Heights* is a complicated love story between the protagonists namely, Heathcliff and Cathy and the story takes place in the moors of northern England in 1800s. The novel is far from a happy love story but is built upon the combination of love, hate and savagery. It is plain that their love is not meant to be. The story is actually told through a "secondhand narrator" under the name of Mr. Lockwood who has moved to the area from London and who "records" the story in his diary based on the narration of his new housekeeper (Bloom, 2008: 21). The change of narrators frequently provides a chance for the reader to observe the events through the eyes of different characters. With the themes dealt in the novel, *Wuthering Heights* is a unique novel. The story is narrated through a person who works for the Earnshaw family but it is best to start the story with the adoption of Heathcliff. Mr. Earnshaw, the owner of the estate called Wuthering Heights, surprises the household by coming home from a business trip with a gypsy-looking six-teen-year-old Heathcliff. He aims to raise this poor child with his children Catherine and Hindley. Heathcliff and Catherine instantly form a very good bond, however, Hindley does not like the new boy in the family and mistreats him. The things get worse for Heathcliff when Mr. Earnshaw passes away and there is no one to protect him. Hindley bullies the boy and treats him as a servant. One day, Heathcliff overhears a conversation in which Catherine says that it would dishonor her to marry a person like Heathcliff. He feels very offended by this and runs away and disappears for five long years. When he is back, Heathcliff is a rich man. In the meantime, Catherine marries Edgar Linton who is the owner of a nearby mansion called Thrushcross Grange. The love is instantly rekindled between the duo when the vagabond man returns home. Half to the novel, Catherine loses her life while giving birth a baby-girl named Cathy (or Catherine). In an effort to avenge himself, Heathcliff marries Isabella who is the sister of Edgar Linton. The couple has a son whose name is Linton, however, Heathcliff's anger does not vanish. He forcibly gets his son to marry Cathy, in an effort to be the sole owner of both estates namely Wuthering Heights and Thrushcross Grange. He mistreats Hindley Earnshaw and his very own son Linton. After his son's untimely death, he loses his life too. At the end

of the novel, Cathy whose husband dies at a young age marries Hindley's son Hareton and becomes a rich person (Urgan, 2003: 1142-43).

2.2. TWO PROBLEM CHILDREN IN THE SYMBOLIC: CATHY AND HEATHCLIFF

It is conspicuous that Catherine Earnshaw Linton has had problems in the shift from the imaginary to the symbolic, since she is different from most others. The housekeeper in her house notes that she is definitely not like other girls (33). She has a hard time acknowledging 'The Law of the Father' and the rules that living in society begets. For the shift from the imaginary is painful, her desires that should have been kept in the unconscious are much too lively and hard to quench. It becomes perspicuous that the young girl is clearly disregarding the rules of the society, based on the narrative of the housekeeper Nelly:

Certainly, she had ways with her such as I never saw a child take up before; and she put all of us past our patience fifty times and oftener in a day: from the hour she came downstairs, till the hour she went to bed, we had not a minute's security that she wouldn't be in mischief. Her spirits were always at high-water mark, her tongue always going—singing, laughing, and plaguing everybody who would not do the same. A wild, wick slip she was... (33).

Young Cathy angers the people around her by not obeying the rules that she is supposed to. She does not listen to the other people in the house and she keeps up with her "mischief" all the time. It is curious that the housekeeper uses the word "wild" to define her, for "wild" can mean a person not tamed by the norms of the society. It is also noteworthy that she is full of energy; this could be a testament to the fact that her fragmented psyche is desperately trying to be unified again, although it is not possible. This foreshadows that her life-long quest to become one with herself will be not just in vain but also self-destructive as well. The word wild also connotes a commitment or willingness to disobey the authority, whether it be her parents, her know-it-all nanny or the society around her. She simply finds herself unable to follow the authority not because of her upbringing but because of her untamed nature.

The baby Heathcliff is a rather curious case. The knowledgeable helper Nelly describes him as "rough as a saw-edge, and hard as whinstone" (28). She even likens Heathcliff's situation to cuckoos that leave their babies to the nests of other birds so that they do not have to raise their babies themselves. "It's a cuckoo's, sir—I know

all about it, except where he was born, and who were his parents, and how he got his money, at first (33)". Although Nelly is just describing Heathcliff in her own words, the fact that she does not like him is incontrovertible. The adult Heathcliff, on the other hand, is a bit more reserved. Nelly's initial reaction after x-raying him for a while is as follows. "A half-civilized ferocity lurked yet in the depressed brows and eyes full of black fire, but it was subdued; and his manner was even dignified, quite divested of roughness, though too stern for grace" (75). Throughout the years that he is away from home, Heathcliff has been subjected to the symbolic order on a greater scale, which enables him to bury his problems coming from the imaginary order deeper inside. Needless to say, he retains all the anger and strong feelings since he can only learn to cope with the symbolic order; he cannot go back to the imaginary order, for it is the symbolic order that constitutes the subject (Lee 1990: 102). Lacan forms his theory upon the trapping style of the symbolic order.

Heathcliff is a boy that has to learn to be tough at a very early age. On account of his mysterious background before Catherine's father takes him into their house, he is heavily despised among the "landed gentry". All that is known about him is that he is homeless and hungry in the streets of Liverpool when Mr. Earnshaw finds him. Mrs. Earnshaw does not want Heathcliff at home, asks her husband "how he could fashion to bring that gipsy brat into the house" and even the housekeeper describes him as "a dirty, ragged, black-haired child" (29). He learns to control his emotions due to his situation. This makes him a repressed character on an unusually high level. His demeanor fits with the wayward Cathy and they become "physical and spiritual" equals (Bloom, 2008: 17). What is more worrisome about Heathcliff's psyche is that he is subjected to bullying in his new home and he gets more reticent than ever. Nelly says about him that "he seemed a sullen, patient child, hardened, perhaps, to ill treatment: he would stand Hindley's blows without winking or shedding a tear, and my pinches moved him only to draw in a breath, and open his eyes as if he had hurt himself by accident, and nobody was to blame" (30). It can be observed that Heathcliff has had to endure the abuse of both the housekeeper and Mr. Earnshaw's son Hindley since he first steps into their house. The world he has been thrown into and required to adapt to causes him to misinterpret it. Heathcliff's problematic encounters with others along with his rough upbringing turn him into a very peculiar human being. His savage and wild nature, just like Cathy's, shows itself when his

dear Cathy is attacked by a dog, while the duo is trespassing on a neighbor's land namely Thrushcross Grange. He remarks that "I vociferated curses enough to annihilate any fiend in Christendom, and I got a stone and thrust it between his jaws, and tried with all my might to cram it down his throat" (39). The fact that Heathcliff curses and tries to make a dog swallow a stone indicates that he does not belong to a world where everyone acts in a mediated way. After the owners of the house seize both Cathy and Heathcliff, they immediately can tell that Heathcliff does not have a place among themselves due to his appearance and deem him "a little Lascar, or an American or Spanish castaway" (40). At this stage, it should be remembered that Heathcliff's condition in the symbolic order is not stable, having had a very traumatic past. The autonomous and fictitious Ideal-I which he sees in the mirror as an infant (Lacan, 1966: 2) is still bothering him. He is aiming for that fallacious image. Hence, his actions and reactions should be evaluated carefully taking this into consideration.

Heathcliff can be considered lucky owing to the fact that Mr. Earnshaw took him home and took care of him. However, the aforementioned attitude from all members of the Earnshaw family but for Mr. Earnshaw, who does not live long to provide Heathcliff with protection for long periods of time, is not encouraging for Heathcliff. The housekeeper Nelly remembers that "from the very beginning, he bred bad feeling in the house (30). Considering the problematic childhood of Heathcliff prior to his arrival to the manor namely Wuthering Heights, he did not need discouragement. Although it is evident that Heathcliff is not just a random kid who grows up without love and may even be psychotic (this will be detailed in the next part), the people around him do nothing to help. In other words, it can be attested that the people around him including the Linton family do their best to create a monster out of Heathcliff. It should be remembered that Heathcliff, like any other baby, is born with a lot of hope about the world along with expectations from the people around him. His early years, however, are not very bright. It can be deduced from the state in which he is found that his mother deserts him at a young age. After that, Mr. Earnshaw takes care of him and treats him like a son. Now, he has to deal with the fact that he has become a servant. What is more, he believes that Catherine is the most important thing in the world. It can only be guessed how hard it should be when he overhears the conversation between Catherine and the housekeeper Nelly in which

Catherine says that Heathcliff is beneath her and that she cannot be with him. The reduced state of Heathcliff in Chapter 6 deserves closer attention since education might have had a positive effect on Heathcliff. Upon hearing his father's death, Hindley comes home from college. He has a wife now and her name is Frances. The very first words of Frances to Heathcliff cause Hindley to remember his indignation at Heathcliff: "A few words from her, evincing a dislike to Heathcliff, were enough to rouse in him all his old hatred of the boy. He drove him from their company to the servants, deprived him of the instructions of the curate, and insisted that he should labour out of doors instead, compelling him to do so, as hard as any other lad on the farm" (36). It is common knowledge that neither Mr. Earnshaw's wife nor the remainder of the household holds Heathcliff in high esteem. It has already been pointed out that Heathcliff's luck in the manor is diminished remarkably with the passing of Mr. Earnshaw. With the return of his nemesis namely Hindley, hard days await Heathcliff again. Even Heathcliff's wife who has just set foot into Wuthering Heights does not find him amicable. The fact that his new wife is not pleased at home remarkably irritates Hindley who thinks the best choice is to mistreat Heathcliff and make him understand that they are not siblings. Heathcliff might also be fearing that the household's apparent dislike results from the fact that they are coming from different economic backgrounds. This may exhibit symptoms even in the manners of Heathcliff. Hindley is playing an evil but clever game here by depriving Heathcliff of education. Heathcliff does not meet a curate who could teach him the way a boy should behave or even feel. Consequently, Heathcliff does not have anyone around him in the position of a mentor to tell him how to control his feelings. He has to become a 'farm lad' by order of Hindley. This apparently is a way to make a man less emotional. It has been made clear to him by the others (not just Hindley) that they do not belong with the privileged. All in all, although most of the aforementioned maltreatment of Heathcliff cannot be an excuse, Heathcliff does nothing to mitigate them. He does not make it easy for others to like him as a person. This part clearly is a result of his problematic transition (if he managed it at all) from the unitary imaginary into the chaotic symbolic where unity is impossible (Habib, 2005: 589). The symbolic is the domain of chaos.

Heathcliff's violent behavior that is typical with persons having difficulty in the symbolic starts at a very young age with his attack on Edgar Linton before.

However, Edgar Linton is not the only person who Heathcliff displays unacceptable behavior towards. Angered at Mr. Earnshaw's son Hindley's maltreatment of him, Heathcliff utters the following: "I'm trying to settle how I shall pay Hindley back. I don't care how long I wait, if I can only do it, at last. I hope he will not die before I do!" (48). Heathcliff's some behaviors can be excused given his rough childhood combined with his further alienation from the society thanks to the people around him. However, his sinister intentions (which will come true in the future) and the level of his ferocity is intimidating. He is clearly not sympathizing with other people. His ill-will is quite unmatched and it is terrifying that he does not believe that even death cannot stop his anger or enmity toward Hindley. It is plain that Hindley deserves the hatred of Heathcliff. Having said that, a person's death should put a stopper to all hatred. Heathcliff should not even be fantasizing about people's deaths. People who successfully reach the symbolic are not expected to act the way Heathcliff is acting. His emotions are not like those of others'. The Heathcliff that is represented in the book does not form to any code brought forth by the society. Heathcliff seems resolved to deny any human construct that is not innate to his nature. It can also be suggested that Heathcliff is trying to find meaning in analyzing his meaningless behavior. His anger can be a way to protect his own sanity.

The housekeeper of the family namely Nelly who undoubtedly has had more first-hand opinion than anyone else lays out some facts about Heathcliff without saying that what has been done to him justifies his wrongdoings in Chapter 7:

The master's bad ways and bad companions formed a pretty example for Catherine and Heathcliff. His treatment of the latter was enough to make a fiend of a saint. And, truly, it appeared as if the lad were possessed of something diabolical at that period. He delighted to witness Hindley degrading himself past redemption; and became daily more notable for savage sullenness and ferocity. I could not half tell what an infernal house we had (51-52).

Nelly, herself, concedes that Hindley as the new owner of Wuthering Heights following the death of Mr. Earnshaw was vile. What is more, the people around him are pretty much like him. The housekeeper surmises that the treatment of Heathcliff can turn a very good person into a bad one. This work does not wish to state that Heathcliff is a victim of the society, neither does it aim to portray Heathcliff as a saint. However, the remarks of Nelly should be taken into consideration more than every other member of the family since she can nearly be considered as a hidden camera that records everything from the beginning. She has witnessed the entire

events and the reader learns about the deeds of the household thanks to her narration. It is important to notice that she calls Heathcliff diabolical which is what the Other or the society has come to represent. She notes that Heathcliff, in some sick way, enjoys the humiliation of Hindley. This signals a psychological problem. According to Nelly the housekeeper, Hindley humiliates Heathcliff on inhumane levels. In return, Heathcliff becomes more untamed and less kind on a daily basis. The fact that Heathcliff finds degradation something to look for is disturbing, He clearly has no notion of how the symbolic order functions. It is nearly as if Heathcliff is welcoming a feeling that gradually makes him more feral on a daily basis. Heathcliff, in a sense, becomes an apostle of agony. Upon hearing the negative comments about him by Catherine, Heathcliff leaves the manor, leaving Catherine in a ruin (69).

Cathy spends some time recovering from the attack at their neighbor's house. It seems that Cathy's stay at Thrushcross Grange helps her with her issues in the symbolic. Mrs. Linton, the landlady of the dwelling, makes it her priority to civilize Cathy with the intention of transforming Cathy into a different person when she finally comes back home. Thinking about the changes in Cathy, Nelly remarks the following:

The mistress visited her often, in the interval, and commenced her plan of reform by trying to raise her self-respect with fine clothes and flattery, which she took readily: so that, instead of a wild, hatless little savage jumping into the house, and rushing to squeeze us all breathless, there alighted from a handsome black pony a very dignified person with brown ringlets falling from the cover of a feathered beaver, and a long cloth habit which she was obliged to hold up with both hands that she might sail in (41).

“Clothes” and “flattery” which are some of the symbols of the civilized world turn Cathy into a brand-new girl. Hats also indicate the roles that have been beset for her and she wears hats that have feathers now. She welcomes the change “readily” which mirrors Catherine's other side desiring to obey the rules. With the appearance, her behavior also changes on the surface. However, this acquaintance also makes her unstable. Nelly's observation of Catherine is rather interesting.

Catherine had kept up her acquaintance with the Lintons since her five weeks' residence among them; and as she had no temptation to show her rough side in their company, and had the sense to be ashamed of being rude where she experienced such invariable courtesy, she imposed unwittingly on the old lady and gentleman, by her ingenious cordiality; gained the admiration of Isabella, and the heart and soul of her brother—acquisitions that flattered her from the first, for she was full of ambition, and led her to adopt a double character without exactly intending to deceive anyone (52).

In the vicinity of the Linton household, Catherine refrains from revealing her true identity which is, no doubt, in pieces. That she can feel ashamed because of her

rude demeanor is due to the pressure of the society. Catherine is well aware of this yet cannot make any changes since it is impossible to change her fragmented identity now that she is in the symbolic. The phrase “double character” used by Nelly is of high importance here, inasmuch as, it is too late for Catherine to have a socially normal psychology. She is also well aware of the fact that her wayward character does not help her get into close contact with people of high birth. In an attempt to be ‘accepted’ by them, she hides her personality. She wants to be like them when she is not. Catherine understands what is expected of a lady and she wants to be one. She is torn between her desire to be herself and her desire to be accepted by society. In this way, Catherine is jammed between the imaginary and the symbolic just like Heathcliff is. The unitary form of imaginary no longer befriends her. She is in a new world where she is struggling to create meaning. Heathcliff, on the contrary, does not hold society in high regard. He attacks Mr. and Mrs. Linton’s son Edgar by pouring “a tureen of hot apple-sauce” over his face during Linton’s visit to Wuthering Heights, when Edgar mocks his style of hair in front of Cathy (46). He has already given up on society and the notion of living like others. Both Cathy and Heathcliff are uneasy, little they know that they cannot fill the gap in themselves; that gap is created in their journey from the imaginary to the symbolic. Since they are castrated long ago, the lack stays there. This introduces “a gap between what [they] immediately [are] and the function that [they] exercise” (Zizek, 2016: 34). The psyche is never whole again.

When Catherine discovers that Isabella has an infatuation for Heathcliff, she goes on a long rant about how cruel and unworthy of love he is. She also asks for the housekeeper Nelly’s help in regard to the analysis of Heathcliff’s unfavorable character, no doubt thinking that Nelly has spent enough time with Heathcliff to have quite a strong impression on him. What follows is a description of Heathcliff probably partly clouded by a sense of jealousy of Heathcliff. It is of great significance to realize that the vile character of Heathcliff is a reflection of nature and nurture namely his problematic upbringing and foul character:

Tell her what Heathcliff is—an unreclaimed creature, without refinement, without cultivation; an arid wilderness of furze and whinstone. I’d as soon put that little canary into the park on a winter’s day as recommend you to bestow your heart on him! It is deplorable ignorance of his character, child, and nothing else, which makes that dream enter your head. Pray don’t imagine that he conceals depths of benevolence and affection beneath a stern exterior! He’s not a rough diamond—a pearl containing oyster of a rustic; he’s a fierce, pitiless, wolfish man.

I never say to him, 'Let this or that enemy alone, because it would be ungenerous or cruel to harm them'; I say, 'Let them alone, because I should hate them to be wronged': and he'd crush you, like a sparrow's egg, Isabella, if he found you a troublesome charge. I know he couldn't love a Linton; and yet he'd be quite capable of marrying your fortune and expectations. Avarice is growing with him a besetting sin. There's my picture; and I'm his friend—so much so, that had he thought seriously to catch you, I should, perhaps, have held my tongue, and let you fall into his trap (33).

Since Heathcliff is unable to pull the wool over Catherine's eyes –Catherine being someone who has known him practically his whole life- her description of Heathcliff is more reliable than anybody else's except Nelly. The adult (and married) version of Catherine likens him to an uncultivated land. This is a strong image. It proposes that the symbolic order has not made an impression on him. He is what he was in the imaginary order. Although he has undoubtedly been exposed to a world consisting of so many rules and presumptions along with assumptions, he is a wild land. Not one flower has blossomed on his uncultivated land. Just as the bird canary will lose its life if it is brought to a park on a cold winter day, Catherine warns that, Isabella's feelings will be destroyed by the notorious Heathcliff. She strongly advises against a possible relationship between him and Isabella. Catherine also utters that Isabella should not think that Heathcliff's looks are deceiving: he is what he looks like. He is an infertile land where it is not possible for the seeds of love to grow. Catherine even tells that just like a wolf, Heathcliff will suck the blood out of a person and leave them dead, if touched. Catherine is also well aware of Heathcliff's power. She does not say that Heathcliff will break Isabella's heart over the course of a long period of time. Instead, she suggests that he would instantly destroy Isabella. Catherine believes that (which proves to be true in the later stages of the book) Heathcliff would target her for her family's fortunes and nothing else. Unknowingly, Catherine finalizes her words by portraying how she is not very different from herself in terms of cruelty.

To support the blistering commentary on Heathcliff, Nelly takes charge. After hearing Catherine's rant on Heathcliff, Isabella who is infatuated with him gets angry at Catherine and naturally does not want to believe a word she says. Being capable of delivering a more objective opinion, the housekeeper gives a warning to Isabella as well:

"Banish him from your thoughts, Miss," I said. "He's a bird of bad omen; no mate for you. Mrs. Linton spoke strongly, and yet I can't contradict her. She is better acquainted with his heart than I, or any one besides; and she never would represent him as worse than he is. Honest people don't hide their deeds. How has he been living? how has he got rich? why is he

staying at Wuthering Heights, the house of a man whom he abhors? They say Mr. Earnshaw is worse and worse since he came. They sit up all night together continually; and Hindley has been borrowing money on his land, and does nothing but play and drink: I heard only a week ago—it was Joseph who told me—I met him at Gimmerton" (81).

Nelly, the housekeeper, kindly asks Isabella Linton who is the sister of Catherine's husband, to forget her feelings about Heathcliff. She starts her speech by granting that Catherine was harsh in her evaluation of Heathcliff but adds that Catherine speaks of truth. Nelly implores Isabella to see reason by stating that Catherine would not say anything that Heathcliff does not deserve, hinting that Catherine still deeply cares about Heathcliff. Nelly aims to make Catherine a little more aware as a person. Nelly pulls attention toward the fact that Heathcliff always operates alone and does not tell about his actions. Nobody knows how he becomes rich after his untimely departure from Wuthering Heights and Nelly asks this question again. By asking that question, Nelly also implies that a person like Heathcliff may have been involved with criminal activity during the years that he disappeared. The housekeeper does not know whether Heathcliff has committed a crime but she wants Isabella to be open to that possibility as well. Nelly also mentions the fact that Heathcliff has returned to a place that he openly dislikes. She wants Isabella to question these motives as well. She adds that Hindley who is Heathcliff's nemesis has been borrowing money recently and that Hindley spends his time gambling and drinking. It has been remarked earlier that the suspicions of the housekeeper and much more become true as time goes by. Heathcliff keeps his evil promise of harming Hindley. If observed from this point of view, the dangerous and vicious side of Heathcliff should be clear to any reader. Moreover, that every person who has come to contact with him speaks negatively about Heathcliff is another manifestation of his evil and pitiless side which cannot be observed in any other character in the novel. Heathcliff is in open denial of the symbolic order and what it instructs.

Isabella can be considered a poor soul since she has feelings for the notorious wayward Heathcliff. Her second misfortune could be the fact that Heathcliff learns about these feelings during a conversation with Catherine or namely Cathy. Heathcliff starts formulating his devious plan when he hears Catherine say "[s]he has been pining for your sake several weeks; and raving about you this morning, and pouring forth a deluge of abuse, because I represented your failings in a plain light for the purpose of mitigating her adoration" (84). Heathcliff is well

aware that Isabella is Edgar Linton's sister and that Isabella is the potential heir to Thrushcross Grange which Heathcliff aims to seize. He is also cunning enough to manipulate Isabella's feelings for him and take over the land. Heathcliff has also been looked down on for his poverty. He knows that if he can convince her to marry him, he would take over the manor, ruin Edgar's sister's life and hence the life of Edgar's. Moreover, he can terrorize the entire family including Catherine by not letting them live peacefully. Catherine says she has tried to make her see the harsh realities about Heathcliff but with no success. At this moment, Heathcliff shows a glimpse of his terrifying nature one more time. Heathcliff's elaborate yet shockingly nauseating descriptions show how disturbed he is to the reader; especially to those who have kept their hopes of him. Heathcliff says the following about Isabella: "You'd hear of odd things, if I lived alone with that mawkish, waxen face; the most ordinary would be painting on its white the colours of the rainbow, and turning the blue eyes black, every day or two; they detestably resemble Linton's" (84). Heathcliff starts his description by saying that her face is sentimental in a bad way and the second adjective that he uses to describe her face is "waxen" which is an interesting word choice. He may mean to say that she belongs to a higher class in society. It may also mean that her appearance is not natural and that she looks like she was made of wax. The latter interpretation can be thought of as a criticism of society which he fails to understand or take part in. Heathcliff goes on to say that he would beat her brutally on a daily basis or every other day. He makes these astonishing remarks in a colloquial manner, adding that Catherine who resides in a manor nearby would hear these things about Isabella regularly. Heathcliff ends his description by saying that Isabella's eyes (which would turn black soon) look like her brother Edgar Linton's. This last sentence also underscores his hatred of Catherine's legal husband and consequently his indignation with the entire family.

What the household of Wuthering Heights fear most transpires soon despite everyone's warnings in Chapter 13. Heathcliff runs away with Isabella and "[f]or two months the fugitives remained absent" (104). His true intentions have been stated, however, his precision and cold-blooded execution is remarkable. Upon their return, Heathcliff and Isabella move to Wuthering Heights, as has been planned by Heathcliff. One day later, Isabella addresses a letter to Nelly in which she reveals her assessment of Heathcliff in such a short time and asks for advice. She asks: "Is Mr.

Heathcliff a man? If so, is he mad? And if not, is he a devil? I shan't tell my reasons for making this inquiry; but I beseech you to explain, if you can, what I have married—that is, when you call to see me; and you must call, Ellen, very soon (106). Isabella has not spent years with Heathcliff to come to these conclusions about him. Isabella asks in a naïve way if Heathcliff was a man and evidently cannot hide the level of her astonishment. The word “what” that he uses to describe Heathcliff is self-explanatory. What Heathcliff must have done to her in such a short period of time is quite a mystery but Isabella's bewilderment is illuminating. While tormenting Isabella and settling in Wuthering Heights, Heathcliff also makes his move on Hindley who is responsible for systemically harassing Heathcliff for years. Hindley owes a lot of money to Heathcliff which is surely going to be used as leverage. At the end of the chapter and the letter, Isabella speaks of her mind about Heathcliff and asks Nelly to continue to write her frequently:

I'll not repeat his language, nor describe his habitual conduct; he is ingenious and unresting in seeking to gain my abhorrence! I sometimes wonder at him with an intensity that deadens my fear: yet, I assure you, a tiger or a venomous serpent could not rouse terror in me equal to that which he wakens. He told me of Catherine's illness, and accused my brother of causing it; promising that I should be Edgar's proxy in suffering, till he could get a hold of him. I do hate him—I am wretched—I have been a fool! Beware of uttering one breath of this to any one at the Grange. I shall expect you every day—don't disappoint me! (114)

Isabella complains about a number of things here. First, she says that she is not pleased with the foul words that Heathcliff uses. Next, she makes an observation with regard to the reason why Heathcliff chooses to torment her and she believes this particular behavior is intentional; Heathcliff wants to make Isabella hate him. She notes that her astonishment surpasses her fright at times. She even attests that not even a repulsive animal could make her scared the way Heathcliff does. Heathcliff has clearly not gotten over Catherine but this ‘love’ does not manifest itself in a benign way. He is angry that Catherine is suffering and blames Edgar Linton, who is Isabella's brother as well as being Catherine's husband, for Catherine's distress. Heathcliff also implies that her brother is next after he has finished tormenting his wife. Isabella confesses that she was wrong in supporting Heathcliff, while everyone else warns her against him. Later, Isabella says that Heathcliff is not a human after escaping from the house and meeting Nelly (134). That Heathcliff is troubled is evident in Isabella's plain words. Lacan explains that although subjects cannot “ignore” the laws of the symbolic order, they are capable of evading them (Brewster,

1971: 195). Heathcliff is unambiguously ignoring the laws, however, he is still well-aware of them.

Hindley dies six months after the loss of Catherine and Heathcliff does not look sulky in his funeral, according to Nelly who says that “[h]e maintained a hard, careless deportment, indicative of neither joy nor sorrow; if anything, it expressed a flinty gratification at a piece of difficult work successfully executed (145). Nelly believes that Heathcliff is not happy during the funeral of a person. She also claims that Heathcliff is happy now that he has taken over Hindley’s biggest monetary possession and cast him aside even if it means Hindley’s death. Heathcliff’s demonic acts and his relentless sense of revenge find shape in the form of mistreating Hareton, who is Hindley’s son, upon the death of Hindley in Chapter 17. His scandalous words after lifting Hareton in the air demonstrate his demonic side which bears no resemblance to people with a healthy psychological life. Heathcliff says “[N]ow, my bonny lad, you are mine! And we’ll see if one tree won’t grow as crooked as another, with the same wind to twist it!” (145). Heathcliff addresses Hareton as an object that can be owned and tells the boy that he belongs to him. What is more, Heathcliff tells Hareton openly that he is going to make an intentional effort to turn him into a dishonest person in an attempt to take revenge from Hindley, Hareton’s father. According to Nelly, Heathcliff keeps his promise and the boy is never taught to read or write (152). Nothing can account for Heathcliff’s goal of hurting Hareton who is an innocent boy. Heathcliff’s endless fight with the people around him is a struggle with society as well. Within this perspective, he can be assumed to be trying to create meaning in a chaotic world that is the symbolic order.

Heathcliff’s troubled psyche reveals itself once again when he successfully manages to make his wife run away from him. Nelly recounts that Isabella’s “new abode was in the south, near London; there she had a son born, a few months subsequent to her escape. He was christened Linton” (142). Linton is another poor boy just like his relative Hareton. What is curious is that nearly all of the people that endure hardships in *Wuthering Heights* undergo them thanks to the notorious Heathcliff. Poor Isabella is just another example of it and all these people suffer because Heathcliff is unable to position himself in the society that he refuses to belong. After some time, Isabella passes away too and it is Heathcliff who has to take

care of Linton or at least he is the legal guardian. The reaction of Heathcliff is incontrovertibly inhumane when the housekeeper Nelly takes Linton to Wuthering Heights which is the residence of Heathcliff now. Heathcliff's behavior when he meets his son is most interesting and representative of his fragmented identity that is not functioning properly. "Hallo, Nelly!" cried Mr. Heathcliff, when he saw me. "I feared I should have to come down and fetch my property myself. You've brought it, have you? Let us see what we can make of it" (160). Heathcliff has always been a peculiar child. In nearly all of her recounts about him, she never portrays him as an amicable person. Having retained the anger of a destitute child in himself, Heathcliff has been poised to become a troublemaker. However, Heathcliff's treatment of his very son in their very first meeting is sufficient to make the reader speechless. He says he is relieved now that he does not need to go to Thrushcross Grange to retrieve Linton. He does not care about his recently deceased wife and is oblivious to his son. He is still secretly plotting ways to benefit from Linton who is a mere teen that needs compassion. Moreover, he makes his intentions clear from the first moment that he lays eyes on Linton, which is sickening. After Nelly implores him of treating the boy well, what Heathcliff says he will be "kind to him" (161) along with the following: "And, to begin my kindness, Joseph! bring the lad some breakfast. Hareton, you infernal calf, be gone to your work. Yes, Nell...my son is prospective owner of your place, and I should not wish him to die till I was certain of being his successor" (161). Heathcliff has neither fear nor morality at all. He constantly schemes and takes great pride in what he does. He feels he has the right to treat everybody in the meanest way possible. He openly talks about his intention of keeping his son alive until seizing the house. He is a disturbed human being suffering ever since the almighty language entered into his life. Persons may narcissistically attempt to protect the wholeness of the self with aggressivity (Boothby, 1991: 39). Heathcliff can be said to be acting this way too, however, he can or will never be whole as an adult.

2.3. LOVE IS AN ILLUSION SO IS THE DUO'S LOVE

According to the author Leo Buscaglia who is the author of the book *Love*, each human being interprets love in their own way. There are those who find it a naïve human behavior. They are also deemed romantic. Some people avoid

pinpointing what it is and simply try to explain it with some polished words. These people might be those who do not hold love in high esteem. (In other words, they can be thought of as people who fill the lack in themselves with other things than love.) Some people might, the author says, have a religious point of view and say “God is love” which apparently suggests a more spiritual approach; one which focuses on a less concrete phenomenon and probably proposes that everything that people love has a divine origin (Buscaglia, 1972: 56). Some people can be more practical and base their thoughts about love on personal experience. These people might argue that love is a deep connection between people and it involves a flow of feelings. These people might probably have a deeper lack and a more problematical background than others, one might ponder based on the Lacanian ideology. The American author who is also a professor also notes that there are some people that do not stop and question what the phenomenon is. What they do is they experience it as it is without passing judgement on the very nature of it (56). As stated above, any of the interpretations of love can be approached with Lacan’s teachings. The fact that there is a universally accepted phenomenon called love does not negate the fact that it is an illusion. It also does not negate the fact that love is only one way of human’s struggle to fill their lack.

The professor also highlights some “premises” which, he says, it is better to discuss love with (Buscaglia, 1972: 57). It is better to analyze the seemingly philosophical aphorisms about love too. The observations about love below are most curious:

One cannot give what he does not possess. To give love you must possess love. One cannot teach what he does not understand. To teach love you must comprehend love. One cannot know what he does not study. To study love you must live in love. One cannot appreciate what he does not recognize. To recognize love you must be receptive to love. One cannot have doubt about that which he wishes to trust. To trust love you must be convinced of love. One cannot admit what he does not yield to. To yield to love you must be vulnerable to love. One cannot live what he does not dedicate himself to. To dedicate yourself to love you must be forever growing in love (57).

It is remarked that to believe in love is a prerequisite of love. This remark alone can justify that love is nothing but an illusion. In that, what one believes is what s/he sees. The second remark is more unfathomable. It propounds that a person cannot share love with another unless s/he possesses it herself/himself. However, making it more enigmatic than it already is does not help academic research. The sentences

above also state a similar necessity of discovering love and maybe even teaching oneself how to love. It is also said that one should not suspect or question it: it is better to have absolute faith in it. Through this lens, it is possible to assert that one can have pseudo affections by concentrating and pursuing what they think love is. It must be underscored here that if people search for the unknown feeling called love, this may satisfy something in themselves that yearns to find the unfindable. It has already been put forward, within the scope of this dissertation that, humans look for things that they do not have with the hope of being united with themselves. As what people call love seems relatively hard to find and people run the risk of losing it (or they realize that they cannot fill their lack with an external object), bits of what humans call love becomes the perfect objet petit a; it is not concrete, it cannot be fully owned and it plays its role as a surrogate wondrously. All the rest of the statements above as regards to love may very well be cleverly devised explanations that do not necessarily yield wrong results. This work does not advocate that love does not exist; it merely underlines that what people call love is a direct result of human's psychological development and it is overstated thereby being illusionary.

The two rebellious characters namely Heathcliff and Cathy are clearly attracted to one another, though the stars are never aligned for them in the story. It is made lucid from the beginning of the story that the two connect on a different level than other characters do. Even when Cathy accepts Edgar Linton's proposal largely owing to the fact that they share a similar cultural and economic background, she never gives up on Heathcliff. Similarly, Heathcliff spends his entire life trying to get back to Cathy, although he ventures to take revenge from Cathy for considering him inferior (Bloom, 2008: 20-8). The complicated love story between Catherine and Heathcliff coupled with their psychological problems make it possible for the reader to enjoy a unique novel. Although pinned to a very small society, the novel portrays the importance of society or the outside effects on the psyche of subjects. Much would be avoided if Catherine were to ignore Heathcliff's economic background and his place in the society. This would, however, mean the rejection and denial of the symbolic.

It is only cogent that Nelly mentions Cathy's fondness of Heathcliff in the paragraph that Nelly describes Cathy's disposition. The housekeeper notes that the

greatest retribution that they “invented” for Cathy was to separate her from the beloved Heathcliff who is arguably the only person that can appreciate her struggle with life since he himself processes the world in the same way that she does (33). Cathy is so preoccupied with Heathcliff and places so much importance on him that Nelly says “she got chided more than any of us on his account” (33). This kind of affinity can only be accounted for with a great need and Cathy thinks she desperately stands in dire need of him. How much of it can be true? If she were brought up in a more affectionate way, if her personality allowed her to be more unreserved and if she did not coincide with a person like Heathcliff, how much of this devotion would be discerned? However, she is who she is and, according to the housekeeper Nelly, “she was never so happy as when [the family members] were all scolding her at once, and she defying [them] with her bold, saucy look, and her ready words; turning Joseph’s religious curses into ridicule” (34). What ties Heathcliff and Catherine together is their troubled infancy which they take to mean love. Celebrated biologist Richard Dawkins remarks that love is a “virus” (Dawkins, 2003: 144). It may seem like a harsh criticism on a world-known and esteemed phenomenon, however, some truth might be found in the words of the biologist when the destructive side of the alleged feeling called love is taken into consideration.

In her epic conversation with the housekeeper, Cathy declares that her love toward Heathcliff is more unique and stronger than her love for Edgar. What is curious is the way she describes her love. Cathy articulates that “Nelly, I am Heathcliff—he’s always, always in my mind—not as a pleasure, any more than I am always a pleasure to myself—but, as my own being” (64). By stating that she is the same person as Heathcliff, Cathy confesses that she is trying to fill the gap inside her with Heathcliff. She also acknowledges the fact that the feeling is not always a pleasurable one, nevertheless, Heathcliff is innate to her; he is inside her and that’s what she wants. She believes that she cannot live without Heathcliff; since living without him would equal death. Cathy’s love toward Heathcliff has indisputably made her wilder than she already is. She locks Edgar and Heathcliff inside a room in a heated argument despite the fact that her husband calls for his men in order not to get beaten by the manly Heathcliff. Catherine tells her husband that “[i]f you have not the courage to attack him, make an apology, or allow yourself to be beaten. It

will correct you of feigning more valour than you possess. No, I'll swallow the key before you shall get it!" (90) First of all, this is not the type of action that any logical human being would do since her husband runs the risk of being attacked by Heathcliff. Her reaction and stance would repel her husband and end their relationship. It is also conspicuous that she has such an untamed nature. She is probably wilder than usual since her love for Heathcliff has made her more aware of her own lack and thusly embarrassing her. Catherine continues to humiliate her husband by saying that he deserves to be beaten up by Heathcliff for not trusting that his wife would defend him (90). It is the right of a woman to be heartbroken or angry when her husband lacks confidence in her. However, by locking the door and hoping against hope that Heathcliff would beat her husband, Catherine shows her true colors. Her actions are not respectable or humane. Being the athletic man he is, Heathcliff is bound to severely beat Edgar Linton whose understanding of life does not contain any vulgarity. How can Catherine hope to live with her husband after leaving him to the mercy of a man who has countlessly proved himself to be remorseless? This incident alone is a testament to Catherine's psychological problems that are beyond the people around her except Heathcliff. Even if the person facing Heathcliff was somebody that she barely knew, she should have intervened instead of making things worse by provoking both parties. It is evident that Catherine does not have a stable place in the symbolic.

Heathcliff is also not particularly content with the notion of accepting his gap or weakness, although he incidentally reveals this fact to himself by accepting that he is in love. The deeds of Heathcliff throughout the novel only validate this point. His attack on Edgar Linton in Chapter 7 proves that he does not want to come to terms with the facts about himself but is a way of projecting his anger onto something or somebody else. When Edgar makes a comment on his appearance, Heathcliff loses his temper: "He seized a tureen of hot apple-sauce, the first thing that came under his gripe, and dashed it full against the speaker's face and neck—who instantly commenced a lament that brought Isabella and Catherine hurrying to the place." (46) On the other hand, his maltreatment of Edgar's sister Isabella and others proves another point. He maltreats Isabella without ever feeling remorse about it and this has a lot to do with his narcissistic self. He also shows his corrupt side by stating the

following about her: “The first thing she saw me do, on coming out of the Grange, was to hang up her little dog; and when she pleaded for it the first words I uttered were a wish that I had the hanging of every being belonging to her” (118). It can be attested that Heathcliff does the unspeakable violence above to avenge himself. Still, this does not negate the fact that he is egocentric, for Isabella is an innocent naïve person. He probably commits a lot more vices due to his anger for Cathy who does not or simply cannot unite with him. It may be suggested that Heathcliff wants her to love him back and to feel loved. Also, it would not be far-fetched to assume that Heathcliff’s obsession with Cathy is analogous to his extremely selfish side which wants to be spoiled, along with his fragmented lacking self. It is not surprising that Heathcliff always seeks the presence of Cathy no matter how hard it can be for him. The housekeeper Nelly observes that “the boy would do her bidding in anything” (33) which does not normally make much sense considering that Heathcliff is a selfish vile boy who does not seek to help everyone he meets. His weird behavior can only be justified by his repressed idea that she might be his savior. What he thinks as love is his abandoned and ruptured self.

Three years do estrange the duo and they are happy to see each other again, despite the fact that their relationship is toxic. Both Catherine and Heathcliff wholeheartedly believe that they complete one another and the pain that comes along with that relationship is welcome to them. This feeling of getting joy from a painful experience is called *jouissance* in Lacanian terminology (Žižek, 2016: 79). When Catherine confesses she has missed Heathcliff during his absence, she does not seem to care that they are speaking in the presence of Edgar Linton who happens to be her husband: “‘I shall think it a dream to-morrow!’” she cried. ‘I shall not be able to believe that I have seen, and touched, and spoken to you once more—and yet, cruel Heathcliff! you don’t deserve this welcome. To be absent and silent for three years, and never to think of me!’” (76). Catherine talks about Heathcliff as a former lover instead of a childhood friend which is what people think they are. She acknowledges the entire experience as a dream and she touches him. She is also angry at him for not missing her enough to come to see her again. It is nearly impossible to find Heathcliff opening up about his true feelings in *Wuthering Heights*, as he is as mysterious as it gets. Nevertheless, he cannot help showing his inner feelings from

time to time in the story. One instance is when he desperately begs for the ghost of Cathy Earnshaw to haunt him: "'Come in! come in!' he sobbed. 'Cathy, do come. Oh, do—once more! Oh! my heart's darling, hear me this time—Catherine, at last!'" (23) This is years after Cathy's passing away, however, Heathcliff does not or cannot forget her. Going through a very harsh childhood, Heathcliff has owned a lack larger than most others. Concordantly, his struggle to place an object to cover his gap is more visible than others. Heathcliff wants to live with Cathy's memory, even if it is a sad one as well as being seemingly pointless. Cathy becomes his jouissance.

2.4. HEATHCLIFF BORDERS ON PSYCHOSIS

It has previously been pointed out that there are three major stages in life and that the imaginary is followed by the symbolic where the child finally meets with the big Other. It has also been underlined that failure to accept the phallus or the Law-of-the-Father may have catastrophic results and the child may have psychotic behavior along with being vile and showing other hostile character traits that do not comply with the norms of the society. The two major characters in *Wuthering Heights* namely Heathcliff and Catherine (Mr. Earnshaw's daughter) conspicuously suffer from similar defects. Some of the behaviors that are observed in both Heathcliff and Catherine can be justified on the grounds that their motives are innocent or that they are deeply affectionate to one another, which has formed the basis of their maltreatment of others. However, both of these characters have exhibited brutal personality traits. It will be observed that no matter how difficult life may have been for the duo, nothing can justify some of their deeds. They are obviously suffering from some psychological problems. Besides, finding solace in excuses cannot function as a really detailed analysis. It may even be asserted that the reason why Heathcliff and Catherine are so close to each other is that they are similar in these regards. However, Heathcliff is just on another level. He clearly should have shown a higher degree of adaptation to the outside world than he does. The answer may be that Heathcliff is suffering from psychosis which is a mental state.

The first instance in the book about Heathcliff is in Chapter 4 where the reader learns that his origins are ambiguous. The housekeeper Nelly says that she does not know where Heathcliff was born or his parents (28). These statements suggest that Heathcliff might not have been able to accept the phallus which also

introduces subjects to society and dissolves the illusion of a world frequented only by the mother. Also, the fact that Heathcliff was a “dirty, ragged, black-haired child (29) evinces that he might not have been raised by his own mother. This is vital because it has been discussed before in the part about the phallus that either the mother or the people around her must lay bare to the child that she is with the father or preoccupied when she is not around. This notion is heavily supported by the circumstances that Heathcliff is found. According to Mr. Earnshaw, Heathcliff is “starving, and houseless, and as good as dumb in the streets of Liverpool” (29) when he takes pity on him and adapts the poor boy. This could be a testament to Heathcliff’s poverty since childhood in which the worst of the worst happens to him and there probably is nobody to back him up. During these same problematic times, Heathcliff’s psyche is also shaped. His upbringing is evidently more different than anybody else in the novel. Thus, it is safe to suspect that Heathcliff might have never acknowledged the phallus.

On a second glance at Heathcliff’s call to Catherine years after her passing, it can be easily observed that Heathcliff is not psychologically stable: ““Come in! come in!” he sobbed. “Cathy, do come. Oh, do—once more! Oh! my heart's darling, hear me this time—Catherine, at last!”” (23). Romantic as it is, this incident about Heathcliff also signals the symptoms of psychosis. Heathcliff is not living in a logical world with realities. He is asking for a dead person namely Catherine to answer his call that looks like a prayer. He is clearly delusional as well as being a threat to the people around him. He is imagining things and clearly believing that Catherine might come and relieve his pain. It has been discussed within the scope of this study that psychotic patients may exhibit this sort of dysfunctionalities. It is apparent that Heathcliff is beyond reasoning and his condition cannot be explained in a manner consistent with the criteria for everybody else. At this point, it is preposterous to think that Heathcliff is reasonable since he is not. He has been on the verge of delirium and it is possible to suggest he can no longer tell apart reality from illusion. Most of the irregularities about Heathcliff can be overlooked on account of his harsh early beginnings. Other people’s vile, and at times, unjust behavior which has been looked into in great detail can also justify some of his actions. For some of his misconducts, Heathcliff can be described as a person having problems in the

symbolic order. Nevertheless, as the years go by and Heathcliff takes revenge on people around him, he does not feel relieved. What is worse, he gets more dangerous, even to himself. In one instance, Heathcliff gets too preoccupied with death and opens up Catherine Linton's grave. While he is explaining his feat to the housekeeper, he has a casual tone. The extract depicts the situation:

I'll tell you what I did yesterday! I got the sexton, who was digging Linton's grave, to remove the earth off her coffin lid, and I opened it. I thought, once, I would have stayed there, when I saw her face again—it is hers yet—he had hard work to stir me; but he said it would change, if the air blew on it, and so I struck one side of the coffin loose, and covered it up—not Linton's side, damn him! I wish he'd been soldered in lead—and I bribed the sexton to pull it away, when I'm laid there, and slide mine out too. I'll have it made so, and then, by the time Linton gets to us, he'll not know which is which! (220).

Heathcliff narrates in cold blood that he opens Catherine's grave with the help of a gravedigger. Then he makes a very bizarre comment. What should make him shudder with fear only encourages Heathcliff. Upon seeing the dead body of Catherine, he briefly thinks about staying in there with her. In other words, the world has no meaning for him. He is quite alright with the notion of getting into a tomb with a person whose corpse has probably started to decay. The more alarming news is that he is not aware of the implications of what he says. His animosity toward Edgar Linton, however, is as fresh as ever. After seeing Edgar's coffin, Heathcliff utters his dark desires for Edgar. He says he would be happy if Edgar's grave were covered with metal so that it would be impossible to reach him. He also confesses that he gives the gravedigger some money so that he can put his coffin next to Catherine's and open its lid. These ideas that have already been put into practice cannot be mistaken for mild psychological problems. Heathcliff has started to disrespect the dead and definitely requires medical attention. He cannot be deemed as a person with foreseeable actions. He is a threat to society and himself.

Heathcliff does not stop by saying he has disturbed a body that lays buried in a graveyard but adds that he believes in ghosts and has felt their existence. He goes on to say that he takes a trip to the churchyard on the day Catherine is buried. Heathcliff explains plainly that he knows he has been so close to Catherine and has wanted to be with her. He tells that he would take Catherine into his arms and should he feel cold because of Catherine, he would make himself think it is because of the north wind. He also says he would picture her as woman who has fallen asleep if she did not move in his arms (220). At first glance, his statements could be considered

romantic, however, he is clearly disturbed to the point of delirium. He wants to hug a woman buried under the earth. He says he would not mind if she were unmoving or cold. What is more, he tells Nelly that he contacted Catherine on that very night. His statements can be observed in the following lines:

I got a spade from the tool house, and began to delve with all my might—it scraped the coffin; I fell to work with my hands; the wood commenced cracking about the screws, I was on the point of attaining my object, when it seemed that I heard a sigh from someone above, close at the edge of the grave, and bending down—'if I can only get this off/ I muttered, 'I wish they may shovel in the earth over us both!' and I wrenched at it more desperately still. There was another sigh, close at my ear. I appeared to feel the warm breath of it displacing the sleet-laden wind. I knew no living thing in flesh and blood was by—but as certainly as you perceive the approach to some substantial body in the dark, though it cannot be discerned, so certainly I felt that Cathy was there, not under me, but on the earth (221).

Since he does not care a little bit about the rules of society and the world, Heathcliff takes a spade and begins opening the coffin of a person that has just been buried. He even shows how his less human and more animal-like features by digging with his bare hands. He says that he is about to get Catherine into his hands when he supposedly hears a voice. He also notes that the voice is coming from the place where she should be lying dead. As he continues to get closer to Catherine's corpse, Heathcliff feels her presence and her warm breath. Heathcliff tries to insert some truth and reason into his narrative by noting there is no other living being nearby. Therefore, Heathcliff suggests it must be Catherine who has displayed those signs. Analyzing these comments alone, the reader can perceive Heathcliff is delusional. He does not know what he is doing. He pays a visit to the churchyard in the middle of the night and starts digging a grave just because he misses Catherine. He thinks he can unite with her in her grave. He purportedly finds shreds of evidence regarding the existence of ghosts. Heathcliff is not himself and has lost his entire connection with the world and reality. He is happy spending time in a grave, speaking to the dead and dreaming about things that do not actually take place.

Heathcliff also tells Nelly that he is relieved and his pain is gone after allegedly finding out Catherine is with him. Heathcliff says he is very happy while he is covering her tomb with soil again, adding that "I was sure I should see her there" (221). He then tells the housekeeper that he goes to Wuthering Heights and his remarks are as follows:

I looked round impatiently—I felt her by me—I could almost see her, and yet I could not! I ought to have sweat blood then, from the anguish of my yearning, from the fervour of my

supplications to have but one glimpse! I had not one. She showed herself, as she often was in life, a devil to me! And, since then, sometimes more, and sometimes less, I've been the sport of that intolerable torture! (221)

Heathcliff asserts that he is nearly able to see a person that has been pronounced dead. Heathcliff feels Catherine is close by so this feeling should make him perspire. He desires more than anything to lay eyes on her one more time although it is out of the question. When Catherine does not appear before Heathcliff in flesh, Heathcliff thinks it is another means of torment orchestrated by Catherine. Heathcliff remarks that Catherine has used this method to agonize him on numerous occasions. This tells the reader that Heathcliff has not been himself for a long time. He has not been able to distinguish what is real and what an illusion is, a symptom of psychosis. Heathcliff starts to complain about what he deems Catherine's way of torturing him for a long while and he even notes that: "'When I sat in the house with Hareton, it seemed that on going out, I should meet her; when I walked on the moors I should meet her coming in. When I went from home, I hastened to return; she must be somewhere at the Heights, I was certain!'" (221). These statements and the vast majority of his conversation with the housekeeper in Chapter 29 is a testament to his psychological state. He does not shy away from acknowledging that he sees Catherine everywhere. He can feel the presence of his childhood friend when he is with Hindley's son. He walks out in the greenery half expecting to come across with Catherine at any second. He does not even spend much time outside lest he should miss Catherine, for she may be waiting for him inside the house. Heathcliff's statements are self-explanatory.

Nefarious Heathcliff's reckless dance with death brings forth his demise in the end. He has forgone his will to live. He cannot even summon the energy to torment the people around him, which has been his favorite thing to do. When Heathcliff sees Cathy teaching Hareton how to read, he does not mind (246). It has been Heathcliff's part of his plan all along to slowly torture Hindley and his memory by depriving Hareton of any means of education. Heathcliff has never had a second thought about hurting an innocent child. It is perplexing to see him act this way since it is not like him. After a while, Heathcliff makes a very curious explanation to the housekeeper about how he has lost his desire to cause pain. His statements are as follows:

It is a poor conclusion, is it not," he observed, having brooded a while on the scene he had just witnessed. "An absurd termination to my violent exertions? I get levers and mattocks to demolish the two houses, and train myself to be capable of working like Hercules, and when everything is ready, and in my power, I find the will to lift a slate off either roof has vanished! My old enemies have not beaten me; now would be the precise time to revenge myself on their representatives: I could do it; and none could hinder me. But where is the use? I don't care for striking, I can't take the trouble to raise my hand! (247)

Heathcliff is not pleased with how his grand scheme has come to an end. He has all the materials needed to take down both estates namely Wuthering Heights and Thrushcross Grange but he does not want to do that anymore. Something is hindering him from taking the next step. His foes have been dead already. He has a chance to take it on to the next generation. Hindley's son Hareton is alive. Heathcliff can make Hareton pay for what his father has done. He can also punish Cathy who is the daughter of Catherine and Edgar Linton. He has cared for Catherine for years and wanted to marry her. Catherine has refused Heathcliff, deeming him inferior on account of his background. Heathcliff has the means to destroy the young Cathy's life once and for all. Heathcliff does not want to do punish either Hareton or Catherine anymore. Heathcliff's reluctance to punish them has a lot to do with his psychological state. He has been dreaming of ghosts and now he has virtually become a ghost. Heathcliff does not live long after this incident. He becomes "pale" and trembles (249). He has a "strange joyful glitter in his eyes that altered the aspect of his whole face (249). Heathcliff is probably content that he will meet Catherine. He has lived a strange life and arguably loses his mind altogether before he passes away. The French Freud himself likens psychosis to madness (Lacan, 1981: 4). If there is one person in the novel bordering psychosis, it has to be Heathcliff.

CHAPTER III

3. LACANIAN LOVE IN GEORGE ELIOT'S *ADAM BEDE*

Mary Ann Evans or commonly known as George Eliot lived between 1819 and 1880. Her father who was formerly a farmer was allowed to manage the lands of rich land owners owing to his diligence and righteousness. (His father might have been a source of inspiration for the righteous Adam Bede in one of her novels). As a young girl, she had to mature early and take care of the household due to the combined effect of her mother's passing away when Eliot was only 16 and her elder sister's marriage. The lack of people on her intellectual level presented itself as a source of boredom for George Eliot who had to live in a culturally inadequate rural life. Eliot's life took another turn when she and her father moved to a city where she found herself among intellectual circles. Through her connections, George Eliot met American author Ralph Waldo Emerson who she praised highly. By means of her connections that she established in the city of Coventry, she took many trips around England and she used the money that was inherited from her father to discover European countries including France, Italy and Switzerland. Before she got puritanical behavior, George Eliot was a very devout person who regarded reading novels, going to the theatre and listening to music as sins that could sedate one. After her religious beginnings, Eliot came to the conclusion that the only recipe for salvation for humanity was to support each other. George Eliot was an established intellectual even among men in the Victorian era and could understand Latin, Greek, Hebrew, French, German, Italian and Spanish. She was interested in theology, history, philosophy, physics, chemistry and biology, along with closely following technological advancements. The acclaimed novelist wrote articles in fields ranging from the German protestant movement to the Romantic Age music and translated some books as a young woman. What she accomplished is even more sensational since she was not able to go to college and had to leave school in the wake of her mother's premature death. George Eliot was a professional writer working at magazine publishing companies before she penned her first novel when she was pushing her forties. This was another difference between Eliot and other female novelists who worked from home at the time. Eliot

became the assistant editor of the prestigious Westminster Review, which gave Eliot the opportunity to get familiar with the most famous thinkers and intellectuals of the second half of the nineteenth century. George Eliot was forty years old when she produced *Adam Bede* which resembles the poems of the Romantic poet William Wordsworth, according to Jerome Thale who wrote an important work on George Eliot. This assessment may be true since George Eliot, just like Wordsworth, found ways to elevate the rural people who live close to nature and lead normal lives (Urgan, 2007: 1187-1201).

3.1. GEORGE ELIOT'S ADAM BEDE

Adam Bede is the story about a hardworking carpenter who is the titular hero and who falls in love with the beautiful orphan Hetty Sorrel taken care of by her uncle and aunt or the Poysers and staying in their home helping the housework. Mr. and Mrs. Poyser wants Adam Bede and Hetty Sorrel to tie the knot, however, the egotistical Hetty keeps Adam in her pocket when she is after a squire by the name of Arthur Donnithorne that is a captain in a military force. Hetty also strikes the reader's attention as a person with little or no care for the people around her. Adam also has a Methodist brother called Seth who has very deep feelings for one Dinah Morris, the other niece of Mr. and Mrs. Poyser. Dinah Morris is a pretty woman too yet she is also a very devout Christian and a preacher and does not want to marry either Seth or any other man lest she should neglect her religious duties to help the impecunious people in Snowfield. Since Dinah notices Hetty's lack of interest in Adam Bede, the preacher warns Hetty and offers her help and promises to be there for Hetty whenever she needs it. The rich esquire cannot help being drawn to Hetty's beauty and he entices her too. Adam catches Arthur and Hetty just before they are about to kiss and is let down, interpreting that Hetty is not interested in him. It is also understood that Arthur and Hetty have had multiple previous meetings. Feeling angry, Adam challenges Arthur for a fistfight and knocks his opponent down. Arthur implies that he has not disrespected Hetty but Adam makes Arthur write a letter to end her relations with Hetty and leave the town. Evaluating the new situation that she is in, Hetty decides to marry Adam Bede who is her suitor, while disguising her disappointment from her family. Before she marries Adam, Hetty finds out that she is pregnant. She thinks of killing herself but decides to go looking for Arthur with the

excuse of visiting Dinah. Worn out, Hetty Sorrel arrives in Windsor only to learn that Arthur is not in the city. By now, Hetty has become more desperate than ever and spent all her money. Adam gets worried about the state and whereabouts of Hetty, thus, he goes on a quest to find her in Snowden. Adam understands that Hetty has never visited Dinah and asks, the reverend Mr. Irwine who is close to Arthur, for help. With a sad heart, Mr. Irwine explains the deeds of Hetty to Adam. She has been charged with murdering her own child and is now in prison. Since the old squire has passed away, Arthur is called upon to come back to town and take over the estate. Adam goes to visit Hetty in prison but he is refused. Adam's friend and teacher Bartle Massey is present in the first part of the trial and notes the high amount of evidence against Hetty Sorrel. Adam participates in the next phase of the trial and Hetty is condemned to death. Dinah visits Hetty in prison and makes her confess her crime. Hetty obeys and asks Adam to forgive her. Just before Hetty is hanged, Arthur saves her from death and Hetty is exiled. Adam is no longer angry at Arthur who has left the town. In an effort to support the family, Dinah stays with the Poysers, for they are extremely guilt-ridden on account of their niece. Slowly, Adam and Dinah come to the conclusion that they have deep feelings for one another. At the end of the novel, Adam is happily married to Dinah (Rignall, 2000: 5-6).

3.2. EVERYBODY THINKS THEY ARE IN LOVE BUT NOBODY IS

The writer of *Adam Bede*, George Eliot starts the book with a description of how manly Adam Bede, the protagonist, is. Adam with his "sonorous" voice and "broad chest" has "the air of a soldier standing at ease" (6). The way that Eliot describes Adam implies her level of respect and admiration for her character, an example of which can be seen in the following lines: "The sleeve rolled up above the elbow showed an arm that was likely to win the prize for feats of strength; yet the long supple hand, with its broad finger-tips, looked ready for works of skill" (6). The writer suggests that Adam is not only very muscular and strong but also he is talented. The author notes Adam Bede's "expression of good-humored honest intelligence" (6) which makes the reader hope for the very best for this amicable character. In other words, the author may be suggesting how nice a person Adam is and how brilliant, accomplished and benign the protagonist is. Hence, this creates a

very high level of expectation for the 'lucky' girl that he is going to choose to be with for the rest of his life in an honorable way. The audience may expect the girl with whom he is going to marry to be a metaphorical angel. Her moral qualities must include loyalty, truth, religiousness and humility, none of which is present in Hetty Sorrel who will be scrutinized within the scope of this part of the dissertation.

In stark contrast with the expectations of the reader, the very first information about Hetty Sorrel is nothing but negative. While in an argument with her other son Seth, Lisbeth Bede or Adam's mom slams Adam for going after a girl like Hetty. This criticism comes at a point when Seth is lauding his brother on account of his determination to take care of his family. Seth underlines that other people would be married by now instead of taking constant care of their family, implying himself and his mother. The mother's harsh words on the girl that Adam Bede is infatuated with is as follows: "An' to think as he might ha' Mary Burge, an' be took partners, an' be a big man wi' workmen under him, like Mester Burge--Dolly's told me so o'er and o'er again--if it warn't as he's set's heart on that bit of a wench, as is o' no more use nor the gillyflower on the wall" (49). First of all, the mother's reaction here is not a huge red flag about Hetty who does not deserve criticism due to her fiscal position. Mary Burge is another young lady in the town who Adam Bede can court instead of Hetty. The reason for Lisbeth Bede to want Adam to marry Mary Burge is not her looks or character. Lisbeth wants the best for her children. Mary Burge is the daughter of Mr. Jonathan Burge and he is the master carpenter for whom Adam works and the owner of "the timber-yard" (17). The mother wants her son to prosper in life so this is quite understandable. On the other hand, the mother calls Hetty an offensive name. Hetty Sorrel is not a very virtuous young lady who is humble and principled. Lisbeth even suggests that she is beautiful but she is of no use. For Lisbeth, Hetty is no good for Adam. The narrator makes it clear in the first chapter of the book that Adam is not a folly yet he is somehow drawn to Hetty among all the other girls in town. It can definitely be argued that Adam does not have to feel close to the most virtuous girl in the town and he can have feelings for practically anybody yet the circumstances are curious. Still, a closer inspection of his so-called feeling needs to be carried out.

Before trying to understand Adam Bede according to his own actions, another emphasis should be placed upon Seth Bede, who is Adam's brother, and his opinion. Seth works as a carpenter just like his brother and his statements should be illuminating on the grounds that he spends quite a lot of time with his brother and he also knows about Hetty since they all live in a small town. In a conversation with Dinah Morris with whom Adam will tie the knot at the very end of the story, Hetty makes some critical observations about the attractive young dairy-maid. His statements and keen observation are as follows: "For I doubt Adam's heart is so set on her, he'll never turn to anybody else; and yet it 'ud go to my heart if he was to marry her, for I canna think as she'd make him happy. It's a deep mystery--the way the heart of man turns to one woman out of all the rest he's seen i' the world" (36). Seth Bede is the first person in the book to notify the reader about Adam's intense feelings for Hetty Sorrel. Seth also makes a bold prediction that Adam Bede will not give up on Hetty which is not true at all. On the other hand, Seth sees some probable issues with the possible scenario of Adam and Hetty tying the knot. Seth questions the nature of love here, noting that it is a very curious phenomenon. He seems to be implying that he does not understand how out of all the people in the world Adam Bede has 'fallen for' Hetty. Seth also does not want to nag his brother about Hetty, noting that "it's a matter as he doesn't like to be spoke to about, and I can only pray to the Lord to bless and direct him" (50). This may signal the pressure of third parties on Adam Bede regarding his affection toward Hetty. If everybody likes Adam and wants him to prosper and be happy in life, there may be people giving their negative opinion about Hetty to Adam. This might be the reason for Adam's reluctance to talk about Hetty even with his own brother. This again shows that not only Lisbeth but also Seth Bede does not hold Hetty Sorrel in high regard. What is more, the reader's second-hand information about Hetty has been disappointing so far, especially considering how great Adam Bede has been portrayed as a person and a man within the context of the story. Adam supposedly cannot think of a life without a person who does not match his expectations from life. The circumstances are so unlikely that Adam's admiration can be just an attempt in filling the gap inside him in an inexplicable way. The gap inside him is certainly a direct result of the mirror stage where the idea of "completeness" dissolves and the psyche is broken into pieces (Homer, 2005: 25). The town rector's opinion on Hetty

can also be mentioned here, just to further prove this theory. Mr. Irwine is also not oblivious to the dangerous side of Hetty Sorrel. He says the following about Hetty: “The little puss seems already to have airs enough to make a husband as miserable as it's a law of nature for a quiet man to be when he marries a beauty” (112). Mr. Irwine may look like he possesses a great power to foresee events, however, it is not even necessary here. Hetty makes what she wants in life clear to everyone. She thinks that looks are the most essential thing in life and she also knows about her beauty. Her endless endeavor to lure people has gripped the rector's attention.

Hetty's indifference to the protagonist Adam Bede and a deep interest in the young esquire Arthur Donnithorne who is bound to be rich is apparent as early as Chapter 7 when she blushes “a deep rose-colour” (91). George Eliot underlines Hetty Sorrel's beauty in the most eloquent way within the same chapter. In describing Hetty's beauty, Eliot goes to great length as can be seen in the following lines:

There are various orders of beauty, causing men to make fools of themselves in various styles, from the desperate to the sheepish; but there is one order of beauty which seems made to turn the heads not only of men, but of all intelligent mammals, even of women. It is a beauty like that of kittens, or very small downy ducks making gentle rippling noises with their soft bills, or babies just beginning to toddle and to engage in conscious mischief--a beauty with which you can never be angry, but that you feel ready to crush for inability to comprehend the state of mind into which it throws you. Hetty Sorrel's was that sort of beauty (92).

According to George Eliot, Hetty Sorrel has such a unique beauty. She differs from other attractive people in subtle ways. Her beauty is so enticing that not only men but also women cannot deny appreciating her beauty by following her with their eyes. George Eliot takes her description one step further by likening Hetty Sorrel's beauty to the most adorable and cutest beings in the animal kingdom. For Eliot, Hetty Sorrel is just like a baby cat with whom nobody can be angry. She also believes that Hetty is like a baby who can never make the people around her angry even if she is up to no good. The comparison between Hetty and a naughty baby is striking due to its implications of Hetty's troubled psychology. As for the author, the dairymaid's beauty is also befuddling at a high level. Even Hetty's aunt Mrs. Poyser in whose house Hetty resides in is in awe of Hetty's beauty against her better judgment. Mrs. Poyser is aware of the girl's mysterious beguiling powers yet she cannot take action. The author's remarks about Mrs. Poyser are as follows:

Her aunt, Mrs. Poyser, who professed to despise all personal attractions and intended to be the severest of mentors, continually gazed at Hetty's charms by the sly, fascinated in spite of herself; and after administering such a scolding as naturally flowed from her anxiety to do well by her husband's niece--who had no mother of her own to scold her, poor thing!--she would often confess to her husband, when they were safe out of hearing, that she firmly believed, "the naughtier the little huzzy behaved, the prettier she looked." (92)

As a person who abides by the rules of society and religion, Mrs. Poyser is strictly against superficial charm and believes in inner beauty. However, she cannot help noticing how glamorous Hetty Sorrel is. Although she lectures Hetty about how to behave and what to do, she finds that Hetty gets even more attractive when she is acting in ways she is not supposed to. This explains why so many men are courting Hetty Sorrel at the same time, as stated in chapter 9. Hetty is so exceptionally pretty that it is not very difficult to be charmed by her. Adam is one of those poor people.

The first instance to prove the dark side of the gorgeous dairy-maid comes in Chapter 9. The reader learns that Hetty's uncle repeatedly asks Hetty to consider Adam Bede in marriage. To make his point stronger, he often reminds Hetty Sorrel that "Adam Bede may be working for wage now, but he'll be a master man someday, as sure as I sit in this chair. Mester Burge is in the right on't to want him to go partners and marry his daughter" (109). Hetty is armed with this knowledge and ponders on Adam's general pleasant demeanor, which secures Adam a safe place in Hetty's mind as a suitor that should not be overlooked. Yet Hetty takes advantage of this situation extremely. Actually, both Martin Poyser and Rachel Poyser want Hetty to like Adam since they know how good a person Adam Bede is. Hetty cannot comprehend what her aunt and uncle say and this is the main problem; she is not a benign woman as observed in the novel:

Even in the moments when she was most thoroughly conscious of his superiority to her other admirers, she had never brought herself to think of accepting him. She liked to feel that this strong, skillful, keen-eyed man was in her power, and would have been indignant if he had shown the least sign of slipping from under the yoke of her coquettish tyranny and attaching himself to the gentle Mary Burge, who would have been grateful enough for the most trifling notice from him (109-10).

The extract above makes three things clear. First of all, Hetty is aware of Adam's unique position among her suitors. He is not just a random person who is courting her. Secondly, she knows Adam Bede's interest in her. Thirdly, she does not want to be with her best possible match; she wants more. It can be easily argued that it is not

Arthur's charms or good looks she is interested in, but his strong fiscal position or his prospective acquisition of an estate. The most important and troublesome issue is Hetty's mean-spiritedness. Adam likes her a lot and she knows this. She is also not considering marrying him in the least. So, why does she torment Adam? The reason is that she enjoys keeping an esteemed person like Adam in her pocket. Two interpretations can be made over this situation. First, she is a vile person not unlike *Wuthering Heights's* Heathcliff since neither of them has been brought up by their parents with affection and care. This has damaged their psyche. The second and the more important discovery is why and how a person like Adam is mesmerized by ill-hearted Hetty Sorrel. The answer may again be human's futile struggle to find meaning in a world that has been changed so much so that it does not harbor safe haven for human beings who long for unity in life.

Hetty's mean attitude has no boundaries. She also does not have an open heart for women. She does not think highly of the young women around her. Her thoughts about Mary Burge, a possible candidate for the righteous Adam Bede, are vile. Hetty's very own utterances about Mary are as follows: "Mary Burge, indeed! Such a sallow-faced girl: if she put on a bit of pink ribbon, she looked as yellow as a crow-flower and her hair was as straight as a hank of cotton" (110). There are two problems with her assessment of poor Mary. Firstly, Hetty is slamming Mary Burge's physical appearance and this is not acceptable. In the town they have grown up, religion always shows the right path and making fun of physical appearances is not part of the gospel. Secondly, this extract shows Hetty Sorrel's obsession with appearances; especially the importance of looking good for women. Hetty is talking about Mary's complexion and hair which are earthly things and which cannot be helped if a person lacks the necessary funds to amend these. Hence, it is safe to assume here that looks are of high importance to Hetty. According to her, a young woman should have nice well-groomed hair and a lively complexion. Her character and her deeds do not seem to be very essential for Hetty Sorrel. This not only shows how vain Hetty is but also how superficial she is. Moreover, her mean attitude is a source of torment for Adam Bede about whom Hetty says the following: "And always when Adam stayed away for several weeks from the Hall Farm, and otherwise made some show of resistance to his passion as a foolish one, Hetty took

care to entice him back into the net by little airs of meekness and timidity, as if she were in trouble at his neglect” (110). The information above is illuminating. Hetty already knows about Adam Bede’s interest in her. She also knows Adam’s difference from most other suitors of hers’. Yet, she does not want to settle with Adam. The biggest reason for that might be Adam’s relatively poor financial situation. More interestingly, Hetty deliberately wants Adam to be near her. She wants to feel special and Adam, being an honorable man, can give her that much better than other men around her. The creation of fragmented and narcissistic identity is the direct result of the mirror stage, according to Lacan (Milton, 2004: 69). The only problem is that Hetty ignores Adam Bede’s feelings. She forgets that this man with all his good intentions trusts her to be true, but she isn’t.

It is better to find evidence regarding Hetty’s lack of interest in Adam Bede and her real target namely the esquire Arthur Donnithorne. Chapter 7 makes it plain that Hetty Sorrel really likes Arthur for some reason and the following sentence alone is a testament to this theory: “Hetty blushed a deep rose-colour when Captain Donnithorne entered the dairy and spoke to her” (91). Although this work attempts to show that Hetty does not love or cannot love Arthur who is a member of the landed gentry, she definitely has feelings for the noble man. The author makes Hetty Sorrel’s feelings about the honorable Adam Bede clear, noting that she has no plans to accept Adam’s hand in marriage:

There was nothing in the world to tempt her to do that. Her cheeks never grew a shade deeper when [Adam’s] name was mentioned; she felt no thrill when she saw him passing along the causeway by the window, or advancing towards her unexpectedly in the footpath across the meadow; she felt nothing, when his eyes rested on her, but the cold triumph of knowing that he loved her and would not care to look at Mary Burge. He could no more stir in her the emotions that make the sweet intoxication of young love than the mere picture of a sun can stir the spring sap in the subtle fibres of the plant. She saw him as he was--a poor man with old parents to keep, who would not be able, for a long while to come, to give her even such luxuries as she shared in her uncle's house. And Hetty's dreams were all of luxuries... (110)

The author explains in a conspicuous way that what Hetty Sorrel feels for Adam cannot be compared to what she feels for Arthur Donnithorne. Hetty does not get excited when she hears Adam’s name in a conversation. Even when she sees him, she does not feel anything at all. Moreover, knowing the level of power she exercises over Adam Bede, she gets happy. She is content to know that she is standing between Adam and Mary and maybe many more people. She is happy to know of Adam’s

future demise. She never feels like she will marry Adam but she will not let Adam go away either. In addition, Adam Bede does not have the capacity to cause chemical reactions in Hetty, which Hetty Sorrel seems to think as an indicator of true love. The reader might be fooled by this; however, the reader also knows that Arthur is capable of moving her emotions remarkably and it is no wonder that Arthur is or bound to be very rich. She also thinks about Adam as a person that needs to take care of his old parents. So, she sees family as a burden, which is not unobjectionable in terms of religion at all. It has been previously mentioned that it is important to shy away from earthly things and have faith in the community that they live in. This is not acceptable. Her subsequent words further prove the nonexistence of love. She laments Adam's poverty and says she wants "luxuries". The person who can give her the luxuries she wants or namely Arthur Donnithorne makes her blush. This is no love; this is a desire to be rich. Her final opinion on Adam functions as the summary of Hetty's inner world: "She thought, if Adam had been rich and could have given her these things, she loved him well enough to marry him" (110). In Hetty's book, love is something that can be sold and bought with money. She also believes in the existence of love but is mistaken. Her fixation with love or even money is due to malfunctions in her childhood and the mirror stage. "The mirror image presents the child with a visual entity that appears whole and that appears to move in a coherent fashion" (Lee, 1990: 18). Losing the comfort of the peaceful mirror stage, Hetty is trying to regain that sense of wholeness with money, although it is impossible to do so. This story will aim to prove love's nonexistence via other characters as well.

The author exemplifies Hetty Sorrel's feelings aimed to be associated with love. It even seems like the author believes her feelings for the young esquire. Hetty Sorrel is daydreaming about Arthur Donnithorne during the funeral ceremony of Adam Bede's father. The author is also compassionate about this and defends her with the following question: "In this state of mind, how could Hetty give any feeling to Adam's troubles, or think much about poor old Thias being drowned? Young souls, in such pleasant delirium as hers are as unsympathetic as butterflies sipping nectar" (112). She describes Hetty's state of mind as delirium and seems to be pitying the dairy maid. Young Hetty cannot be viewed as a terrible person but she is

not in love. And in love, Hetty thinks she will find happiness along with other things she has been deprived of her entire life. That's why she is extremely excited even at the idea of Arthur, let alone his presence. While the author describes Hetty's so called love, it is easy to read in between the lines and understand what excites her most is the idea of getting rich, not being tasked to do daily chores and be regarded as the most beautiful girl in town with her expensive accessories. The following extract is about a time when she notices Arthur's interest in her:

But for the last few weeks a new influence had come over Hetty-- vague, atmospheric, shaping itself into no self-confessed hopes or prospects, but producing a pleasant narcotic effect, making her tread the ground and go about her work in a sort of dream, unconscious of weight or effort, and showing her all things through a soft, liquid veil, as if she were living not in this solid world of brick and stone, but in a beatified world, such as the sun lights up for us in the waters. Hetty had become aware that Mr. Arthur Donnithorne would take a good deal of trouble for the chance of seeing her... (110-1)

The narcotic effect on Hetty created by Arthur is illusory. Also, the effect is caused by a seemingly hard-to-believe notion. She is overwhelmed with the idea of a prospective marriage between Arthur and herself. She has been an orphan and she would be homeless or dead, if it weren't for her uncle. Now, she has the single best chance in her all life to be someone. If somehow her biggest dream comes true, she will be married to a squire. She has never been a religious person; that much has been clear from the start. She does not have similar dreams with the people around her. She feels different and wants to live differently. She is euphoric and there is a narcotic effect on her because she has finally found a way to get rid of her miserable life.

While Hetty finds it difficult to wait for uniting with Arthur Donnithorne once and for all, Arthur has feelings for her too. Upon encountering the rector Mr. Irwine, the young and promising esquire chooses not to hide his real intentions in visiting Mrs. Poyser's dairy. The young debauchee is too honest as can be observed in the following lines:

I went to look at the pretty butter-maker Hetty Sorrel. She's a perfect Hebe; and if I were an artist, I would paint her. It's amazing what pretty girls one sees among the farmers' daughters, when the men are such clowns. That common, round, red face one sees sometimes in the men--all cheek and no features, like Martin Poyser's-- comes out in the women of the family as the most charming phiz imaginable (112).

On the surface, it is curious to see a man of class like Arthur making these statements about a dairy maid. He seems to be associating beauty with the image of Hetty

Sorrel. It might be asserted that he must be in love with her or he would not make a fool of himself in front of the town rector. However, the situation is different. Arthur admires Hetty's undeniable beauty in an artistic way. Evidently, she has accomplished the task of enticing Arthur too along with many others. He is just making a keen observation of Hetty's allure in a subjective way. He even draws attention to how pretty women emerge in families where there are no handsome men. He is not a complete womanizer; his actions lack planning. If one considers how she trusts him and how he leaves her in a dire state, that person can have a negative judgment on him but his further actions prove his lack of precision. Probably, the town rector is suspicious and warns Arthur Donnithorne with the following words: "I must not have you feeding her vanity and filling her little noddle with the notion that she's a great beauty, attractive to fine gentlemen, or you will spoil her for a poor man's wife" (112). What Mr. Irwine dreads comes true much later in the novel. He warns Arthur against giving Hetty hope when there is none. A poor woman like Hetty cannot marry a gentleman. Mr. Irwine understands this clearly, however, neither Arthur nor Hetty appreciates this fact. What happens in the end breaks not only Hetty's but Adam Bede's heart as well. The town rector can see through all these events clearly since he knows about the nature of human beings. He is aware that Arthur is only after Hetty for her looks as well as knowing about Hetty's not-so-secret ambition to gain a place in higher society.

In order not be unfair to Arthur Donnithorne, it must be stressed that he struggles to keep away from Hetty and keep her out of harm's way. For this goal, the young esquire is making his best to kill time so that he does not meet Hetty Sorrel. He even tries to justify himself by thinking that dancing with her has made her happy and there is "no harm" (141) in his actions. He also remembers Mr. Irwine, who he respects a lot, and his advice about not causing trouble for the young lady by giving her false hopes. However, he somehow cannot refrain from thoughts about Hetty and "he was amazed himself at the force with which this trivial fancy seemed to grasp him" (142). Arthur's feelings may be recognized as symptoms of love yet he or nobody can love. Something difficult to achieve has entered his life and this is thrilling for him. Arthur Donnithorne finds Hetty beautiful and feels the hole inside him filled when he sees her. "He would amuse himself by seeing Hetty to-day"

(143)”, Arthur thinks, and although it would seem like he is finding excuses to meet Hetty, he is actually entertaining himself. That’s why he wants to meet Hetty. Likewise, the dairy maid Hetty is overcome with similar emotions as well. When he finally makes his mind to meet her, she is “a deep- blushing, almost frightened, but bright-smiling girl, making her curtsy with a fluttered yet happy glance” (144). Hetty is not attracted to the physical appearance that she sees in front of her. If she were to choose a candidate to be her husband in a blind test, it would be difficult to guess the result. Still, the soon-to-be-rich esquire stands before him and she is understandably excited. The very first time the duo spends time together without crowds, they get exhilarated as can be seen along these lines:

Arthur turned round and walked by Hetty's side without giving a reason. They were alone together for the first time. What an overpowering presence that first privacy is! He actually dared not look at this little butter-maker for the first minute or two. As for Hetty, her feet rested on a cloud, and she was borne along by warm zephyrs; she had forgotten her rose-coloured ribbons; she was no more conscious of her limbs than if her childish soul had passed into a water-lily, resting on a liquid bed and warmed by the midsummer sun-beams (144).

The first private meeting is very special for both Hetty and Arthur. They obviously like each other; Arthur especially likes her physical appearance. Hetty does not belong to the landed gentry so she has not been educated in many fields that noble girls have. She probably does not play the piano or read Latin. What the two share in common is very scarce. But Arthur is only twenty-one years old and he is lustful. Hetty, on the other hand, is overjoyed to be in the presence of a man like Arthur. Her feet are shaking because she will have a golden ticket to another world thanks to Arthur if she can take it. She momentarily loses track of time and things around her. All of this is possible and none of the aforementioned reasons evince Hetty’s love.

The difference between Arthur and Hetty in terms of upbringing is vast. The author clearly points out this fact by saying “[s]he didn't know one bit how to speak to a gentleman like Mr. Arthur” (145). This is very true. Hetty is a gorgeous woman and that’s one of the only reasons Arthur Donnithorne likes her. On another level, Hetty helps Arthur experience something totally different. Society expects Arthur to be with somebody with high rank and anything else is out of the question. Nevertheless, he is still hooked by her airs. This cannot be just her good looks. By being with somebody like Hetty, the soon-to-be rich esquire is entering new territory and he finds excitement in this. For Lacan, people’s desire or yearning

for someone can be analyzed as a desire for the Other, which is what humans cannot have (Gammelgaard, 2011: 966). However, being unable to attain the Other, or namely what he cannot have access to, beguiles and entices him. As he himself stressed before, Hetty is a diversion for him; one that makes him different and possibly euphoric. The more they talk in their first private tête-à-tête, the more apparent the social gap becomes. It is as if Arthur is treating Hetty like a clever child that has accomplished things beyond her age. Since he cannot find better an ice-breaker, Arthur congratulates the dairy maid with something rather ordinary. "You are quite right to choose this way of coming to the Chase," he said at last, looking down at Hetty; "it is so much prettier as well as shorter than coming by either of the lodges" (145), says Arthur, praising her for choosing the shorter of the two roads that stretch before her. When Arthur attempts to learn more about Hetty's everyday life and accomplishments and asks her if Miss Lydia's lady's maid has been teaching her useful skills, she notes the following: "Yes, sir, the lace-mending as she learnt abroad, and the stocking-mending--it looks just like the stocking, you can't tell it's been mended; and she teaches me cutting-out too" (145). Hetty Sorrel is excitedly talking about mending laces and stockings when women of Arthur's caliber are probably not fixing other people's old clothes. There is a chance that Hetty notices how naïve she sounds since she thinks to herself that maybe "she seemed as stupid to Captain Donnithorne as Luke Britton did to her" (145). Hetty does not seem stupid here; she is just not comfortable in her own skin. She is a dairy maid and she is not a lady. Once again, it does not make sense that Arthur should want to live with a girl like Hetty forever. It is not because of her poverty; it is because of who she is and the limitations of growing up as a dairy maid. Maybe the need to fill the impossible gap inside him has made Arthur blind, for he momentarily becomes doltish by asking her the following question: "What! are you going to be a lady's maid?" (145). It is nearly certain that Hetty Sorrel is going to be a lady's maid which might be an improvement over a dairy maid. Arthur is playing a game that his conscious mind does not comprehend. What he thinks that Hetty has, she does not.

There comes a part when Hetty Sorrel and Arthur Donnithorne come dangerously close after Hetty breaks into tears over a tedious matter. Taking the chance to advance upon Hetty, when she begins to cry following an inquiry, Arthur

places his arms around her and remarks that “I wouldn't vex you for the world, you little blossom” (146). Even the words used by the heated esquire indicate his superior position over the poor dairy maid. For him, Hetty is just a little flower waiting to be picked up. It is in his power to put Hetty in a vase or in a book where she will dry. This feeling of superiority and dominance makes Arthur feel important. This is just another reason for him to be with someone like Hetty Sorrel who is an ignorant seventeen-year-old. And Hetty is, though seemingly unhappy momentarily, is still finding it hard to believe in whose presence she is and what opportunities lay ahead. This moment is described as love by the author who possibly finds the duo adorable and states the following:

Hetty lifted her long dewy lashes, and met the eyes that were bent towards her with a sweet, timid, beseeching look. What a space of time those three moments were while their eyes met and his arms touched her! Love is such a simple thing when we have only one- and-twenty summers and a sweet girl of seventeen trembles under our glance, as if she were a bud first opening her heart with wondering rapture to the morning (146).

Arthur has a beseeching look since he wants her to surrender herself to him and he also wants to see how ardent she is. He takes pride in the effect that he creates on the little Hetty who is ambitious as it gets. What is described as love in this extract is a desire to have intercourse. It is important to realize when this special magical moment deemed as ‘love’ occurs. It starts when their arms touch one another. In another sense, they are very intimate and this propels them to get even closer. Both Hetty and Arthur may be laboring under the delusion that this is love. They want to be with each other but cannot. Society does not tolerate such actions. They both have a position in the symbolic order and they are aware of the consequences of not complying with what it begets. At this moment, it is possible for them to see an invisible path that could take them to the times before law and order. That may be why these two young people are so passionate right now. However, they are trapped in the moment and there is no way to forget about who they really are. The difference between their real lives and the obligations of society forms the basis of the unexplained feeling between them.

The strangest thing happens after the intimate moment between Arthur and Hetty alone. Arthur tells Hetty that “I have been hindering you; I must not keep you any longer now. You will be expected at the house. Good-bye” (147). This strange and quick goodbye shocks Hetty and she immediately starts to cry afresh, for Hetty is

thinking if she has made him go away or made him feel unpleasant for some reason or if she is going to see him alone again. Her moment of happiness becomes a nightmare with all these thoughts in her mind. She knows she cannot lose Arthur. What really happens is, according to the author, Arthur is afraid of falling in love with her. His train of thought is of high importance regarding his approach to love:

He was getting in love with Hetty--that was quite plain. He was ready to pitch everything else--no matter where--for the sake of surrendering himself to this delicious feeling which had just disclosed itself. It was no use blinking the fact now--they would get too fond of each other, if he went on taking notice of her-- and what would come of it? He should have to go away in a few weeks, and the poor little thing would be miserable. He must not see her alone again; he must keep out of her way. What a fool he was for coming back from Gawaine's!
(147)

How does he come up with the idea of falling in love with the beautiful Hetty? He is feeling very awkward due to feeling something very bizarre when he is alone with Hetty. He attributes those feelings to the magical word love. But this is hardly love, that is, love is just an illusion if this is love. The fact is the esquire, from whom society has high expectations, has been brought up with certain values and virtues. The symbolic order has done a good job on him. He knows his manners along with his boundaries and even his place in life. His life, along with others', has been set up for him by society before he was born. Now that his whole world has been rocked by an incident with Hetty, he is more excited than he ever has been in his entire life. He may be feeling that he is close to breaking the chains wrapped around him. Maybe, he is feeling powerful enough to challenge the very elements that him Arthur, the esquire. So, his brain or heart interprets this unusual feeling as love and this leaves him scared. Though the feeling is powerful and moving, he thinks he cannot 'love' a girl like Hetty. The solution is simple then; he has to stop seeing her. If he sees her less or if he does not spend alone time with her again, he may put an end to this problem. He should leave the town for a while in which time he can forget about that eccentric feeling and be normal again. He regrets going to see her. Having made the difficult decision, now he wants to be with her more than ever. Naturally, the fact that he cannot be with her makes Hetty ever more enticing. As the feeling becomes overwhelming, he wholeheartedly believes that this is love.

Chapter 15 provides ample evidence to show the real reasons for Adam Bede to be so obsessed with Hetty Sorrel. Adam believes that the person who gets to marry

the young dairy-maid will be one lucky man. The curious aspect is how the thoughts form in Adam's mind when he thinks of the attractive and cunning girl. The following lines are of high importance: "How the men envy him who come to the wedding breakfast, and see her hanging on his arm in her white lace and orange blossoms. The dear, young, round, soft, flexible thing!" (169). According to Adam, the people who see Hetty Sorrel in nice clothes will envy him. This observation is not made based upon the character of Hetty. It does not suggest that people will admire how easy-going Hetty is or how she makes the world a better place. Adam is merely underscoring the seventeen-year-old Hetty's plain beauty. Adam imagines himself side by side with Hetty and thinks how cool he will look with such a gorgeous girl. Adam also mentions Hetty's round and soft body. This again is not a substantial detail about her. Adam adores Hetty; this much has been clear but everything nice about her stops there. His subsequent train of thought is even more interesting. "Every man under such circumstances is conscious of being a great physiognomist" (169), says Adam, which suggests that the character of a person can be analyzed by scrutinizing the facial features of the very same person. If this presumption is true, everyone with 'excellent' facial features should be excellent and that those persons should have a high level of integrity. This cannot be true. Since Adam Bede is captivated by the young Hetty, his thinking skills have been diminished. He is jumping to false conclusions. However, Adam is trying to visualize Hetty in a flawless manner. Thanks to the effect of the symbolic order, his psyche is in pieces and the manly Adam is yearning to discover and put those pieces together. Pursuing the idea of the possibility of a perfect and flawless woman is an indicator of this problem. This makes sense since Lacan sees "the symbolic order as a totalizing concept in the sense that it marks the limit of the human universe" (Homer, 2005: 44). Adam is unable to make the right calculations because he is entrapped. Adam's wrong observation is clear in the following lines as well: "Nature has written out his bride's character for him in those exquisite lines of cheek and lip and chin, in those eyelids delicate as petals, in those long lashes curled like the stamen of a flower, in the dark liquid depths of those wonderful eyes. How she will dote on her children! (169). Just because Hetty has a beautiful face with attractive features, he expects her character to mirror that physical beauty. Adam even likens Hetty to flowers seeing her as a specially created beauty of nature. He expects or 'knows' how caringly she

is going to raise children. It is only ironic that Hetty is going to murder her baby in the end.

Since Arthur's mind is preoccupied with thoughts about Hetty Sorrel and these thoughts look like love to him, he is stressed. Arthur Donnithorne is also aware of what his title calls for; he should set an example to the people around him with the way he pursues his life. The young esquire is close friends with the town rector Mr. Irwine who he sees as a confidant. After giving advice about the importance of classics, Mr. Irwine warns the young esquire with one of the most critical speeches in the entire novel. What he says is as follows:

"Then mind you fall in love in the right place, and don't get a wife who will drain your purse and make you niggardly in spite of yourself. My mother and I have a little discussion about you sometimes: she says, 'I'll never risk a single prophecy on Arthur until I see the woman he falls in love with.' She thinks your lady-love will rule you as the moon rules the tides. But I feel bound to stand up for you, as my pupil you know, and I maintain that you're not of that watery quality. So mind you don't disgrace my judgment" (188).

Mr. Irwine seems to see right through Arthur who "wincd under this speech" (188). There is a possibility that he knows Arthur too well and is suspicious of his activities lately. Mr. Irwine's tone is strong when he warns the young man not to make a mistake by marrying the wrong woman. The town rector has no doubt much more life experience than Adam has. Arthur is young and inexperienced and Mr. Irwine knows this. Some young women may be after his money so as to lead a much better life and secure their future by marrying a rich man like Arthur Donnithorne. Mr. Irwine is also cognizant of this fact. What is more interesting is the rector's mother's opinion on Arthur Donnithorne. She implies that the esquire is a bit fickle, underlying his tendency to get easily lured by young women. If her assumptions are true, it should not be very difficult for Arthur to part ways with Hetty. What the mother suspects comes true later when Arthur leaves Hetty Sorrel with a broken heart. Lacan clearly states that "love is impossible" (Restuccia, 2003: 370). Arthur is only another person to prove the nonexistence of love. If Arthur's feelings were too powerful to change in time, it would not be possible for him to give up on her after an incident. The town rector sticks up for Arthur by saying that the young esquire will find the right path. In his answer, Arthur acknowledges his weak side when it comes to women, adding the following: "A man may be very firm in other matters and yet be under a sort of witchery from a woman" (189). With this, he accepts his

gullible side when it comes to relationships between himself and women. With this, he also accepts that women entice him with “witchery” and he merely follows them. He is following the impossible.

In an effort to defend this relatively gullible demeanor or perhaps his lustful attitude, Arthur Donnithorne comes up with an analogy between love and disease with the following lines: “A fine constitution doesn't insure one against smallpox or any other of those inevitable diseases” (189). The young esquire is suggesting here that no matter how strong and good a person is; s/he can fall prey to an evil something unforeseeable. The town rector’s reaction to this analogy is most illuminating and is as follows:

Yes; but there's this difference between love and smallpox, or bewitchment either--that if you detect the disease at an early stage and try change of air, there is every chance of complete escape without any further development of symptoms. And there are certain alternative doses which a man may administer to himself by keeping unpleasant consequences before his mind: this gives you a sort of smoked glass through which you may look at the resplendent fair one and discern her true outline; though I'm afraid, by the by, the smoked glass is apt to be missing just at the moment it is most wanted. I daresay, now, even a man fortified with a knowledge of the classics might be lured into an imprudent marriage, in spite of the warning given him by the chorus in the Prometheus (189).

With a perfect comparison between many things in real life, Mr. Irwine asks Arthur Donnithorne to take his steps slowly and wisely. He tells him to “detect” any danger that can come toward his direction and to take action immediately. He reassures Arthur, saying that if he is quick to notice any danger, he can get rid of anything without permanent damage. Concordantly, the rector says that one should always think of the negative outcomes of events, likening this process to taking medicine so as to avoid sickness. Arthur can see the “true” character of any person by applying this method, according to the town rector who also adds that it gets trickier to see through a person when that person needs to pass judgment on another person. Mr. Irwine also acknowledges how troublesome it is to achieve success with this method. He accepts that even the learnt people can make mistakes when it comes to these matters. Mr. Irwine is giving great advice to Arthur; however, this counsel ratifies the connection between the mind and the illusion of love. The town rector implies that a dexterous person should not fall in love. So, the illusion called love must be happening in the mind. If one is careful enough, s/he does not ‘succumb’ to love. The symbolic order is encircled with “the social structures and laws embodied in

language” (Malpas, 2006: 73). There is a huge chance that this feeling is human-made.

Another noteworthy moment in the novel comes when the righteous Adam Bede gets a chance to spend time with Hetty Sorrel without the inquisitive looks of other people. The period that precedes the big moment for Adam is also interesting. When Mrs. Poyser asks for Adam’s help in the garden and says that Hetty is working alone, Adam can hardly believe what he is hearing. Still, he tries to look less excited when the following takes place: “Adam longed to say he would go into the garden till Mr. Poyser came in, but he was not quite courageous enough, so he said, "I could be looking at your spinning-wheel” (239) This meeting is what Adam has been looking for; a chance to spend time with the one and only gorgeous Hetty Sorrel who is surely going to make the world more meaningful for him, connect all the dots within him and his problems beginning with the mirror stage, for Adam thinks she has all the answers. Adam is very excited since he does know what the future holds for him or Hetty. Even his struggle to find Hetty in the garden is exhilarating for him. The more suspension there is, the merrier he gets. The description of the maze-like garden is as follows:

In that leafy, flowery, bushy time, to look for anyone in this garden was like playing at "hide-and-seeK." There were the tall hollyhocks beginning to flower and dazzle the eye with their pink, white, and yellow; there were the syringas and Guelder roses, all large and disorderly for want of trimming; there were leafy walls of scarlet beans and late peas; there was a row of bushy filberts in one direction, and in another a huge apple-tree making a barren circle under its low-spreading boughs (241).

Love is a game for Adam Bede who probably has never had the chance to be a regular child and has had to take care of his little and less-capable brother. Adam must be entertaining the idea of meeting the one person who will ‘complete him’ during the few minutes spent looking for Hetty Sorrel. Each moment he passes a tree or a bush, Adam must be thinking that he is getting one step closer to his dream. This dream is not to be with the dairy-maid; it is the happiness arising from the possibility of solving all his problems at last. Adam’s false sense of wholeness can be traced back to a crisis in the mirror stage. Important blows to the psyche such as “alienation and self-estrangement” which start in this stage shape the identity and are in striking contrast to the ‘blissful pre-oedipal’ stage (Bateman and Holmes, 1995: 66). Adam is ignorant of these internal struggles, which happen inside him, and finds hope in

Hetty. Moreover, Adam is not cognizant of the personality of Hetty. In his attempt to pursue ultimate integrity, he is turning a blind eye to her character. He does not live in the imaginary world where he can “recognize the lines of demarcation between itself and objects in the world” (Habib, 2005: 589). He is in an abyss. What is right and what is wrong is ambiguous in the symbolic world which has been a mesh of human-made phenomena. There should be no reason for Adam to be with Hetty under normal circumstances. Yet, in his mind, Adam treats being with Hetty Sorrel as if the most important thing in the world. His excitement mounts just before seeing Hetty as can be observed in these lines: “He could see there was a large basket at the end of the row: Hetty would not be far off, and Adam already felt as if she were looking at him” (242). However, this excitement is in vain. His mind is playing games with him; he is thinking that Hetty is looking at him. All of this is happening inside him.

Adam Bede comes across with Hetty Sorrel, after sending away Totty, the girl who is Hetty’s responsibility, with as much as fatherly affection as a young man without a child can. While Adam is as excited as it gets, Hetty is oblivious to both Adam and his pains: Hetty “dropped the basin with the currants in it, and then, when she saw it was Adam, she turned from pale to deep red” (242). Hetty gets excited too, however, it is not because of Adam’s muscular shoulders and manly features; it is due to the disappointment that it is not Arthur Donnithorne who Hetty comes across with. Sadly, seeing Hetty turn red gives Adam fresh hope and the following lines are heart-breaking: “That blush made his heart beat with a new happiness. Hetty had never blushed at seeing him before” (242). These lines are open to two interpretations. The first one is the obvious interpretation. The reader is conscious of Hetty’s lack of interest in Adam. The second and the worst one is that Adam also knows Hetty is not highly impressed by him. He even finds new hope to ‘win her heart’ after noticing her facial expressions. In the presence of Hetty, Adam loses his rationality at all and makes weird assumptions such as the following: “[T]here was that touch of sadness about her which must surely mean love since it was the opposite of her usual manner” (243). According to Adam, it should be referred to as love if a woman displays a manner that is not in par with her previous manners. Adam comes up with creative yet sad theories in his desperation to mend the broken

pieces inside him, which are irreversibly damaged. Hetty is not interested in him much and this is plain. The author goes on to describe a peculiar feeling about childhood while she is narrating Adam's euphoric state. George Eliot gives human childhood with parents as an example of ultimate happiness. The following lines are curious in terms of their implications: "So much of our early gladness vanishes utterly from our memory: we can never recall the joy with which we laid our heads on our mother's bosom or rode on our father's back in childhood" (243). George Eliot's choice for the depiction of a perfectly happy moment in humans' lives is curious, for this marks the time when people are in the presence of their mother and are undeniably happy. The blissful and perfect time that humans spend with their mothers is the mirror stage when a human is only a baby. "Lacan locates it in the development of a child between the ages of 6 and 18 months" (Habib, 2005: 590). This moment also marks the only moment when true happiness is possible for a person since the psyche is not split before the end of this period. Therefore, Adam's jocular mood after assuming Hetty's interest in him can neither be a pure moment nor a euphoric one.

Arthur Donnithorne's inclination to stay away from Hetty and put an end to his 'strong' feelings have been mentioned before. Nevertheless, a new test lies before Arthur when he is reminded by Mrs. Poyser of his promise to dance with the beautiful and young dairy-maid Hetty Sorrel. Undoubtedly, Mrs. Poyser does not suspect Arthur of any ill plans and is merely being polite to a member of the landed gentry, although Arthur manages to handle the situation and his facial expression "not without a twinge" (317). While he is thinking of not spending time with Hetty Sorrel in an effort to forget her, his tactic backfires since he is getting increasingly overwhelmed by a desire to be with the dairy maid, no matter what the consequences will be. At the first chance Arthur gets, he whispers to Hetty's ear the following words: "I shall be in the wood the day after tomorrow at seven; come as early as you can" (321). Although unbeknownst to Hetty, Arthur will try to end their affair during their subsequent planned meeting, Arthur is in a lot of pain. His biggest source of pain is the feeling that he is losing something too valuable to lose. Little does he know, the phenomenon called is more overwhelming when it is less attainable. Despite the crowd that has come together to mark his birthday, Arthur is

hardly joyful and he cannot seem to be hiding his sulky state at all. When he sees that Hetty regains hope to be with him in the wake of a promise for another private meeting, Arthur is happy momentarily too. Hetty lives a golden day after a long and painful period in which she has thought of many negative scenarios and wishes a long non-stop dance with Arthur. Arthur, on the other hand, is grave, yet he also “wished it too; it was the last weakness he meant to indulge in; and a man never lies with more delicious languor under the influence of a passion than when he has persuaded himself that he shall subdue it to-morrow” (321). The author, herself, acknowledges the power of things that shall be swept away from human beings’ grasp soon. Fearing and knowing this dance might be their very last, Arthur makes sure to take in every second spent with the beautiful and dangerous Hetty. Being under the immense pressure of this fact, Arthur probably believes this must be the most powerful feeling in the world. Despite the fact that he is erring, his mistake is quite understandable. Were he to spend more time or years with Hetty, he would recognize that what people call love is just an illusion. On a closer look, it is incontrovertible that Arthur and Hetty are the very people to turn this feeling into a make-believe yet legendary one. When it is time to dance with Hetty, Adam sees two different colors of hair in Hetty’s suspiciously expensive locket (320). Although Adam cannot put two and two together, Arthur is secretly presenting gifts to Hetty to make her feel special. The more curious and important facet is how Hetty manages to create meaning out of an ordinary ornament. By wearing the locket with Arthur’s and her hair close to her chest, Hetty is forming something that is not there. The dairy maid is producing ‘love’ here.

Adam Bede is informed of Hetty’s absence upon his visit to the Hall Farm by Mrs. Rachel Poyser. Adam briefly recalls their last meeting and is content because of her congenial approach to him during the birthday celebrations of Arthur Donnithorne. Just as the title of the chapter namely *The Crisis* suggests, there is going to be a huge calamity in this chapter. Adam thinks how nice a person Arthur is with “loving admiration” (329). After that, he sees “two figures about twenty yards before him, which shocks him deeply” (330). Adam’s bewilderment here is one of the most cinematic scenes in the entire work. His make-believe love toward Hetty takes a big hit and this can be seen in the following lines:

He remained as motionless as a statue, and turned almost as pale. The two figures were standing opposite to each other, with clasped hands about to part; and while they were bending to kiss, Gyp, who had been running among the brushwood, came out, caught sight of them, and gave a sharp bark. They separated with a start--one hurried through the gate out of the Grove, and the other, turning round, walked slowly, with a sort of saunter, towards Adam who still stood transfixed and pale, clutching tighter the stick with which he held the basket of tools over his shoulder, and looking at the approaching figure with eyes in which amazement was fast turning to fierceness (330).

Adam has always believed that Hetty is a simple naïve girl who can sometimes be hard to reach, yet, he has never thought of the possibility for such a disgrace, including his wildest dreams. Hetty, a mere dairy-maid, is entangled in unspeakable action with a noble man like Arthur Donnithorne. The whole incident is too difficult to grasp for Adam on multiple levels. First, it is a great sin and it is against every single value with which Adam has been brought up. The second distressing thing is Arthur Donnithorne's involvement in such a great scandal. Arthur has always been an honorable person in line with social norms. Adam was thinking about Arthur with pleasant thoughts minutes ago. Adam fails to comprehend how Arthur can do this and especially to him. They have been solid friends for so long and Adam has always taken pride in Arthur's becoming such an amicable gentleman. Thirdly, a man like Arthur cannot be with a girl like Hetty. So, their intention may not be marriage and it may be something more sinister, according to the heartbroken young man. Adam might be speculating that their sole intention is to have sexual intercourse. To make things worse, Arthur is relieved to see Adam who can be a good confidant. The following thought occurs to Arthur: "After all, Adam was the best person who could have happened to see him and Hetty together--he was a sensible fellow, and would not babble about it to other people" (330). Arthur's immediate thoughts reveal the contrast between the two men; Arthur feels that everything should be okay if nobody hears of this incident. Meanwhile, Adam's mind is racing. He is connecting all the dots now. He is thinking of the locket and realizing how Hetty has managed to acquire it. Adam stands "petrified" (331). Adam's disappointment in Hetty rather than love is his mistake here. He should never have had faith in something so illogical. According to the French psychoanalyst, the phenomenon termed as love is both narcissistic and impossible and it stems from desire (Lacan, 1998: 6). Also, to value somebody more than anyone else is a big mistake. His next illogical and less-Adam-like move is to beat Arthur, for he is never the impulsive man despite his muscular body. Adam has done all for Hetty who he has desired beyond everything.

Little does he know that all his desire is based on symbolic castration which forces humans to talk (and accordingly think) of needs “in a language not of our own making” (Fink, 2016: 35). Adam’s problems which have their roots in his childhood have severe consequences in his later years.

Adam quickly repents knocking Arthur down and seeing him helpless on the ground. When Arthur comes to his senses, Adam asks him to promise to write a letter to Hetty Sorrel in order to break up his entire affiliation with her what Arthur says is as follows: “I must know what ground I'm treading on. I must be safe as you've put an end to what ought never to ha' been begun” (344). Even as Adam puts an end to the relationship between Arthur and Hetty, he does not blame Hetty. For him, Arthur, being a gentleman, should not have mingled in an affair like this and only he is to blame for seducing the young girl. Alone at his home, Arthur realizes the gravity of the situation and his feelings about writing a letter are mixed: “A letter would be a dreadfully abrupt way of awakening her! Yet there was truth in what Adam said--that it would save her from a lengthened delusion, which might be worse than a sharp immediate pain” (352). The use of the word “delusion” is rather curious here since it mirrors the real feelings of Hetty. Everything about being with Arthur has been a dream for her in all senses of the word. Hetty’s delusion to live a different and much-desired life is one of them. On the other hand, she would be still unhappy as a rich and respected woman due to the fragmented nature of the human psyche. The term “awakening” is also enlightening since it implies the dreamy state of Hetty as well. If only Arthur Donnithorne could understand that he is in need of a similar awakening. Meanwhile, Adam requires a similar awakening, for he is on the other side of the situation. As soon as he receives the much-anticipated letter from Arthur, he meets Hetty to make sure she is protected from him. From another perspective, not only Arthur and Hetty but also Adam needs protection against illusions. He makes the following statements to Hetty in a nearly lofty manner: “You're so young, you know, Hetty," he went on, almost tenderly, "and y' haven't seen much o' what goes on in the world. It's right for me to do what I can to save you from getting into trouble for want o' your knowing where you're being led to” (358). Adam feels as omniscient as ever despite being far from having a clue about the mysteries of the human psyche. He tells Hetty that she is ignorant and immature, which is true. He also tells her that

she does not know where this whole affair is going, which is true as well. He seems to be insinuating that Hetty should be with a man like himself instead of Arthur. However, his ideas do not make sense, on a grander scale. What humans call love should be a planned feeling if it requires both parties to be from a similar background. It is easy to find that the successful marriages in *Adam Bede* involve people from similar circumstances. This is just another reason for the fact that love is a human-construct.

After defending herself and Arthur against Adam's allegations, Hetty is not at rest. When she is alone, she properly reads the letter only to find out that Arthur is breaking up with him indeed. In the letter, Arthur says that "I have spoken truly when I have said that I loved you" (369), adding that he has to part with a broken heart. He also expresses his wish to be with her forever but explains the impossibility of a future together. Arthur's yearning to be with her for a lifetime is questionable. He does not know whether his interest in her will fade away in time or not. While telling about his own life, Arthur makes the following noteworthy statements: "You know nothing, dear Hetty, of the world in which I must always live, and you would soon begin to dislike me, because there would be so little in which we should be alike" (370). In the Lacanian sense, Arthur Donnithorne is talking about the responsibilities arising from living in his life, in other words, being in the human-construct symbolic world. Since he has successfully passed the phallic stage, Arthur is functioning in an artificial world which oppresses him. This may explain his desire or unintelligible interest in an ignorant dairy-maid. He is in pain. As the letter comes to an end, Hetty starts to cry in great pain with a "reddened" face (371). Just as it seems as if she could not be less happy, Hetty's interaction with her uncle calls something to her mind; Adam is still in love with her and he is a respectable man. While Hetty is deep in thoughts about giving Adam her hand in marriage, the author rushes to her aid to explain the change in her state of mind so quickly. This can be observed in the following lines:

"Strange!" perhaps you will say, "this rush of impulse to-wards a course that might have seemed the most repugnant to her present state of mind, and in only the second night of her sadness!" Yes, the actions of a little trivial soul like Hetty's, struggling amidst the serious sad destinies of a human being, are strange. So are the motions of a little vessel without ballast tossed about on a stormy sea. How pretty it looked with its parti-coloured sail in the sunlight, moored in the quiet bay! "Let that man bear the loss who loosed it from its moorings." But that will not save the vessel--the pretty thing that might have been a lasting joy (378).

The author is also not oblivious to the sudden change of mind in Hetty. It has also been two days since she has been rejected by Arthur Donnithorne in an unceremonious way. According to the author, this strategy or ideology can be defended, for Hetty is a girl who needs to get out of her painful state and the best way to do is finding another suitor. In the following chapters, the reader learns about how her illegal actions force Hetty to leave the town. However, if she was not forced to leave town, she would marry Adam and be content with her life to a certain degree. Hetty's happiness is partly based on money and Adam is going to be rich. It can be speculated that if everything was alright, Hetty would 'fall in love' with Adam. Because the phenomenon called love can be planned meticulously, it must be a human-construct. The phallus is to blame here since it "always belongs somewhere else; it breaks the mother/child dyad and initiates the order of symbolic exchange" (Homer, 2005: 57). The phallus is something a human can never have and will always sorely miss. Love must be a byproduct of the castration period. The desire for the possibility of undoing castration and being complete and all-powerful may lead people to have illusions such as deep desire or even love.

It looks like the stars are aligned for Adam Bede. Jonathan Burge has decided to offer him a share in his business on account of Adam's pure success in carpentry. Hetty has decided to marry him, which is incredibly good news. Mr. Poyser who acts as the guardian of Hetty is very delighted to learn about Hetty and Adam. However, Hetty is pregnant and she runs away, as soon as she makes the discovery. When they are about to part, Hetty understands that she feels the protection provided by Adam. Her subsequent words are remarkable: "if she could have had the past undone and known no other love than her quiet liking for Adam! The tears rose as she gave him the last look" (408). Hetty Sorrel's train of thought is most striking. She is clearly underlining the possibility of her falling in love with Adam if she could only wipe out her memories with Arthur Donnithorne. So, love is not an unchanging emotion. She can 'create' love in her mind if she stays with a man long enough before she notices another man that is more handsome, good-natured or wealthy. What happens next is more thought-provoking. Hetty goes on a lengthy quest to find Arthur to fix her big problem, now that she cannot live in the town of Hayslope without any persecution for her actions. Understandably, she is not dressed for a tiring journey

that is partly on foot and she does not have much money. She takes refuge in a tavern where she is told that Arthur is in Ireland. This news shocks her and makes her faint. In her desperation, she recalls Dinah and her promise to be there for Hetty when she is in dire need. While Hetty experiences utter humiliation, Adam is suspicious of Hetty's whereabouts. Adam's interpretation of Hetty's ventures is interesting. He thinks that "she could not love him well enough" (443). There are levels of love, according to Adam. He also believes that Hetty is capable of 'loving' him after she has been miserably left by Arthur. So, love should not be a unique feeling if a person can keep falling in love. Whether Adam is right or wrong does not change a simple fact; love is unattainable since "to love is to give nothing of oneself and to accept the emptiness in the Other" (Restuccia, 2003: 369). It is emphasized in the extract above that Adam is trying to catch something non-existent. Unsurprisingly, Adam gets frustrated at Arthur instead of Hetty upon finding out that she is in prison for "the murder of her child" (455). It is curious to see Adam mentioning Hetty's unmatched beauty when it dawns on him that he cannot be with Hetty anymore. The following words are Adam's reaction to this realization: "My poor Hetty...she can never be my sweet Hetty again...the prettiest thing God had made-- smiling up at me" (471-2). As it has been stated before, Adam is deeply marveled by Hetty's looks. Her beauty, combined with his castrated state, is the sole reason for his fixation on Hetty. "Being in the presence of beauty" may lead to fixation (Fink, 2016: 127). Adam's case can be a good example of this side effect of beauty.

Too afraid to come to terms with the repercussions of her actions, Hetty Sorrel refuses to talk to anyone including the town rector and her uncle. During the court, she is silent too. Since there are strong shreds of evidence against her, she is given the capital punishment. Dinah comes to Hetty's help in prison and this encounter has a positive effect on her. With his friend and teacher Bartle's influence, Adam decides to pay Hetty a final visit prior to her death. In his exchange with Bartle, Adam Bede wonders how life would be different if she did not meet Arthur Donnithorne. Life would be wonderful and she would love him back, according to Adam who has a peculiar opinion on love. He forgets or does not know that love is giving something a person does not have. Likewise, "Where there is no lack, there can be no desire" (Fink, 2016: 35). Since humans have an initial lack starting in the

castration process, they always retain the same lack until they lose their lives. So, “each desire for something new is but the continuation and displacement of the selfsame desire stemming from the same old lack” (35). On the other hand, once again, Adam seems to be regarding love as a feeling to be attained at will. If that is correct, then it cannot be a very strong and life-changing phenomenon. Last but not least, love cannot be a really special feeling if it finds people easily. Hetty has not taken a long interval to find a man who could change her life permanently and who she can ‘love’ eternally. Based on the fact that how easy it is to find love, it should not be a life-changing feeling or it can be just an intentional trick of the human mind. When Adam finally meets Hetty, she apologizes and asks if it is possible for him to forgive her. Adam’s answer indicates that his illusion of Hetty has not gone away. He says that “I forgive thee Hetty. I forgave thee long ago” (514). Adam is still not angry at Hetty after she has lied to him about her relationship with Arthur, got engaged to him, has run from home by telling Adam a lie and killed her own baby. Adam’s state of mind is most thought-provoking. If anybody were to ask him why he has forgiven her, he would explain it with love. Adam himself acknowledges the soothing effect of Hetty’s voice. In this sense, Hetty’s voice could be functioning as *objet petit a* which is the unattainable object of desire. This much forgiveness does not make much sense. Even a good-humored man like Adam, who has always been respected by the community, is not a saint. There are instances of him losing his temper in this very novel too. However, he has a certain weakness for Hetty. Something in his brain must be telling him not to be too harsh on Hetty. It can be either the fixation mentioned in the previous paragraph or his mind deceiving Adam in order to be whole again.

Not long after Adam Bede loses hope in Hetty, a curious mutual attraction occurs between Adam and Dinah Morris. Dinah is back in town to help the agonized Poysers cope with the utter humiliation. When she sees Adam, she “instinctively” stands up (535). This reaction is uncommon for Dinah who has long pushed aside any earthly feeling. Moreover, she gets excited when she extends an offering help to Adam. This can be observed in the following lines: “A faint blush died away from her pale cheek as she put her hand in his and looked up at him timidly” (535). What is more, she is “apparently unconscious” when she is holding Adam’s hand (535).

The author is preparing the reader for another alleged love story. This time, it is between Dinah Morris and Adam Bede himself. More often than not, excitement and sudden change in attitude are given as motives for this illusive phenomenon. When Mr. Poyser asks Adam why he has come to his household, Adam says that his mother needs Dinah Morris. Upon hearing this, Mr. Poyser consents to Dinah's leave at first. Then he gives the following curious answer: "But we wanna spare her for anybody else, on'y her husband" (536). It is a mystery why Mr. Poyser brings up the issue of marriage at this very point. Dinah has long severed ties with earthly lust and devoted herself solely for the good of others. Maybe, she is currently being brainwashed into thinking about marriage by the people who are older than her and who constitute society. Maybe, she seeks the comfort of earthly pleasures after taking care of so many other people at a very young age. Maybe, she is also not oblivious to how nice and honorable a man Adam is. And maybe, Adam's lauded physique is the reason for Dinah's attraction. It has been studied that women may be more attracted to men with more "symmetrical bodies" (Fink, 2016: 126). These may have been slowly boiling up Dinah's desire in Adam. And lastly, it may be possible for Dinah to stop caring for society and its expectations. Adam expresses his desire for Dinah to settle in Hayslope and Dinah flushes (537). When everyone puts pressure on her to stay, Dinah feels nervous. Adam, sensing her uneasiness, saves her by noting that he would support Dinah whatever she decides to do. These words do not comfort her and Dinah, much to everyone's surprise, starts to cry (538). The aforementioned information verifies Dinah's fresh desire in Adam. Either she has sensed her desire in him just now or all the pieces have come together to make him more special than anyone else.

On Adam's side, things are much more complex. Not knowing that he will express his love toward Dinah in one chapter later, he gives the following speech to Dinah about how much he appreciates her company: "I've no right to say anything about my being sorry: you know well enough what cause I have to put you above every other friend I've got; and if it had been ordered so that you could ha' been my sister, and lived with us all our lives, I should ha' counted it the greatest blessing as could happen to us now" (542). First of all, it is interesting to see how he refers to Dinah. He calls her his friend; he is regarding Dinah as a friend. Then, he refers to

how Dinah has rejected Adam's brother Seth earlier. He says he would be happy if she would be his sister by marrying Seth. This way, he would be able to see Dinah every day, according to Adam. He adds that having her around this way would be "the greatest blessing". The crucial moment comes when Dinah stirs some of his paper and gets warned by Seth who says that Adam gets very angry when his papers "are not put back in the right places" (550). To everyone's surprise, Adam is all smiles and jokes around. This is the first instance for the reader to suspect Adam's interest in Dinah. In Chapter 51, there is hardly any information to indicate a change in his demeanor. When Adam's mother Lisbeth tells Seth about Dinah's curiosity in Adam, Seth gives the following explanation: "Thee'st no right to say what Dinah's feelings are if she hasna told thee, and it 'ud do nothing but mischief to say such things to Adam. He feels very grateful and affectionate toward Dinah, but he's no thoughts towards her that 'ud incline him to make her his wife, and I don't believe Dinah 'ud marry him either. I don't think she'll marry at all" (555). Seth has a more reserved attitude than his mother who wants to speed things up for Adam and Dinah. Being a nice person, Seth does not make these statements out of jealousy, which is admirable. He holds both his brother and Dinah in high regard. Also, Seth is unsuspecting of Dinah's recent feelings. So, he is not the best observer in the novel. One thing is clear though, Adam's attraction to Dinah must be very new, especially considering that he has been going through rough times. Then, there comes a moment to shock the reader and Lisbeth alike. She is caressing Adam's hair, she sees a drawing of Dinah in Adam's book. The related extract is as follows:

And now there was a new leaf to be turned over, and it was a picture--that of the angel seated on the great stone that has been rolled away from the sepulchre. This picture had one strong association in Lisbeth's memory, for she had been reminded of it when she first saw Dinah, and Adam had no sooner turned the page, and lifted the book sideways that they might look at the angel, than she said, "That's her--that's Dinah." Adam smiled, and, looking more intently at the angel's face, said, "It is a bit like her; but Dinah's prettier, I think" (558).

The change in Adam is at a galactic level. The first question is since when has Adam had a liking to Dinah to the extent that he is drawing pictures of her in his book? The second one is how forward Adam is in terms of expressing his physical admiration for Dinah. He does not shy away from his mother's questioning. He even states that Dinah is more beautiful than his drawing suggests. The transformation is so great that the reader has a right to question the genuineness of his feelings. One thing in common in Adam's attraction to Hetty and Dinah is how beautiful each girl is. Lacan

seems to find a connection between beauty and the real which is unattainable (Fink, 2016: 129). Lacan's real is impossible. For Lacan, the real represents "the ruptures in representation caused by that which remains unrepresentable" (Knellwoof and Harris, 2001: 185). Lacan puts the real outside the symbolic order, thus deeming it impossible to locate. This may be the underlying reason for his admiration along with others' for physical beauty. Human beings might be attracted to this phenomenon, for it evades symbolization and is full of mystery.

In what seems like the fastest-paced purported love story, Adam's mind is racing. He cannot think of anybody else than Dinah Morris and is worried about being rejected by Dinah. Adam is not ignorant of the need to talk about his feelings about Dinah with Seth before paying a visit to Dinah and he heads to meet his brother. Adam asks the following cunning questions to Seth: "Dost think she's quite fixed against marrying, Seth? Dost think nothing 'ud turn her?" (564). His brother interprets Adam's real meaning behind the naïve question on the surface. He comforts Adam by saying that he does not have any plans with Dinah in his mind anymore. So just like that, problems hindering a possible relationship between the duo are lifted and Adam goes to meet Dinah. The moment Adam meets Dinah, he utters that he has been thinking of her in a restless way (568). The rapid transformation in Adam has been underscored in the previous paragraph but Adam does not cease to startle the reader. He is never hesitant about his feelings for Dinah. Compared to Hetty, he takes too many steps in such a short time, which can be a signal that he is making rash decisions. This could be due to a rejection by Hetty which has been a huge blow to a proud and honorable man like Adam. Love is a narcissistic feeling after all. According to Lacanian terminology, this kind of narcissistic purported feeling is called "first-order love" following Freud's ideas on the very issue (Restuccia, 2003: 372). Hence, the French psychoanalyst describes the phenomenon as an artifact of the narcissistic aspect of humans. Adam's next words are even more shocking. On the other hand, this can be viewed as his complete acceptance of the phallus since he obeys society by being with a more deserving woman like Dinah in the eyes of the townspeople. What he says is as follows: "I love you with my whole heart and soul. I love you next to God who made me" (568). Adam is talking about such huge feelings. Adam has previously told Hetty that he

would not marry another woman should she reject him. The reader is not in a position to question the integrity and honesty of Adam since he has been an exemplary character from the start. Coupled with his narcissism, his mind must be playing tricks on his mind, for there is next to no sign so as to suggest the existence of this deep feeling toward Dinah. Consequently, a feeling starting in the last chapters of the novel becomes the final subplot of the whole story. Initially unsure about accepting Adam's hand in marriage for fear of abandoning her holy duties, Dinah leaves Adam without a proper answer. However, she eventually succumbs to her feelings and the epilogue portrays the happy couple living with their children. It would take a minute for the reader to remember all the love stories taking place in *Adam Bede*. The abundance of love even in such a small community and the way the characters keep falling in and out of love make the reader question if it is a genuine feeling or it is human-made.

CHAPTER IV

4. LACANIAN LOVE IN JOHN FOWLES'S *THE FRENCH LIEUTENANT'S WOMAN*

John Fowles (1926-2005) grew up in a suburban neighborhood in England and preferred being alone as a child. Being forced to leave his hometown as a means of protection against air attacks, John Fowles moved to a cottage, which had a crucial impact on him as a thirteen-year-old boy. John Fowles enjoyed his life in a village along with natural beauty such as valleys that captivated him immensely. Much later, he noted that nature was not only his primary curiosity but also a huge contributor to his work. John Fowles experienced a minute psychological crisis following his first year in a boarding school along with being away from nature and, in consequence, had to spend some time with his family. He did his obligatory military service before joining New College to study French. He then taught abroad which involved two years of teaching in Greece. Certain themes are present in the writing career of Fowles. These are; the difference between male and female, the significance of freedom and few versus many and domain. Fowles talks about an elite that is capable of working for the greater good even if some of their actions may be unethical in his *The French Lieutenant's Woman* and this is a good example of few versus many. The second theme namely domain is the difference in setting. In his novels, Fowles's action moves from its starting place to a "natural refuge or retreat" and this is conversed at the end (Loveday, 1985: 4). His third most favorite technique is the representation of men and women in his works. Fowles's male characters do not shy away from women; they are the ones that make moves on women instead of the other way around. Whereas, his female characters are popular for their "private sphere, the world of intuitive knowledge, sensibility [and] the emotions" (5). On the other side of the picture, there are men who exert power in "the public sphere, the world of science and systematic classification, of action, violence, and war" (5). Another theme Fowles enjoyed employing was freedom. Being deprived of freedom have catastrophic results in his narrative. All in all, John Fowles was a well-established novelist with some of his books being adapted into movies and several of his books selling more than half a million copies along with another one overselling his other

books namely *The French Lieutenant's Woman* which “shows the way in which a narrative can modulate from a sexual to a personal quest without loss of continuity (8).

4.1. JOHN FOWLES'S *THE FRENCH LIEUTENANT'S WOMAN*

Freedom as a theme is preeminent in John Fowles's best-seller *The French Lieutenant's Woman* which focuses on the importance of independence in its epigraph. The popular book published in 1969 has been lauded by the academic world. The immense success of the novel is mirrored in the fact that it attracted a wide audience, for the book is a mesh between a historical novel and “the self-conscious work of fiction” (Loveday, 1985: 48). The result is a successful mixture of “period flavour with anachronism, nostalgia with irony” (48). The novel takes place in a town called Lyme Regis in 1867. Charles Smithson is engaged to a woman by the name of Ernestina Freeman. While on a walk in the Cobb, they come across a most strange-look woman with multiple nicknames such as Poor Tragedy and The French Lieutenant's Woman. The woman, whose real name is Sarah Woodruff, develops a relationship with Charles Henry Smithson. The problem is that Charles is engaged and wants to remain loyal to his fiancée. Another problem is Charles's status. He is related to a person affiliated with the British hereditary order of honor, while Sarah is a former governess and is in a weak monetary state. As the events unfold, Charles Smithson and Sarah Woodruff meet secretly in a hotel and have sexual intercourse. When he makes up his mind, Charles jots down a letter to be sent to Sarah. In the letter, he explains his intention to marry Sarah and part ways with Ernestina whom he is engaged to. When Charles's assistant fails to send the letter on purpose, Sarah leaves the town. A long time passes and the assistant of Charles manages to find Sarah. Charles goes to meet Sarah Woodruff at the end of the novel. The narrative of Fowles in *The French Lieutenant's Woman* includes private meetings between lovers, heirship, “messages delivered and messages undelivered, trickery and deception at all levels” (49). The employment of coincidence is also vital to the development of Fowles's work. Also, by changing “between a nineteenth- and a twentieth-century authorial persona”, the writer flabbergasts the reader (55).

4.2. A LACANIAN APPROACH TO ROMANCE IN *THE FRENCH LIEUTENANT'S WOMAN*

The enigmatic novel *The French Lieutenant's Woman* introduces the members of an intricate love triangle in the very first chapter. The reader first comes across a couple that might prefer solitude over other things since there is a “harsh wind” in the Cobb and it is not the best place to take a walk, according to the author (4). The woman is “dressed in the height of fashion” suggesting that she is high-born. Another indicator of her strong financial situation is provided by the subsequent lines: “[T]wo white ankles could be seen beneath the rich green coat and above the black boots that delicately trod the revetment” (5). There are two signs about Ernestina in these lines. First, she can afford the very best when it comes to garments. Second, the way she walks suggests that there is a parallel between her manners and clothes. The first words used to describe Charles are not as detailed as those for the lady. Still, he is walking with “his top hat held in his free hand” so he is fashionably clad as well (5). His upbringing must be good, for he knows how to act in his clothes as well as choosing and wearing them, just like the lady described above. The importance of money and its influence on their psyche is a matter to be discussed later as well. There is one more person depicted in the first chapter of the novel and her mysterious appearance makes her the most curious one as can be observed in the following lines: “Its clothes were black. The wind moved them, but the figure stood motionless, staring, staring out to sea, more like a living memorial to the drowned, a figure from myth, than any proper fragment of the petty provincial day” (5). The author chooses not to go near her in order to make her look more ominous. She is wearing black so she is not a very lively person. The figure or the titular character does not move much; it is as if she were a grotesque statue. She does not look like anybody belonging to the world. She is cartoon-like but scary at the same time. What is more, in the following chapter, Charles and Ernestina mistake her for a fisherman due to her appearance. She is also wearing a “man’s riding coat” (9). She is “like a living memorial” for the deceased which does not require more explanation. Something terrible must have happened to this lady and she looks like a “figure” from an unreal world (5). The more the reader learns about her, the more complicated her personality gets.

As the reader has a chance to get to know the characters better, it is understood that Charles is interested in science and holds Charles Darwin's views in high esteem, yet, he becomes a victim of 'love' in this novel. The reader also observes Ernestina's or Tina's indifference to science and obsession with romantic love. When Ernestina notices and is captivated by where she is walking, she makes some fancy remarks about it. Charles who is not moved replies to her by saying sarcastically "[h]ow romantic" (8). Ernestina's answer to Charles is "[g]entlemen were romantic ...then" (8). Thus, while the second chapter underlines Charles's seemingly logical attitude toward romance, it also portrays Ernestina as a typical Victorian lady. Ernestina seems to glamorize love and this could be misleading. The negative side of the idealization of anything is how it may alter one's vision. Especially, people may think highly of the opposite sex and give them the "most extravagant virtues" through idealizing them in phenomena such as courtly love (Fink, 2016: 155). Consequently, Tina's first impressions are not very good. She does not strike the reader as a person with keen observational skills. There is a chance in which she could be seeing Charles in a different way than he is. As for Charles, as a person who is interested in nature, he analyzes Sarah Woodruff as if she were a new species. Charles's interest builds up when he is nearing her with Ernestina by his side. His fiancée plays an important part in building up the suspense. Ernestina slowly fills Charles in. The dialogue piquing Charles's interest can be observed in the following lines:

““But I can guess who it is. It must be poor Tragedy.” “Tragedy?” “A nickname. One of her nicknames.” “And what are the others?” “The fishermen have a gross name for her.” “My dear Tina, you can surely—““They call her the French Lieutenant's . . . Woman.” “Indeed. And is she so ostracized that she has to spend her days out here?” “She is ... a little mad. Let us turn. I don't like to go near her”” (9).

Ernestina, masterfully yet unknowingly, arouses Charles's curiosity in the mysterious woman. Her lack of inclination only makes Charles want to learn more about the dark lady. Even her alias is suggestive of an enigma. Being a curious person, Charles desperately wonders who this person might be and what is wrong with her. He also wonders why she would spend her day in an uninviting place like that. His lack of information about Sarah appeals to Charles on a different level. Charles might be laboring under the delusion that he is secretly nearing his inner gap that is related to problems with his psyche. “There is always a core of the real that is missing from the

symbolic and all other representations, images and signifiers are no more than attempts to fill this gap” (Homer, 2005: 84). It is plausible to analyze this interest in Sarah as an attempt to fill the missing parts of his psyche. In the following chapters, it will be unambiguous that there is no logical explanation for Charles’s obsession with the mysterious dark lady that has so many derogatory aliases.

The reason for Charles’s fascination gets more apparent with each moment and each step taken toward Sarah Woodruff. Ernestina, the fiancée, is hesitant to give more details about the dark lady. Charles Smithson wants to get to know this woman as he is into paleontology and as he wants to analyze her. Charles is tempted and this can be seen as follows: “‘But I’m intrigued. Who is this French lieutenant?’ ‘A man she is said to have ...’ ‘Fallen in love with?’ ‘Worse than that.’ ‘And he abandoned her? There is a child?’ ‘No. I think no child. It is all gossip’” (9). The more Ernestina Freeman gives details about Sarah, the more unambiguous it gets that she does not know much about her. Everything about Sarah is “gossip” as she says herself. Since Sarah represents the meek Victorian woman, she cannot utter the word *whore* which is used for Sarah and about which Charles will find out more much later in the novel. Charles learns one thing after his ‘interrogation’ of Tina; Sarah is let down by a man and she is heart-broken. It can also be deduced that society looks down on her, instead of comforting the lady who has clearly had trouble in the past. Society is not tolerant of people who do not abide by its rules. This phase can be likened to Lacanian phallus which chastises people in a metaphorical way. The phallus which acts a means of stabilizing the society is the “principle of authority” (Stockholder, 1998: 408). Meanwhile, the society seems to have a most negative effect on Sarah Woodruff’s psychology. According to Ernestina, Sarah might be waiting for her former lover who has conned and deserted her a long while ago. Another fact about Sarah is where she works. The mysterious lady who attracts Charles’s attention is a “servant of some kind to old Mrs. Poulteney” (9). This marks a difference between the couple and the lonely Sarah whose “stare [is] aimed like a rifle at the farthest horizon” (10). When they finally come close to Sarah, Charles warns her by noting that they are worried about her safety since there is a strong storm. What Charles sees next is observed in the following lines: “Charles felt immediately as if he had trespassed; as if the Cobb belonged to that face, and not to the Ancient Borough of

Lyme. It was not a pretty face, like Ernestina's. It was certainly not a beautiful face, by any period's standard or taste. But it was an unforgettable face, and a tragic face" (10). Just by looking at Sarah's face, Charles is able to find countless disparities between her and other women. Her sorrow latches on Sarah's face in an unmistakable way. Before delving deeper into Sarah's story and psyche to understand her more, this information is sufficient to make certain assessments about Sarah. She is in agony and it is not because of external reasons such as money or a man. A somewhat independent self is created in the mirror stage and this stage creates the core of the identity (Gallop, 1982: 129). Thus, it is conspicuous that Sarah has had a burdensome mirror stage and probably this disparity has continued in the development of her psyche in the later stages. Likewise, it cannot be overlooked that Sarah's face could be operating as *objet petit a* for Charles. This aspect will be dealt with more within the scope of this novel.

After the encounter with the mysterious lady, Charles Smithson goes home and looks at himself in front of the mirror. One of his thoughts tells more to the reader than meets the eye. Charles expresses his longing to be understood by Ernestina since he understands her completely, according to his train of thought. He also has "a general sentiment of dislocated purpose" (12), which implies displeasure. What is more, he keeps asking life too many questions, which is an additional indicator of discontent. The reason for Charles's yearning for understanding everything more clearly and being understood wholly by others lies in the formation of his psyche as well. It stretches all the way to the time when he first makes out his position in the world: "The child, in passing through the Oedipus complex, learns the language of familial relations and thereby adopts a position within the culture of his family by taking on a name" (Lee, 1990: 64). This passing also means being castrated by the father. With the introduction of language, the castrated human beings can no longer function fully, for they operate in a foreign world now. Thus, Ernestina is not to blame for her inability to fully understand Charles who is not capable of expressing himself completely in an unfamiliar world designed by third-parties. Likewise, Charles's unyielding struggle to find more meaning by asking questions is again quite understandable. Within this scope, Charles finds it difficult to pass time and gets bored, for the world is not joyful for his questioning mind.

There is one thing for Charles to look forward to and keep him busy and it is about acquiring wealth, which can be seen along these lines: “Charles was thus [his father’s] only heir; heir not only to his father’s diminished fortune—the baccarat had in the end had its revenge on the railway boom—but eventually to his uncle’s very considerable one” (14). Charles is not financially in a tight situation but is looking forward to receiving a large sum from his uncle. Although the story will prove otherwise, Charles is reasonably confident of acquiring his uncle’s wealth.

Ernestina’s reserved and unexceptional character marks a difference from that of Charles’s. Compared to Charles and especially to Sarah, she is meek which can be seen as follows: “At first meetings she could cast down her eyes very prettily, as if she might faint should any gentleman dare to address her” (26). It must be remembered here that the novel takes place in the 1800s, during the Victorian era. Ernestina represents the values of her age, some of which will be scrutinized within the scope of this work. It must also be recalled that this was an era when men were to handle the fiscal parts of life while women were supposed to keep an eye on family and children (Murdoch, 2013: 205). Moreover, women were to be the angel as in the house. They were to be extremely selfless and pleasing at the same time. Lastly, women were expected not to have a “mind or a wish of [their] own” (Greenblatt, 2006: 2153). Thus, the women were crushed under the merciless feet of society. They were manufactured to be docile hardworking people who did not question their role in society. Although the women of the era were forced to be meek like her, Charles finds Ernestina attractive and different from other people in a good sense. Ernestina is also insecure about herself and gets angry when Charles politely nods to a young lady. The author even jokes that Charles is not allowed to look at anyone younger than her aunt Tranter in whose house Ernestina Freeman is staying due to health reasons (27). Chapter 5 also details how Tina’s parents dot on her and how much she has been spoilt since birth, an example of which can be analyzed in this extract: “Half Harley Street had examined her, and found nothing; she had never had a serious illness in her life; she had none of the lethargy, the chronic weaknesses, of the condition” (28). Consequently, the reader has to take into consideration her delicate demeanor when attempting to interpret her nature. This part is of high importance since it sheds light on the development of Ernestina’s psyche and can

give clues to the reader about Ernestina's point of view and expectations from life. The subsequent lines narrating Ernestina's spoiled aspect is a testament to the impossibility of love: "Indeed, if Romeo had not mercifully appeared on the scene that previous winter, and promised to share her penal solitude, she would have mutinied" (29). Life has not been hard on Ernestina Freeman who has been provided the best by her family and, more importantly, who has learnt to expect the best for her. The expectation is enormous so she perceives the summers spent with her aunt in richness as a punishment and only a "Romeo" can deter her from rebellion against her so-called misery. Such a person's love toward a man or any man can and must be questioned. Ernestina is the kind of woman who believes in courtly love (her disgust at sexual intercourse is hard-proof within this scope). And courtly love "is the seemingly deliberate placing of obstacles in the way of satisfaction of the sexual drives, which would lead to a heightening of passion, a heightening of the feeling of being in love", according to Lacan (Fink, 2016: 136). Ernestina leads an artificial life in which she is hailed and yearns to be hailed as a princess. For her, the illusion of love currently exists. To make love a real feeling, she intentionally treats it as the most special feeling and does not deplete its power by any means. This intentional treatment augments love in her eyes. It is her creation.

Despite not being linear, both Chapter 6 and Chapter 9 provide ample information in regard to the real life of Sarah Woodruff although some of the information is challenged in the forthcoming chapters. Through a conversation with the vicar, Mrs. Poulteney whose demeanor does not match Ernestina's lovely aunt learns about Sarah and decides to employ her as a helper in her house. This is also a useful technique for giving details about *The French Lieutenant's Woman* or *The Tragedy*. Sarah is said to be a former "governess" (33). She is in her thirties and is unoccupied and knows French. In spite of being the daughter of a mere farmer, she has had good education, which is of importance. One of the reasons for her melancholy can be a class struggle in which she is being strangled. While working as a translator for some Frenchmen, one of them lures her, the two elope, and the man deserts her afterwards, according to the vicar. These events disturb her severely. Here, the pressure of the symbolic world can be felt on Sarah Woodruff. After her recognition of the phallus, she has had to obey the rules of the strange world. She is

an educated person but has to live as a second-class citizen among the people who are not more learnt than she is. She also now has to deal with a disgrace to her name. She has become the French Lieutenant's Woman. According to the norms of society or the symbolic, these are unacceptable. The symbolic order is already difficult for everyone, for humans "never achieve a complete satisfaction of desire, for from here to the full satisfaction of desire, an infinite field constituted by a thousand-and-one labyrinths, spreads out" (Nasio, 1998: 35). The "frustrated desire for identification" is marked by the mirror stage when the child recognizes his break with the mother (Kneillwolf and Norris, 2008: 185). Sarah has been carrying the burden of the outer world or society since childhood. That's why it is easy to appreciate the level of strain on Sarah Woodruff's shoulders. She is dealing with a more complicated and troublesome symbolic world than most others and her journey toward happiness or satisfaction is nearly impossible. Her melancholic state may be studied in the light of these facts. The vicar's alarming statements about Sarah's mental health can be analyzed in the following lines: "But also, I fear, to her fixed delusion that the lieutenant is an honorable man and will one day return to her. For that reason, she may be frequently seen haunting the sea approaches to our town" (35). When Charles first meets Sarah, she is indeed in the Cobb and seemingly waiting for somebody since she stares into the sea. Be this true or not, one thing is clear; the symbolic has taken a toll on her. The following chapter suggests how she may be seeking to be seen as a more devastated person than she really is, however, even this approach might manifest that she is troubled severely.

Through a flashback, the reader learns more about Sarah Woodruff. Before she accepts Mrs. Poulteney's job offer, she goes to Mrs. Talbot for whom she works as a governess in the past. Here, it is mentioned that Mrs. Talbot described as a very nice person would still hire Sarah but the Tragedy is "incapable of that sustained and daylong attention to her charges that a governess's duties require" (52). This further strengthens the theory about Sarah not being in a psychologically strong position. The writer also states Sarah's "ability to know almost at the first glance the good horse from the bad one" (53), which is to say that The French Lieutenant's Woman is a judge of character. Being able to see through people and their lives along with their pretenses may be further deteriorating her psychology. John Fowles himself is aware

of this when he writes “[t]his instinctual profundity of insight was the first curse of her life; the second was her education” (54-5). The level of pressure that Sarah might be feeling due to being stuck in two social classes at once has been stressed before. It is remarkable for the author to describe her social position and her skills at knowing people are her disadvantages. The author’s following assumption about Sarah is also noteworthy: “I cannot say what she might have been in our age; in a much earlier one I believe she would have been either a saint or an emperor’s mistress. Not because of religiosity on the one hand, or sexuality on the other, but because of that fused rare power that was her essence—understanding and emotion.” (59). Sarah is said to be very good at deciphering human feelings. According to the author, she can entice even the top-ranking official of a country due to her ability to give what is required. In spite of her singular qualities when it comes to people, she still cannot help pondering alone, be it about herself or a French man namely Varguennes. One morning, Sarah fails to leave her room and the doctor who is summoned at once ‘officially’ diagnoses her with melancholia. Sarah’s general demeanor coupled with her sad face might denote castration anxiety which can be seen as “a sense of powerlessness within a phallogocentric society” and it can also be associated with “harbouring a wound within oneself” (Bateman and Holmes, 1995: 236). This presumption might put forward that Sarah’s problems do not stem from a man who has deserted her or a simple desire to be authentic and free by acting differently but goes far beyond and reaches her childhood where she enters into the world of language or exterior rules. In her acceptance of the phallogocentric society or namely the phallus, she welcomes the rules of this outer world and a wound is created in her psyche. This acceptance and the wound exhibit some repercussions in her life which she finds hard to cope with. Hence, Sarah’s problems lie buried deeper.

Chapter 8 and 10 depict Charles Smithson’s interest in paleontology with some remarkable examples. He is particularly interested in petrified sea urchins or tests. According to the author, “they are very beautiful little objects; and they have the added charm that they are always difficult to find” (20). Charles’s interactions with these small objects, which are not easy to acquire, are reminiscent of one of Lacan’s most prominent theories. Humans are lured by things about whose nature

they know little. The following extract is about how Charles feels when he is out looking for orchids:

You may search for days and not come on one; and a morning in which you find two or three is indeed a morning to remember. Perhaps, as a man with time to fill, a born amateur, this is unconsciously what attracted Charles to them; he had scientific reasons, of course, and with fellow hobbyists he would say indignantly that the Echinodermia had been “shamefully neglected,” a familiar justification for spending too much time in too small a field. But whatever his motives he had fixed his heart on tests (47).

The extract explains how being difficult to find makes the task all the more challenging and desirable. Charles Smithson may be enthralled by this hobby since it is a way to spend time with fun. However, it is not only fun. Looking forward to the next moment with the belief that next moment may be the most special one is what really fascinates the amateur naturalist. Although he explains his reasons to be scientific, Charles is not a real scientist. It is just his way of providing a logic for his otherwise unexplainable actions. The term ‘objet petit a’ around which a person centers her or his desire has been discussed in the theory part. In the Lacanian theory, objet petit or namely “the small ‘other’ is used to represent the mapping of the subject’s own desire onto something or someone else” (Malpas, 2006: 235). It is possible for Charles to be centering his desire upon nature, more specifically paleontology. It is also conceivable for him to think of paleontology as a means of solving his problems and finding meaning in the world. The author’s next assessment verifies this point: “He would have made you smile, for he was carefully equipped for his role. He wore stout nailed boots and canvas gaiters that rose to encase Norfolk breeches of heavy flannel” (48). The level of attention and detail with which he prepares for this hobby is peculiar. Charles must be feeling better than everywhere else when he is out doing his search. According to Lacan, after being deprived during the phallic stage, “the subject inevitably seeks a substitute to take the place of the lost, all-satisfying object. The objet petit a is Lacan's name for that something” (Lee, 1990: 144). Consequently, Charles Smithson gets a lot of pleasure from the hobby with which he is preoccupied. Unwittingly, he is actually aiming to replace what he loses and what he cannot replace during the phallic stage. Finding a rock or an orchid is symbolic and has deeper meanings for him. Likewise, Charles’s interest in Sarah is just like his fascination with fossils. Instead of loving her as a whole, he might be focusing on the mystery seeking to be solved. Knowing the enigmatic character of Sarah, it is plausible to suspect Charles of making this unintentional choice when he

focuses his concentration on Sarah. Just as he finds fossils around the world astounding, Charles finds Sarah in Chapter 10 most striking. The quest of learning about Sarah might be his objet petit a.

Not until Chapter 11 that the reader starts to learn more about how Charles Smithson gets to know Ernestina Freeman along with how and when they first meet. By means of Ernestina's train of thought, the reader learns how she dotes on Charles and is very jealous of him. She is green with envy even when Charles interacts with housemaids. Ernestina thinks about Charles's life back in France and his former girlfriends. Ernestina's jealousy does not seem to be based on her unceasing affection for Charles. It can simply be the way she has grown up or the weakness of her character. While she is thinking whether Charles has slept with "a tragic French countess, a passionate Portuguese marquesa", she is more worried if Charles has been with a "modern girl" (74). Even this thought alone can explain her lack of self-confidence, for she is probably pondering that she is not or cannot 'as attractive as' a modern woman, being a typical Victorian girl. The reader also learns about Ernestina's parents and how she has received "the best education that money could buy" in this chapter (79). Ernestina's lack of self-esteem is also stressed by the author who notes that "Ernestina's qualms about her social status" are "farfetched, even by Victorian standards" (79). She is not skilled at hiding this lack and even Charles unsuccessfully tries to soothe her. Then, the writer of the novel explains how Ernestina manages to attract him among other women who make the mistake of acting like they adore paleontology. The following extract certifies the non-existence of love:

They saw in each other a superiority of intelligence, a lightness of touch, a dryness that pleased. Ernestina let it be known that she had found "that Mr. Smithson" an agreeable change from the dull crop of partners hitherto presented for her examination that season. Her mother made discreet inquiries; and consulted her husband, who made more; for no young male ever set foot in the drawing room of the house overlooking Hyde Park who had not been as well vetted as any modern security department vets its atomic scientists. Charles passed his secret ordeal with flying colors (80).

Ernestina manages to 'lure' Charles by being different from other women on the surface. After Charles is caught with a lure in a rod, Ernestina then initiates the second stage, which is passing Charles to her parents for a background check just like someone who is going to be hired soon. The background check has sub-stages too. Her mother is the first person to start asking around to find out more about the

real Charles and his family. She then passes the job to her husband who makes another wave of research and finally ‘approves’ Charles. Every step or stage of the so-called love between Sarah and Charles has been planned. Everything is theatrical and a pretense. Further, Ernestina does not make “the mistake of her rivals” (80). She may have self-doubts but she is cunning. She acts like she does not want to marry him and her parents follow her lead. This entices Charles more. Her strategy finally yields fruits and Charles who does not want to grow old alone decides to marry her. While Charles seeks companionship, Ernestina is after prestige and security and one of her ultimate goals has undoubtedly been getting married. The following information suggests that marriage is also not interrelated to love as well: “Marriage has sometimes been described as an institution that developed, not to foster the blossoming of love, but rather out of concern for property transfer from one generation to the next” (Fink, 2016: 153). In Chapter 37, similar concerns are voiced by none other than Ernestina’s very father and Charles is offered a job by his father-in-law. Thus, the beginning of the relationship between Ernestina and Charles clearly exhibits many plans and a lack of plans on Charles’s part along with other schemes.

The events in the novel are intertwined in such a way to make Sarah all the more tempting for Charles Smithson. During one of his walks, he questions a man about his knowledge about Sarah and when the man calls her “the French Loot’n’nt’s Hoer” (86), his curiosity does not lessen but he gets a fresh sense of wanting to know more about her. When he attempts to talk to her or simply walk with her, he is refused which does not have any other result than escalating his interest in her. Another strong indicator to prove how vain Charles’s fascination is comes when he visits Mrs. Poulteney’s estate with her fiancée and her aunt. The following bizarre statement is made about Charles after he closely watches Sarah inside the house: “He was intrigued to see how the wild animal would behave in these barred surroundings; and was soon disappointed to see that it was with an apparent utter meekness” (103). As it has been stressed before, Charles likes Sarah Woodruff as a unique species. He would not be interested in her, if she were just a random girl. He is a gentleman and does not have a problem attracting young girls. In other words, his problem might be being targeted by so many girls. This girl is not targeting him. That’s why Charles is under the delusion that she has something others do not have. That’s also why he is

disappointed to see her just like everyone else or in a tamed way. This fascination turns into an obsession as days go by and Charles actively keeps an eye on Sarah during his walks to find tests. Also, his life with Ernestina is getting too predictable with her reading Charles poems and him falling asleep in Chapter 16. So, Charles is looking for something unforeseeable like Sarah more than ever now. When he finally goes near her to talk to Sarah, Charles notices her eyes and face in general are reminiscent of “darker qualities” and she looks like a person who is and “more intelligent and independent” (120). Since Charles has no concrete data about the dark lady, it pleases him to study her like a fossil. It may appear that he wants to know all about her but this suspense is acting like an antidote to fill his gap, although it is impossible to do so. His concentration upon the eyes and the face is remarkable since they may constitute his *objet petit a*. Starting with the acknowledgment of phallus, Charles is aiming to fill his gap with a thing or an object of desire. However, the “[t]hing is no-thing and only becomes something through the desire of the subject. It is the desire to fill the emptiness or void at the core of subjectivity and the symbolic that creates the Thing” (Homer, 2005: 85). In reality, Charles has lost nothing but he feels that he has lost something when he has a yearning. The thing or the hole is created during his transition to the symbolic order namely the world in which he lives. That’s why he cannot stop following a lady with whom he should not have any matter to discuss.

To complete him, Charles chooses Ernestina Freeman over other women since she is different, more cunning and has acted like she never wants to marry. However, Charles has second-doubts about Tina with their marriage fast approaching. What is more, he has started to ponder that Ernestina has become just like other women now that a more curious subject namely Sarah Woodruff has been under Charles’s radar. His train of thought which sheds light on this can be found along these lines: “She was very pretty, charming ... but was not that face a little characterless, a little monotonous with its one set paradox of demureness and dryness? If you took away those two qualities, what remained? A vapid selfishness” (129) Finally, Charles is starting to see through Ernestina and the illusion is lifted. Yet, just like the other characters in the novels studied in this work, Charles’s attention is pulled toward another person and he does not come to the conclusion that

there is no love. He finds Ernestina and his relationship with her dull since the end is clear in his mind and there is nothing captivating about it. He actually understands and accepts why he likes Sarah and this is stressed in the following extract:

He said it to himself: It is the stupidest thing, but that girl attracts me. It seemed clear to him that it was not Sarah in herself who attracted him—how could she, he was betrothed—but some emotion, some possibility she symbolized. She made him aware of a deprivation. His future had always seemed to him of vast potential; and now suddenly it was a fixed voyage to a known place (130).

The extract above may be the single most salient extract and the biggest enlightenment moment for Charles who unfortunately cannot do anything to change what he is already aware of. He knows why he is bewitched by Sarah. It is not love and it is not even about her. It is what she represents. It can be a hope for a different future. It can be a hope for a less boring future. It can be literally anything. Charles is holding on to that potential. That's why the feeling is stronger than any feeling that he can hope to possess for the poor Ernestina who 'deprives' him of things and the destination of their relationship is already vaguely clear in his mind. Charles misses only one point; the deprivation or the lack is internal. Even if Charles unites with Sarah (which is likely in one possible ending of the novel), his constant and terrible search cannot be over. Since "[w]e are always searching for fulfillment, for knowledge, for possessions, for love, and whenever we achieve these goals there is always something more we desire; we cannot quite pinpoint it but we know that it is there" (Homer, 2005: 87). Therefore, what people think as love for a person, more money or knowledge are desperate attempts to fill this gap. Not knowing it is a losing battle, people keep pushing forward. Achieving a goal is never fully satisfying; it just eggs a person to do more.

Feeling under pressure due to thinking what he feels for Sarah Woodruff is love, Charles makes a desperate attempt of keeping clear of Sarah's path. This turns out to be futile since the more he tries to keep away from her, the harder it becomes to take Sarah out of his mind. Maybe because he seems less mesmerized lately, Sarah shifts roles with Charles and starts to go after him to tell him about her mysterious relationship with the Frenchman. When Charles seems reluctant to listen to her, Sarah even tells him about her daily routine in an effort to make it easier for him to find her. While attempting to evade her, he still asks questions to a doctor namely Dr. Grogan at a party and learns that Sarah has been diagnosed with melancholia (155).

The doctor also tells Charles something more important; Sarah chooses to suffer intentionally, according to the doctor. Charles meets Sarah with the alleged intention of helping the poor woman. Sarah gives him some tests namely objects which Charles analyzes for scientific purposes and with which Charles keeps himself busy (It is as if Sarah is not nescient to the concept of objet petit a). The reader hears the story between the Frenchman and the Tragedy for the first time by someone who knows the facts. Sarah tells how The Frenchman namely Varguennes has had an effect on her like no other man has. After being shipwrecked, he has a lot of wounds and is in great pain but he never cries and this bravery appeals to her, according to the Tragedy (168-9). While she accepts being partly naive in believing him, she also says the following about him: “He was very handsome. No man had ever paid me the kind of attentions that he did—I speak of when he was mending” (169). Although Sarah is known to be deceptive and manipulative throughout the novel, it is most probable that she has liked him for the aforementioned reasons. He shows an interest in her which has never happened to her. He seems to be different. He is a foreigner with a lot of mystery. While she tries to explain why she is enticed by him, she also mentions a reason which has been underscored by every character studied in this work; it is good looks. The last and the most important reason for her craze for him is stressed by Sarah when she misunderstands Charles and starts to explain why he cannot understand her with the following statement:

You cannot, Mr. Smithson. Because you are not a woman. Because you are not a woman who was born to be a farmer’s wife but educated to be something ... better. My hand has been several times asked in marriage. When I was in Dorchester, a rich grazier—but that is nothing. You were not born a woman with a natural respect, a love of intelligence, beauty, learning ... I don’t know how to say it, I have no right to desire these things, but my heart craves them and I cannot believe it is all vanity ...” She was silent a moment. “And you were not ever a governess, Mr. Smithson, a young woman without children paid to look after children. You cannot know that the sweeter they are the more intolerable the pain is (170).

Sarah is clearly troubled yet the most preeminent motive for Sarah’s preoccupation with Varguennes or any man (or trying to be authentic and different from others) is stressed above. She is intelligent and she has received a good education but, she does not or cannot lead the life which she wants to. She cannot be happily married with children. She can only look after the children of ostensibly happy couples. She is aware of how good looking she is. Being a governess or being in the working class is hard for her. She is not happy with her life because she is too conscious of her

surroundings not to care anything in life. Though she has a myriad of reasons to be attracted to Varguennes, to want a family or to be an outcast, her real struggle is internal and it is related to the phallus whose acceptance disrupts the subject's organic bond with itself and creates an inorganic connection with the outer world (Malpas, 2006: 239). Since Sarah is a human being functioning in an alien world, her psyche is disturbed. Even though countless reasons are present to make her displeased to the level of accepting to live as a free outcast person, her real dissatisfaction with the symbolic starts much earlier when she accepts the phallus as a baby.

Charles advises Sarah to leave the town or Lyme Regis and start afresh elsewhere since it would be very difficult for her to live peacefully there. A few chapters later, Charles learns from Ernestina about Sarah's dismissal from her post by Mrs. Poulteney due to misconduct. Moreover, she has left the house and nobody knows her whereabouts. This distresses Charles who thinks that her dismissal might have something to do with him and that her life might be in danger. Then, Charles is both "infuriated" and "relieved" to see a note from Sarah asking him to see her one last time (206). As a man living by the rules of society, Charles is worried about his "reputation" as a gentleman (206). On the other hand, he is happy to find out about her. Overwhelmed by emotion, Charles visits Dr. Grogan, for he probably trusts the doctor's good judgment. When Charles tells about his encounters with Sarah and her last note, Dr. Grogan comes up with a most surprising theory which is actually linked to his previous statements about her mental state. The doctor believes that Sarah is acting as a victim to pique Charles's interest in him. He even believes her dismissal is part of Sarah's strategy to portray herself as a wounded person who needs help. Sarah goes out for a walk without Mrs. Poulteney's approval and knows the consequences but wants to be sacked, according to the doctor (224). Furthermore, she has written a note to Charles after making everyone suspect of suicide. Playing the role of the damsel in distress is how Sarah has enticed him, according to the doctor who believes that Charles is "half in love with" Sarah (225). After an initial denial, Charles comes to this realization and blames everything on Ernestina with the following sentence: "She understands so little of what I really am" (227). Although this sentence also functions as a way of self-soothing tool for Charles, it is true that

Sarah fails to understand him. To put it in another way, nobody can understand him. Since he functions in the symbolic, he has a lack (Evans, 1996: 204). He cannot act in spite of himself. Besides, Sarah is a part of the symbolic order too. Even in her seemingly unintelligible and most complex plans, she is acting unwittingly by the influence of this lack. Dr. Grogan himself reminds Charles of Sarah's aimlessness when he gets angry at Sarah thinking that she has fooled him. Despite both Sarah's and Charles's possible excuses and ongoing issues, they are similar. They both have serious problems functioning in society.

Chapter 29 narrates a perfect nature with a beautiful wren and stupendous weather disturbed only by the presence of Charles Smithson. It is as if the world is rejecting him and he is not alone, according to Charles. He expresses his similarity with Sarah Woodruff with the following words: "There was a more immediate bitterness in this natural eucharist, since Charles felt in all ways excommunicated. He was shut out, all paradise lost. Again, he was like Sarah—he could stand here in Eden, but not enjoy it, and only envy the wren its ecstasy" (242). Although Charles has different motives in mind, he is right to think that he shares similarities with Sarah. In fact, all humans have problems in living healthy lives in the symbolic since it is against their nature. When Charles finds Sarah in a barn, she is fast asleep and now he has "a desire to protect" her (248). When the author describes Charles's desire, he makes the following assumption: "So sharply it came upon him, he tore his eyes away and turned, shocked at this proof of the doctor's accusation, for he knew his instinct was to kneel beside her and comfort her . . . worse, since the dark privacy of the barn, the girl's posture, suggested irresistibly a bedroom" (249). According to the author, Charles's intention to take care of Sarah proves his love since the doctor previously insinuates that Charles is about to fall in love with her. In reality, Sarah entices him by showing her meek side. However, this is merely a narcissistic feeling that makes him feel superior. Furthermore, Charles likens the place where Sarah lies to a bedroom, which excites him and he wants to have sex with her. Again, this is not a manifestation of the alleged feeling love. After Charles advises her to leave the town again and promises to provide fiscal help, Sarah cannot control herself and kisses Charles's hand. When Charles tries to stop her, he tells her to "control" herself (251). In reality, Charles is also facing constraints in controlling himself and the

more he tries to run away, the harder it gets. It is also possible for him to mix this feeling with love. (A similar thing happens to Arthur Donnithorne in George Eliot's *Adam Bede*.) When Charles looks into Sarah's eyes again, he thinks that they are "the most ravishingly beautiful" (252). Sarah's face has also been speculated to be functioning as objet petit a. Charles kisses her and pushes her, leaves the barn but it is too late. He believes what he feels for Sarah is love. However, the "frustrated desire" of both Sarah and Charles is rooted in the mirror stage when the baby is able to tell the difference between herself/himself for the first time (Knellwoof and Harris, 2001: 185). Both of these major characters have 'reasons' to believe that they are in love. Not surprisingly, their feelings are illusionary.

After the rather awkward moment between Sarah and Charles, he comes to his senses and leaves Sarah with some money needed for her relocation. Despite her willingness to be a free woman, Sarah is attracted to Charles on account of the aforementioned reasons and tells him that she shall not "forget" him (262). When Charles goes back to the town, he visits Ernestina Freeman and they have an intensely curious encounter. Charles announces Ernestina about his need to visit her father since he is not going to receive a house and things get more complex as she wants to get intimate. Ernestina is bored in Ryme Legis and starts to be obstinate. Charles does not like her when she is "willful" since "it contrast[s] too strongly with her elaborate clothes, all designed to show a total inadequacy outside the domestic interior" (265). The detailed way of depicting Charles's displeasure with Ernestina or Tina shows that he lives an illusion when he first meets her and is attracted by her. How else can he really be fed up with her both character and her choice of clothes which reflect her personality in such a short period of time? Charles sees in Miss Freeman what he hates in society. The amateur paleontologist faces barriers in promising to write to his fiancée every single day. Charles also finds it impossible to kiss Tina but it is what she wants. Moments later, Charles begins to yearn for a kiss. The extract below is related to this moment:

No worlds fell, no inner roar, no darkness shrouded eyes and ears, as he stood pressing his lips upon hers for several seconds. But Ernestina was very prettily dressed; a vision, perhaps more a tactile impression, of a tender little white body entered Charles's mind. Her head turned against his shoulder, she nestled against him; and as he patted and stroked and murmured a few foolish words, he found himself most suddenly embarrassed. There was a

distinct stir in his loins. There had always been Ernestina's humor, her odd little piques and whims of emotion, a promise of certain buried wildnesses ... a willingness to learn perversity, one day to bite timidly but deliciously on forbidden fruit (266-267).

The moment before Charles's lips touch Ernestina Freeman's, he is reluctant. Funnily enough, he gets passionate moments later. Charles looks at Ernestina and sees a beautiful woman in a fancy dress. He imagines Ernestina's soft white body and is visited by an urge to be with her physically. Noticing his desire to have sex with her, Charles feels ashamed. His superego or his conscious mind is telling him to stop having fantasies about her. He has a short stream of consciousness in which he thinks of the existence of a wild side in Ernestina waiting to be discovered and explored. He also notices a yearning to behave in an unreasonable way in her. With that unexpected aspect of hers, Ernestina unknowingly seduces Charles like never before. He then feels awful about himself, for he remembers his kiss with another girl on the same day and leaves abruptly but not before acknowledging his "carnal desire" or sexual yearning (267). Charles's involvement with Sarah and Ernestina in a sexual manner during the same day shows that what he feels is not love but a sexual desire as he himself confesses. In finding something hidden to be discovered in Tina, Charles may subconsciously be turning her into his objet petit a. According to Lacan, humans continue to misunderstand their insufficiency in themselves by assuming their partner is going to complete or perfect them (Restuccia, 2003: 371). Charles always needs something to look for in the person interacting with him. Those 'things' might change but his desire for them does not. Through this lens, Charles has always been after the same thing or desire.

The power of sexual instincts has already been discussed within the framework of this work. In the wake of his conversation with Ernestina Freeman's father where the old man offers him a partnership in his line of work, Charles is lost in thought and walks to his club in a dreamy state. He feels infuriated since he does not like the idea of his reputation being smeared in one way or another. He just wants to clear his mind and have fun. When one of his acquaintances asks Charles what he is "doing out of the matrimonial lock up" in the club, he says he is "on parole" (301). Neither the question nor the answer is entirely a joke. Both the man called Tom and Charles are aware of what marriage, being attached to one girl forever or maybe even

love may amount to. To fill their lack might be their aim but imprisonment is not. While Charles is in this state of mind, multiple things affiliated to one another happen. He understands that he is going to a “shrine” namely a brothel with his friends and imagines seeing Sarah (303). The following extract narrates the peculiar moment: “Then there came out of nowhere Sarah’s face; that face with its closed eyes tended to his, the kiss ... so much fuss about nothing. He saw what all his troubles were caused by: he needed a woman, he needed intercourse” (303-4). It is most curious for Charles to recall Sarah as a sexual figure when he is in dire need of relaxation. What he remembers about Sarah is all carnal. He admits what he needs; sexual intercourse. His animal instinct remains unchanged when all else fails in the symbolic order. The effects of alcohol seem to wear off inside the brothel and the symbolic order is once again at work, reminding him to leave the place immediately. On his way back home in the “hansom” or cab, Charles sees a female sex worker resembling Sarah and asks the driver to stop (310). The girl tells him how many years she has been working as a prostitute and Charles starts to think of the possibility of her catching a disease. Charles would be safer, if he picked a girl from the club but he does not care (311). He seems to be welcoming this danger, which could be interpreted as an attempt to fill his lack by doing something unconventional; something he is not ‘allowed’ to do. Going after the unknowable is like escaping the phallus for Charles. After that, Charles sees the prostitute’s baby. Upon questioning her, he finds out that the father is a soldier. He asks her name and learns that it is Sarah. Chapter 40 ends with Charles vomiting after this news. Although some of these events are ironic, one thing is for sure. Charles is stuck. He is unable to fight the symbolic order or society which tells him who he is and which has expectations of him as a gentleman. Although what he wants is sex, society decides even the manner of this ordeal based on its rules. Thus, Charles’s behavior can be traced back to the phallus or ‘objet grand a’. The phallus does not signify a “physical organ” like it does in the Freudian theory but symbolizes the “effects” of the symbolic (Kneillwoof and Harris, 2001: 186). It is apparent that Charles is suffering greatly in the symbolic with its rules designated by third parties. It is against his nature. He is trying to find meaning in a place which is ironically the very reason of his lack or castration.

Charles has a strange train of thought on a train. He dreams of marrying Ernestina Freeman, taking over her father's business and having a lot of kids with her. He does not seem to like the idea, for he decides to visit Sarah in the hotel room, where she is staying, instead. Charles likes how Sarah writes nothing but the address in a letter sent to him. He has a "choice" (343). This gives him the illusion of having control over his life when he does not and cannot since he abides by the rules of society. When he is directed into her room, Charles is exhilarated. The moment after their initial gaze upon each other can be found in the following extract: "He covered her cheeks, her eyes, with kisses. His hand at last touched that hair, caressed it, felt the small head through its softness, as the thin-clad body was felt against his arms and breast" (351). Although Charles's actions can be thought to be stemming from other feelings, it is simply lust. He is lustful for her. He has wanted to touch her for so long. And now he can. His sincerity in touching her does not need to be questioned. Nevertheless, there is a possibility that he would be as enthusiastic and he would be driven by lust for if being with her meant danger as well. However, Ernestina is his forever, he has 'won' her and she is no longer fun. The next lines also advocate the theory above: "He strained that body into his, straining his mouth upon hers, with all the hunger of a long frustration—not merely sexual, for a whole ungovernable torrent of things banned, romance, adventure, sin, madness, animality, all these coursed wildly through him" (352). Charles has been thwarted and disappointed. He has never had the chance to be with a girl either sexually or romantically the way he wants. Society has decided everything for him. Even if this is not love and is merely his sex drive, he wants to be free in that domain. For all the money that he has got and the status which he clings to, he does not have the power to defy society. That is why, he embraces the woman, whose signification is much bigger than who she is now, tightly and tries to end his hunger. This is not only about sex now; he is taking a point in a game against the symbolic order. The ungovernable things are difficult to manage because they are rooted in the imaginary. He cannot control his animal instincts. The use of the word banned is also most crucial here. His psyche is entrapped in the symbolic just like others. Much is banned for him. He "ejaculate[s]" prematurely owing to his exhilaration or this frustration (353). Lacan firmly believes that "the continual absence of the phallus produces desire" (Knellwoof and Harris, 2001: 187). Charles has been lacking the phallus since he has

entered into the symbolic or met society. It only makes sense that Charles's lack creates such a huge desire.

The story nears to an end when Charles has second thoughts about what has just happened between Sarah and himself. He decides to break up with Ernestina Freeman in an effort to be with Sarah Woodruff despite the pressure of the outer world. Finally, Charles confronts his fiancée in her aunt's house back in Lyme or Lyme Regis. Starting his speech in the kindest manner as possible, Charles says that "I have always had, and I continue to have, the greatest respect and affection for you. I have never doubted for a moment that you would make an admirable wife to any man fortunate enough to gain your love" (380). Charles is not being serious here. He obviously finds Ernestina pretentious. Thus, he does not believe that any man to marry her would be lucky. Why does not he marry her then? The answer is simple. He has made a grave mistake. He has still not been able to understand the reason of his boredom in the artificial world. He has always tried to find meaning in the world. Even when he thinks Sarah will make his world meaningful and decides to break up with Ernestina, he is mistaken. He accepts his boredom and this meaninglessness partially and indirectly by noting that he has "always felt that [his] life has been without purpose" (380). Charles says he previously thought that his "liking [for her] would grow into love" and Ernestina is outraged to hear this (380). She cannot accept how Charles cannot love her. Upon being confronted by his fiancée, he also denies leaving her after being forced to marry "into trade" (381). In reality, he is lying. He cannot come to terms with the idea of working for the father of a middle-class girl. Hence, he is not putting a good fight against the norms and the expectations of society so far. Tina tries to fight back but soon gives up. Charles then tells her about the existence of another woman in his life but even in doing so, he omits some details, possibly not to stain his name. To soothe Ernestina, Charles says that she would "meet other men" but Tina is more concerned about her honor and what people think. The first thing she asks is how she would explain this break up to her friends and family (384). Coming to the realization that Charles has not mentioned some facts to save his name, Ernestina threatens him with his status. Her following statements are also an artifact created by society: "The world shall know you for what you are. That is all I care about" (385). Evidently, she is crestfallen yet, more

importantly, the symbolic is more important to her. The symbolic order entraps people by means of language with which humans utter their desires and which defines the scope of their desires and ideas (Homer, 2005: 44). Both Charles and Ernestina are byproducts of this process and are under its heavy influence. Charles tries to escape from it but even in this attempt, he obeys its every single rule. Ernestina is not different. Her obsession with her name and title brings forth her doom. When the novel ends with two possible paths for its major characters, one thing is for sure; the influence of the symbolic over individuals.



CONCLUSION

The French psychoanalyst and psychiatrist Jacques Lacan was an avid reader of Sigmund Freud and he created another dimension in his preceptor's work. Today, he is mostly known for his contribution to the Freudian school of thought by adopting linguistics into psychoanalytic studies. Pondering on Freud's work, Lacan saw that the psyche of a person is shaped in childhood and the effects of this period dominate human beings forever in their adult lives. He was also captivated by the Swiss linguist Ferdinand de Saussure's one concept in semiotics. With these theories based on the works of the aforementioned people, Lacan came up with a famous trilogy namely imaginary-symbolic-real along with other theories. In his seminars which span decades, Lacan talked about exterior influences on the psyche. This thesis benefitted from the many psychological theories and therapeutic techniques of Lacan in order to prove that there are other forces at work when humans exhibit their most common features. Working on the creations of three authors from three different literary movements, the hidden mechanisms behind human actions especially love are deciphered. Most importantly, this work gave multiple examples of how love and deep human desires are not a reality but illusions. The reason for choosing works from different eras was to be more objective in the thesis in terms of an analytical approach toward human emotions. More than a century passes between the publication of *Wuthering Heights* and *The French Lieutenant's Woman* while the characters in these novels behave on par with the Lacanian school of thought. *Wuthering Heights*, on the other hand, is a most shocking and unique work especially if the reader considers the era in which it was published. With ample examples of love affairs, the illusion of love along with emotional and mental states, which it causes, has been detailed.

Lacan found out via Saussure that there is an arbitrary connection between signifieds namely the idea or the thing and signifiers or words. Lacan thus understood that there is no distinct parallel between words and the concepts which they symbolize. Lacan thought that language was failing in its effort to represent the ideas and feelings of human beings. For instance, when a person says the word cat, the desired meaning does not reach the listener who interprets the meaning according to her/his own. While a cat may represent a docile and meek animal to somebody, for

others it might connote a lion. Similarly, for someone else, the same signifier or the word may represent something utterly different. Lacan also put forward that a baby lives a pure and chaos-free life until the mirror stage. The mirror stage is the period when the baby looks into the mirror and realizes herself/himself as a different being than the mother. According to Lacan, while a monkey sees another monkey in the mirror, a baby comes to a narcissistic realization of its uniqueness. From this point on, the baby is well aware of her/his difference from the mother and starts to learn about the rules of outer society. The introduction of language, on the other hand, brings forth the beginning of another age in the development of the psyche. When the child learns language, s/he starts to comply with a set of rules both directly and indirectly. Language is not innate to humans. It is built by other people who have put their own stamp on language while building it. When the child speaks this artificial language, s/he uses this artificial language not only to make sentences but to create her/his ideas. The symbolic or the society with the help of language engraves a set of rules and teachings upon the psyche of subjects. Since this order and its rules are not innate to the child, it causes further fragmentation of the psyche. What happens, in the end, is the creation of ruptured individuals living in the symbolic order or the world as people know it.

The shift from the imaginary order to the symbolic order is only possible when the child accepts the Name-of-the-Father or the phallus. This name is only a symbolic name and the father here does not have to be the biological father of the child. It must be a way of teaching the child of the existence of an outer world, not dominated by the mother. It can be the real father, the mother's work, other things that preoccupy the mother or another figure. With the help of this father figure, the child recognizes the outside world and indirectly gets introduced to a world of rules. The child acknowledges her/his lack of power and place in the outer world. This is, in a way, an acceptance of the child's lack and yielding to the outside world. Thus, Lacan's 'nom du pere', The-Name-of-the-Father or the phallus is not a real thing but it is an essential threshold for the individual to successfully enter into the symbolic order. This acceptance is so crucial that Lacan warns of complications in the symbolic order, should the individual fail to accept the phallus. Psychosis which is a serious medical condition is only one possible outcome for the subject if s/he fails to

acknowledge the phallus. This is quite logical since a person who does not accept the existence or the power of a world apart from herself/himself and the mother cannot fully function in a world that is full of rules and orders that are otherwise unintelligible to individuals. The baby's recognition of her/his face in the mirror marks the initial awareness of the outside world. Lacan explains that the acceptance of the phallus marks the second and the last stage of this recognition and prepares the individual for the domain of others.

The move from the languageless imaginary to the domain of language naturally causes a huge lack in the psyche which creates an endless and an impossible-to-quench desire, according to Lacan. Human beings try to fill this gap within themselves with exterior things. The idea of filling one's gap with something that does not belong to them is very problematic even in theory and this brings about many false hopes and beliefs in the lives of humans. Some people find a hobby and turn it into an object, which is supposed to fill the gap in their psyche, while others find people or other things to get away from their problems. Most importantly, some create a phenomenon called love to make this otherwise unintelligible gap in themselves meaningful. Lacan thinks that these are small objects namely *objet petit a* around which people enlarge their desires. Living with an unquenchable lack, individuals embrace many things hoping against hope that these will fill their internal lack. However, it is simply impossible to do so. Further, when one thing or person fails to quench their internal desire, people turn to other things instead of coming to the conclusion of the nonexistence of an entity to fill their gap and shed light on the nature of their own psyche. For people, it is easy to believe in the existence of a person or a thing that can solve all their problems since the other alternative is to accept their lack and live miserably. Thus, the things to quench people's desire including love are nothing but illusions. Thus, the imaginary order is what shapes the development of subjects' psyche in the symbolic order which is the world of language. Lacan underscores the importance of language even in the unconscious and makes the striking statement that the unconscious is structured like language. For Lacan who defies the Cartesian understanding of self, persons are not free from the outside world when they make 'their own decisions' or create 'their own ideas'. Lacan believes that even the unconscious is the domain of language and even the so-

called original and authentic ideas of people are under this influence. In this way, Lacan explains how language shapes even the most sacred fields of the human psyche. Jacques Lacan also talks about a third order which completes this triad namely the real order. Lacan talks the least about it and explains that it is what escapes representation and what is impossible to reach in the symbolic. It is unattainable and unknowable. It is also unchangeable and unyielding. The description of Lacan's real is different from its lexical meaning. It is the parts of the psyche impossible to reach and serves the purpose of completing the Lacanian triad.

Wuthering Heights, one of the novels explored in this thesis in terms of psychoanalysis, clearly portrays Lacan's philosophy. The so-called love story between Heathcliff and Catherine in the novel is well-liked by most. In fact, both Catherine and Heathcliff cannot comply with the rules of society and are psychologically damaged. That's the main reason for the initial admiration between them. Catherine's father pities the poverty-stricken Heathcliff upon finding him in a poor state and takes home him afterwards. Nobody except for little Catherine likes Heathcliff and his poor manners. He is an orphan who has never been taught what to do and what not to do. It can be said that his recognition of the phallus is a failure. He does not or cannot understand that he has to obey the written and non-written rules around him in order not to cause distress. In his new home, Heathcliff gets more untamed each day since the members of the family mistreat him severely. Catherine's brother Hindley also deteriorates his mental health by constantly bullying him and beating him along with reminding Heathcliff that he does not belong to the upper class. Especially after Mr. Earnshaw's death, life becomes gloomier for Heathcliff who has only Catherine to soothe him. Heathcliff fantasizes about ways in which he would kill Hindley, which suggests his problematic state in the symbolic. Catherine, on the other hand, is born into a respectable house and is taught manners and refined language as a child. However, even her nanny finds her untamable at times. In contrast to Heathcliff who is never taught manners before, Catherine has had the opportunity of mixing with esteemed crowds and observing other people's behavior. Therefore, it is expected that she never face problems in the acceptance of the phallus hence the outer world. Nevertheless, Catherine turns out to be a most wild child. As a child, she is always after mischief and uses foul language.

This indicates how problematic her move from the imaginary order is. The wayward Heathcliff with his lack of manners intrigues Catherine. According to her nanny, the greatest punishment for Catherine is to separate her from her beloved friend. After getting acquainted with people of her own class for some time, Catherine regrets some of her manners and she gets alienated from Heathcliff as she complies with exterior rules. Both of these individuals perform poorly in the symbolic order and display uncommon and negative behavior. Their tendency to be uncooperative persons is the key tenet that brings them together since both of them look at the world from similar points of view. Heathcliff is devastated to learn that Catherine cannot marry him on account of his social status. While Catherine partly yields to society and regrets this for the rest of her life, Heathcliff cannot care less about the world and the people in it and swears revenge.

Although he gets a lot of credit for his purported love for Catherine, what Heathcliff feels for Catherine is nothing more than an obsession. Individuals are incapable of quenching their desires in the symbolic order and Heathcliff is worse than most others. He tries to fill his inner lack with earthly things. The rejection by Catherine renders Heathcliff even more dangerous and he goes out doing sinister deeds in order to fill this emptiness. He seduces the sister of Catherine's husband namely Isabella in an effort to take revenge on the family and get their wealth. Filled with a desire to gain more wealth and take revenge, Heathcliff becomes vengeful beyond words. One of his descriptions of how he is planning to beat Isabella is most shocking and representative of his damaged psyche after his failure to accept the phallus. His wife calls him the devil, which shows how different from the members of the society Heathcliff becomes and that he cannot cope up with what the symbolic order begets. It is also important to note that much would be prevented if they got together. Moreover, Heathcliff's lack in the symbolic is accentuated by his social class and his weak monetary position. Likewise, Heathcliff is aware of his resemblance to Catherine. When Catherine says "I am Heathcliff" (64) in the novel, she is referring to how they have similar problems in their early childhood and how big their lack is. Even as a relatively more stable person, the adult Catherine wants her husband to get beaten by Heathcliff. Due to being unable to find meaning in the world, she dies as a disappointed woman. Catherine's death is the last blow to

Heathcliff's already damaged soul. What he deems love for Catherine is his frustration with everything the world stands for. Even gaining wealth and owning the manor Wuthering Heights and Thrushcross Grange cannot put a stopper to his inner lack. Heathcliff starts to border on psychosis, which is one possible outcome of the failure to acknowledge the phallus, after Catherine's death. He now understands that there is no way to blunt his internal desire with any object or objet petit a. Before he passes, he goes to Catherine's tomb and tries to be with her there. The first rule of the acceptance of the phallus for a person is to understand that one is not omnipotent. With his actions, Heathcliff denies this fact throughout his life but loses eventually since he has fought a losing battle; he cannot fill what cannot be filled. Just before he dies, Heathcliff understands this and stops his quest for revenge which also means stopping to go after his inner desire. Thus, *Wuthering Heights* is more like a story of two individuals with psychological problems than the love story of Heathcliff and Catherine.

Moreover, *Adam Bede*, another novel analyzed in this thesis, is also a reflection of Lacan's theory. Adam Bede is the titular character of George Eliot's magnum opus which tells the love story of multiple people. Adam is supposedly in unrequited love with a dairymaid by the name of Hetty Sorrel. Hetty, however, has eyes on the young squire Arthur Donnithorne who promises a bright fiscal future unlike Adam who is a fine man but is a carpenter. Adam is depicted in the novel as a perfect and virtuous man with good manners and he is religious too in line with society's expectations. Unlike Heathcliff and Catherine who are both problematic kids turning out to be psychologically disturbed adults and thus share something in common, Adam and Hetty do not share much in common. Adam is taking care of himself, his good-intended but somewhat silly brother, a nagging mother and an irresponsible father. Everyone looks up to him in the town and relies on him. He is also athletic and nobody can run the risk of a physical fight with him. Hetty, on the other hand, is depicted as a vain girl and Adam's mother calls her a name suggesting that she lacks virtue. According to Adam's brother Seth, Hetty cannot make Adam happy and wants them to never marry. Seth insinuates that they each have different priorities in life. Even the town rector thinks that Hetty is the kind of woman who can make her husband miserable in life. Hetty is unmatched in one facet; her looks.

That's the reason why Adam is attracted to her despite being blind to her character while Hetty never develops deep feelings for Adam. She even abuses Adam's feelings by giving him false hope just to make herself feel good or annoy other girls. One crucial detail is the uncanny resemblance between Hetty and Heathcliff in terms of upbringing. They are both orphans whose acceptance of the phallus has been problematic and hence their problems in the symbolic order. Hetty is not as cruel as Heathcliff by any means, nevertheless, she does not seem to feel compassion toward anyone including her own family members. That she kills her own baby is a testament to her disturbed psyche. Hetty attaches huge importance to her looks and make-up, which can mark yet another difference between her and Adam who believes in the importance of being humble and caring for others. All the details considered, there is no reason for Adam to want to marry her except for her looks which can be deceptive according to Lacan who places unmatched physical beauty in the realm of the real order which is impossible to be in. Adam's utter admiration of Hetty's looks is described in detail in multiple instances throughout this work and is the real reason why he may think that he 'loves' a woman like her. Hetty also symbolizes impossibility for Adam, for Hetty never gives in to his attempts to lure her. This way, Adam's interest in Hetty may be caused by his internal desire to fill his gap that is impossible to fill.

There is a person to make Hetty Sorrel flush namely Arthur Donnithorne. Hetty is over the moon when she notices Arthur's interest in her. Knowing Hetty and her priorities, it is not difficult to find out what excites her about Arthur the most; his money. It has already been mentioned that Hetty is an orphan and a poor dairy maid. Her only advantage in life is her uncle and aunt who give a place to her in their house, yet she is not like them. She belongs to a lower class. A possible marriage between Arthur and Hetty means a bright future for her, much brighter than the scenarios involving her other suitors among whom Adam is the best. In the author's detailed descriptions about Hetty in which she cannot hide her excitement to be with Arthur Donnithorne lies this very fact. Even being noticed by a man of Arthur's caliber is of great importance to a poor girl like Hetty. Being possibly targeted by him, on the other hand, is staggering. In order to understand Arthur's liking, Hetty's town-famous beauty must be considered again. When the young esquire talks about

Hetty with the town vicar, he says he would paint her when stressing Hetty's beauty. There is parallelism here between Arthur's and Adam's unintelligibly great admiration of Hetty. They are both enthralled by her physical appearance. What they think an everlasting and unchanging feeling is, hence, only a tremendous admiration. There is another set of mechanics at work here as well. Arthur is bound by society to be with women from a higher class. A relationship between him and Hetty is prohibited. This prohibition resembles many prohibitions of society and it aims to shape people into something they are not. Thus, it is only natural for Arthur to be attracted by Hetty more since he is under the delusion of going after his lack created by the phallus. This theory can be evinced with an analysis of the upbringings of both individuals. Arthur himself notices that she is a very illiterate girl and treats her much like a child, while Hetty tells him about how she has learnt things like mending laces and stockings. There lies another reason for Arthur's interest in Hetty; he feels superior and capable near her. When the almighty symbolic order or society intervenes through the vigilant town rector who reminds Arthur of his position in it, Arthur decides to part ways with Hetty and he does. As a result, the duo becomes more obsessed with each other since this hindrance works like another imaginary barrier after the phallus. Consequently, while Hetty goes after Arthur for what he symbolizes, Arthur does the same for reasons of his own. Hetty wants to be a lady and thinks that this will help her find meaning in life. Arthur is lured to Hetty's beauty and believes that he can glimpse into an exterior territory for the people in the symbolic with the help of this forbidden quest.

The affair between Adam and Dinah is the most haphazard in the novel. In a way, it manifests the non-existence of love too. Throughout the novel, Adam Bede goes after a girl who does not deserve his affection. In other words, but for her beauty and the allure of chasing an impossible to catch woman, she does not offer much. Just after Hetty's name is blackened and Adam is mourning, Dinah attracts Adam's attention. She is the complete opposite of Hetty in terms of character traits. She is always depicted in the novel as a person who is selfless and revels in taking care of others. She does not attach importance to the looks or the monetary position of people. Yet, she bears one single resemblance to Hetty, Dinah is a gorgeous young woman. Towards the end of the book, Adam draws a picture of her on his book and

thinks that she is more beautiful than the drawing upon being questioned by his mother Lisbeth. Rejection may be behind Adam's fast transformation as well. According to Freud and Lacan, human beings are narcissistic. It is not far-fetched that Adam should feel embarrassed by others and make himself choose a worthier woman. After all, by being an exemplary figure, he obeys the rules of society showing his full acceptance of the phallus. Adam's sudden (and not so characteristic) exclamation of love in the last chapters of the novel is also noteworthy. This feeling cannot be called love. On Dinah's side, things are curious as well. Devoting her life to religion and good deeds, Dinah never ponders on the possibility of affairs between men and women. There are some reasons for her attraction to Adam. It may be a physical attraction since Adam is said to have a perfect physique in the novel. Despite endorsing a different world view throughout her life, she may be succumbing to her natural feelings, not assigned by the symbolic order or the people around her. She is a young and pretty girl after all who has had to postpone her own desires for the better part of her entire life. What remains unquestionable is the rapid change in Adam's so-called deep feelings and Dinah's desire resurfacing despite her attempts to tame herself in line with the conducts of the outside world.

In *The French Lieutenant's Woman*, the last novel studied in this thesis in terms of Lacan's teachings, there are two stories of romance; the relationship between Charles Smithson and Ernestina Freeman and the affair between Sarah Woodruff and Charles. The main male character of the novel or Charles is a gentleman who is interested in science and who is an amateur paleontologist. His fiancée Ernestina, on the other hand, is a typical Victorian woman who abides by conventional rules and for whom a 'proper' marriage is paramount. Charles lives a young affluent bachelor's life up until the time he meets Ernestina who is cunning enough not to act like she is impressed in Charles extremely. After Ernestina's parents check the background and the upbringing of Charles personally, they come to the conclusion that he is worthy of their daughter's love. Everything is pretentious and everyone acts on par with the expectations and limitations set by society. Ernestina is not interested in science and expects Charles to be romantic. She reads poems to him and likes it when someone praises her clothes. Her acceptance of the phallus or what it begets is evident. She lives in an idealized world where people's

virtues are elaborated. Ernestina is a meek character who avoids even eye contact with gentlemen for fear of fainting. Another important feature of Ernestina is her lack of self-confidence. That she envies Charles from all the other women indicates this problem. Also, her parents belong to the middle class which is another blow to her self-confidence since she is with a man from the upper class. Ernestina is crushed under this burden due to her already diffident demeanor. She has also been groomed as a princess who everyone dotes on. Moreover, Ernestina is the kind of woman who believes in courtly love and the false expectations coming with it. Before long Charles Smithson starts to find Ernestina monotonous after her initial tactics fade away, he has 'acquired' her, she is not a mystery anymore and Charles is reminded of his very own lack that is impossible to fill with an illusory feeling toward a woman. Naturally, he does not make this assumption and moves onto another woman dazzling him namely Sarah. Not finding Tina interesting anymore (and thinking that she cannot fill his lack), Charles tries to avoid romantic moments with her. Yet, one day when Ernestina forces him to kiss her, he notices that he has an erection and feels an urge to have sexual intercourse with her despite her being 'dull'. This instance verifies that beauty and sex play a huge part in what Charles thinks as love. He himself says that he has noticed an unexpected side in Tina at that moment, which proves how Charles is always after the unknowable. For Lacan, humans misunderstand what they lack on purpose and they can choose to assume that their lack will be completed by their partners. Moreover, Charles confesses that he needs sexual intercourse with a prostitute to fix her problems after getting mentally tormented by the necessity a choice between Ernestina and Sarah. This alone proves that Charles is 'creating' love to misunderstand his lack when love apparently does not exist. He even welcomes the challenge of not knowing if the sex worker is diseased. This desire for the unknown is the reflection of his attempt to break free of the phallus. Even when Charles breaks up with Ernestina, he is partly doing it to let go of the pressure of the people around him or the symbolic order. Similarly, Ernestina is more worried about her public image after the break up than her feelings, deeming society as the underlying reason for her false feelings.

Sarah Woodruff proves to be the perfect person for Charles Smithson to go after. The introduction of Sarah to Charles by Ernestina is most interesting. It has

been stated before that Charles is obsessed with paleontology. What he does in reality is pick up and look into small objects. This is a perfect example of Lacanian objet petit a, a small object around which a person creates a web and tries to fill her/his gap with. The curious thing about objet petit a is that it is impossible to reach no matter how much effort subjects put and it can take many forms. While he is walking with his fiancée, Charles sees her near a cliff and it is a long while before he can see the 'mystical' figure properly. As a person who likes to scrutinize small rocks, Charles finds her an object to be explored. There are also many speculations revolving around her. Although Charles wants to learn the reality behind the mystery, he is given multiple answers by quite a few people. Even Sarah's version of her story is full of mystery and manipulative. That is why Sarah can seduce Charles without much effort. Charles 'loves' to dig in for information about her. Sarah also talks very cryptically which is another reason for Charles to be pulled toward her. Whenever Charles gets to look into Sarah Woodruff's face, he is paralyzed not only because of beauty (Lacan suggests that people may be incapacitated due to beauty) but also because of her tragic look. Charles sees much more than what Sarah is when he looks at her. Charles is surrounded by the emotionally corrupt Victorian society with similar faces and Sarah strikes him as different from others. Charles turns her into something symbolic. In other words, behind Charles's attraction, there lies one simple fact; Sarah's uniqueness and dissimilarity with others, despite Charles's beliefs. Charles frequently complains about Ernestina's inability to understand him fully and hopes this will change with Sarah. However, language as an unnatural mechanism makes it impossible for people to understand each other and express themselves properly, according to Lacan and Charles is obviously unaware of this. Moreover, Sarah belongs to a lower class and being with her is prohibited. This prohibition and his endeavors to break his chains increase Sarah's emblematic meaning for Lacan. The symbolic order forbids her; she must be chased, for Charles. The novel makes it clear that Sarah is disturbed and may be psychotic which Lacan predicts would happen if the phallus is not recognized properly. She manipulates people by exhibiting traits that do not mirror her real nature. She also seems to prefer pain to joy. She cannot properly function as a governess and has to become a servant. The biggest reason is society. She has been groomed to be in the upper class and has also a knack for seeing through people yet she lacks the funds. These two combined

make it harder for her to live painlessly and obey the rules of the symbolic. That's why she is diagnosed with melancholia. Despite everything, Sarah is the better fit for Charles. Both Sarah and Charles are desperate to find meaning in life and do not belong to society despite their efforts. When Charles feels that nature is in perfect harmony and he and Sarah are irregularities, he is not wrong. He is living in an unnatural world for them along with others but they notice this much more. Just as Charles understands his desire to be with Sarah, his superego intervenes and she tries to pull himself out thereby making it more difficult to part with her. Sexual intercourse is paramount to Charles in his relationship with not only Ernestina but also Sarah. Charles's feelings, desires and thoughts climax after having an affair with Sarah. Charles's entire relationship with Sarah is stained with his impossible-to-fill desires, sexual drives and losing battle against society.

In the light of the issues discussed throughout this thesis, it is obvious that Sigmund Freud was the first person to display how early childhood shapes the rest of a human being's life. Drawing on his work, Lacan came up with his famous triad namely the imaginary-symbolic-real. His difference from Freud was his involvement of linguistics into his theory. He maintained that language has more power over a human's conscious and even unconscious life than his predecessors did. He recognized how language and the symbolic order with its rules and boundaries mold humans along with their thoughts which, according to Cartesian thought, should be untouchable and belong to human beings only. This work's primary aim has been to prove that all adult human life is determined psychologically by early childhood and everyone is subject to the rules of the outer world shaped by third-parties and that creates a problem, for they are not innate or natural to the human psyche. Lastly, this work has tried to prove the non-existence of love and the use of this phenomenon together with many others as an attempt to fill the gap created by the discrepancies between selves and the symbolic order. The characters analyzed within the scope of this work, just like anyone else, have been a product of this society manufactured preternaturally by others. The inability of the characters to take action in the aforementioned novels along with their conscious and unconscious actions has been studied with Lacan's teachings in this work. Heathcliff and Catherine from *Wuthering Heights* have problems accepting the phallus or their powerlessness and

this brings forth negative consequences throughout the better part of their lives. Their so-called love is illusionary. Adam from *Adam Bede* lives up to the expectations of the symbolic but fails hard when he attempts to make sense of the world by attaching to something that does not exist. Arthur is also suffering from unrealistic expectations from the people around him. Being with a woman like Hetty from a lower class might mean breaking his chains namely challenging society. Therefore, Hetty is not what he actually wants. It is what she represents and the hope of being able to reach the unreachable for him. Dinah lets go of the outer pressure on herself when she finds a handsome and honest man who she can interact with. Charles from *The French Lieutenant's Woman* always complains about being not understood fully. Filled with an unquenchable desire due to the frustration of the phallus recognition, he collects rocks to feel whole again. Finding the 'perfect rock' or Sarah makes him euphoric but his attempt to solve the mystery of Sarah is representative of his lack. Sarah is suffering in the symbolic due to her failure to accept the phallus and this transpires even in her cunning and manipulative actions. Ernestina has been living like a princess by turning a blind eye to the realities of life. For her, being with Charles is not as important as doing the right thing by the symbolic. Therefore, in view of the discussions about these characters from the novels in terms of Lacanian psychoanalysis, it can be attested that love is a human-construct created to find meaning in a world which frustrates the psyche incessantly.

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