ATILIM UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE DEPARTMENT
ENGLISH CULTURE AND LITERATURE DOCTORAL PROGRAMME

A KRISTEVAN READING OF CHARLOTTE BRONTE'S *VILLETTE (1853)*, IRIS MURDOCH'S *THE TIME OF ANGELS (1966)*, JEANETTE WINTERSON'S *ORANGES ARE NOT THE ONLY FRUIT (1985)*

Dissertation

Hasibe AMBARCIOĞLU

Ankara-2023

GCPS

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Ankara-2023

ACCEPTANCE AND APPROVAL

This is to certify that this thesis titled "A Kristevan Reading of Charlotte Bronte's *Villette(1853)*, Iris Murdoch's *The Time Of Angels(1966),* Jeanette Winterson's *Oranges are not the Only Fruit(1985)*" and prepared by Hasibe Ambarcıoğlu meets with the committee's approval unanimously as Dissertation in the field of English Culture and Literature following the successful defense conducted on 12/12/2022.

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ETHICAL STATEMENT

I accept and acknowledge that I have prepared this thesis study, prepared in line with the Thesis Writing Guidelines of Atılım University Graduate School of Social Sciences;

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- Presented the information, documents, evaluations, and results in a way that meets the rules of scientific ethics and morality,
- I have referenced each work from which I have benefited while preparing my thesis, and that
- I hereby present a unique study.

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12/12/2022

Hasibe AMBARCIOĞLU

To the memory of my beloved father

Erol Ambarcıoğlu…

ÖZ

AMBARCIOĞLU, Hasibe. A Kristevan Reading of Charlotte Bronte's *Villette*(1883), Iris Murdoch's *The Time of Angels* (1966) and Jeanette Winterson's *Oranges are not the Only Fruit*(1985), Doktora Tezi, Ankara 2022.

Bu tezin amacı seçilmiş romanlarda abjeksiyon yüzünden krizde olan kadın kimliğindeki değişimin araştırılmasıdır. Kristeva bir bebeğin özne olmak ve sembolik düzene girip babanın kanununu kabul edebilmesi için "abjeksiyon (iğrenme)" adı verilen bir süreçten geçerek, annesi ve kendi arasına sınır koyarak ondan ayrılması gerektiğini öne sürer. Metaforik olarak birinin kimliğini kaybetme korkusu anlamına gelen abjeksiyon kişinin kendine "diğeri" olanı reddetmesi durumudur. Bu çalışmada Kristeva'nın kimlik teorisi, yani, abjeksiyon, melankoli, psikolojik kriz halindeki kadın karakterlerin kaybettikleri anneleriyle tekrar birleşme arzusu ile semiotik chora arayışları ve yeni bir kimlikle sembolik düzene uyum sağlamaları üç farklı dönemden üç romanla *Villette* (1853), *Melekler Zamanı* (1966), ve *Tek Meyve Portakal Değildir* (1985) açıklanacaktır. Bu romanlar kadın yazarların kriz içindeki kadın kimliğini ayrı perspektiflerden temsil etmede farklarını göstermek için özellikle seçilmiştir. Kristeva için, annelik ve semiotiği temsil eden kadınlar, erkek merkezli sembolik düzeni değiştiremezler, ama kimliğin yapılanması asla tamamlanmadığı için süreç içindeki ya da sorgulanan özneler olarak değişebilir ve bu romanlarda görüldüğü gibi sembolik düzende yerlerini alabilirler.

Anahtar Kelimeler: Abjeksiyon (İğrenme), Kadın Kimliği, Kriz, Kristeva, Feminizm.

ABSTRACT

AMBARCIOĞLU, Hasibe. A Kristevan Reading of Charlotte Bronte's *Villette* (1883), Iris Murdoch's *The Time of Angels* (1966) and Jeanette Winterson's *Oranges are not the Only Fruit* (1985). Ph.D. Thesis, Ankara 2022.

The aim of this dissertation is to explore the change in female subjectivity in selected novels as a result of the crisis they experience because of the abjection. Kristeva claims that an infant has to separate from its mother in order to put borders between itself and its mother by a process called "abjection" to become a subject and access the symbolic order to accept the Law of the father. Abjection is the condition of rejecting what is "other" to oneself which metaphorically refers to the fear of losing one's own identity. In this study, Kristevan theories of subjectivity, that is, abjection, melancholia, the female characters' search for semiotic chora with a psychological crisis wishing a reunion with their lost mothers and conformation to the symbolic order with their "new" subjectivity will be explained in three novels from three different periods, *Villette* (1883), *The Time of Angels* (1964) and *Oranges are not the Only Fruit* (1985). These novels are particularly chosen to display the differences of the female authors in representing female subjectivity in crisis from distinct perspectives, For Kristeva, women representing the semiotic and the maternity, are unable to change the male-centred symbolic order, but can change as subjects in process or on trial as the constitution of the identity is never fixed and can take their place in the symbolic order as seen in these novels.

Keywords: Abjection, Female Subjectivity, Crisis, Kristeva, Feminism.

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TABLE OF CONTENTS

ÖZ ..... **i**
ABSTRACT ..... **ii**
ACKNOWLEDGEMENTS ..... **iii**
TABLE OF CONTENTS ..... **iv**
INDEX OF SYMBOLS AND ABBREVIATIONS ..... **vi**
INTRODUCTION **1**
CHAPTER 1: AN OVERVIEW OF KRISTEVAN THEORIES AND TERMS **4**
1.1 Julia Kristeva (1941-) **4**
1.1.1 Kristeva's theory of language: The semiotic and the symbolic 8
1.1.2 The abjection: The power of horror 17
1.1.3 Melancholia, love and loss 23
1.1.4 Revolt 27
1.1.5 Kristeva's views of feminism in "women's time" and motherhood in "stabat mater" 31
CHAPTER 2: *VILLETTE* BY CHARLOTTE BRONTE **38**
2.1 "The Woman Question" in Victorian Period and Charlotte Bronte's Literary Career **38**
2.2 The Change of Lucy Snowe as a Subject in Process in Charlotte Bronte's *Villette (1853)* From a Kristevan Perspective **46**
CHAPTER 3: *THE TIME OF ANGELS* BY IRIS MURDOCH **66**
3.1 Iris Murdoch and Her Literary Career **66**
3.2 A Psychoanalytical Feminist Reading of Iris Murdoch's *The Time of Angels* (1966) with Kristevan Objectives **75**
CHAPTER 4: *ORANGES ARE NOT THE ONLY FRUIT* BY JEANETTE WINTERSON **99**
4.1 Jeanette Winterson (1959-) and Her Literary Career **99**
4.2 A Kristevan Reading of Jeanette Winterson's *Oranges Are not the Only Fruit* (1985) **103**
CONCLUSION **123**
BIBLIOGRAPHY **126**

TURNITIN REPORT **138**
RESUME **152**

INDEX OF SYMBOLS AND ABBREVIATIONS

p. :

pp. :

USA : United States of America

Vol. :

INTRODUCTION

Women's struggle to be subjects in a male-dominant world has been going on since creation. This study aims to display the change in female subjectivity over time by analysing three different novels starting from the Victorian period. Feminism has changed in terms of its approaches starting from the first wave until modern times. In this study selected novels will be analysed according to Kristeva's theory of subjectivity focusing on the female subjects in process and/or on trial passing through a psychological crisis because of patriarchal oppression on them. Charlotte Bronte's *Villette* (1853), Iris Murdoch's *The Time of Angels* (1966) and Jeanette Winterson's *Oranges are not the Only Fruit* (1985) have been analysed to examine the female characters' struggles against the patriarchy to obtain their own desires for profession, love, sexuality and freedom within the society and the family. The first novel is chosen from the Victorian period as an example of First-Wave Feminism, the second novel stands as an example of Second-Wave Feminism and the third novel represents Third-Wave Feminism including such themes as being a single middle-class woman in the patriarchal society, female sexuality, incest, gender roles imposed by the society.

As for the theory, the psychoanalytical feminist theory of Julia Kristeva (1941-) will be used to analyse the progress of the female characters focusing on their semiotic and symbolic phases, and especially the abject theory, melancholia, love and loss of the subjects leading them to obtain a new identity. In her theory, Kristeva focuses on the psychosexual development of the infant to emphasize maternal functioning in the pre-Oedipal phase. She asserts that an infant must experience abjection from her/his mother to have access to the symbolic order of language, empowering the Law of the Father. Instead of the symbolic phase of the child in which s/he accesses the language by the rule of the father, she focuses on the pre-Oedipal phase called semiotic chora during which the child still feels unified and unique with the mother. As language is the hegemony of patriarchy controlling the symbolic, meaning-making dimension, the semiotic stays out of the control of the patriarchal programming so it is repressed by patriarchy. Kristeva points out that our earliest drives and connections to our mothers are repressed by our entrance into language. She asserts that men and women can get beyond patriarchal thinking and

patriarchal language by employing semiotic dimension of language. According to Kristeva, women become abjected in society as they are the "other" in society. "The abject harkens back to the shadowy beginnings of our prehistory, both individual and collective" says Megan Becker- Leckrone while explaining that abjection can occur at any time when the subject is in crisis within the symbolic system which recalls the primal struggles. For her, like love and melancholy, abjection brings into relief by bringing into crisis the lines that distinguish the self from others thus questioning the symbolic norms of the self and the culture (30). Elizabeth Gross in her article "The Body of Signification" expresses that for Kristeva there are three different kinds of abjects against which various social and individual taboos are erected: food, waste and the signs of sexual difference, that is, oral, anal and erogenetic drives. The subject's reaction to these abjects is visceral: it is shown in retching, vomiting, spasms, choking, in short disgust. These reactions represent the bodily functions that are not accepted by a "rational consciousness", but the subject cannot ignore them either as the body is in revolt (89). For Gross, abjection is what disturbs identity, system and order, disrupting the social boundaries demanded by the symbolic.

What these novels have in common is the fact that female protagonists are in psychological crisis or melancholia as a result of their loss and search for their semiotic chora in search of their absent mothers. They change because of the abjection haunting them to go on with their lives with their new identities as subjects in the process as the identity is never stabilized in Kristeva's theory. The three novels might be interpreted as representations of abjection including a melancholy of a single middle-class teacher, Lucy Snowe, who is a member of the "other" in the Victorian society in *Villette* (1853), an incestuous relationship between an eccentric preacher father, Carel and her niece, Elizabeth, who is, in fact, his daughter in *The Time of Angels* (1966) , and a lesbian girl's, Jeanette's, struggling for her sexual choice in a conservative community trying to separate from her mother and the Church in *Oranges are not the Only Fruit* (1985). Three novels will be analysed from different perspectives of Kristeva's theory such as abjection, melancholia, love, loss and the cult of the Virgin Mary, and the search for semiotic chora in the dialectic of semiotic and symbolic.

The dissertation is organized as follows:

The dissertation begins with a brief introduction. In the first chapter, Julia Kristeva's theory of subjectivity with its relation to Lacan and Freud is provided within a theoretical framework.

Each of the following three chapters will include the analysis of one novel focusing on the plot and the characters. In the second chapter, after a historical and literary background of Victorian literature, in *Villette* the abjection of Lucy will be explained as a middle-class single teacher from a psychoanalytical feminist perspective. In the third chapter, incest will be analysed in Iris Murdoch's novel The *Time of Angels* in terms of its importance in the psychosexual theory of the psychoanalytical feminist theory of Kristeva. The fourth chapter will deal with Jeanette Winterson's *Oranges are not the Only Fruit* in terms of abjection and the cult of Virgin Mary explaining Kristeva's ideas on motherhood focusing on the revolt of the protagonist, Jeanette, because of her sexual difference. In the last part, the final analyses of the novels will be presented in the Conclusion.

CHAPTER 1: AN OVERVIEW OF KRISTEVAN THEORIES AND TERMS

1.1 Julia Kristeva (1941-)

"Holy Trinity" of French feminists, Luce Irigaray (1930-), Héléne Cixous (1937-), and Julia Kristeva (1941-), have studied psychoanalysis, especially Lacan's reinterpretation of Freud and Lacan's theory of language and the symbolic order, for different explanations of sexual difference to deconstruct the accepted binary oppositions of man/woman which positions the woman as inferior in Western thinking. Stuart Sim points out that "what unites the work of Cixous, Irigaray and Kristeva is the shared view that 'woman' as a signifier is a deeply problematic category; one simultaneously overdetermined and yet invisible within a patriarchal system" (263). In other words, French feminists have focused on the processes of becoming a woman oppressed in "an economy of phallocentric sameness that consigns femininity to a negatively inscribed margin of body and matter" (Sim 264).

Being one of the "Holy Trinity", Julia Kristeva as a poststructuralist psychoanalyst has studied borderline patients to show that subjectivity is always a dynamic process which never ends. Noelle McAfee explains that subjectivity is the identity that the person attains at the end of her psychological development taking care of herself/himself to be an autonomous being having reason and intellect. Like Lacan, she asserts that 'the subject' which is used instead of 'self' makes use of language as a medium to explain her/his ideas. In Kristeva's terms, subjects are not mindful of their thoughts but their desires. She displaces the term "self" with "subjectivity" as the person as a subject obtains identity often unconsciously, not consciously as in the self. (1-2). Anne- Marie Smith conveys that Kristeva's theories on subjectivity can be seen as her "commitment to an ethics of identity and difference which is clearly psychoanalytic and Freudian" (qtd. in Gambaudo 1). For Kristeva "the unconscious" is the inaccessible part of the psyche containing desires, tensions, energy and repressions which are not found in the consciousness. Furthermore, she prefers to study the language, not as a tool used by the self but as the producer of the subject. She is one of the first thinkers of poststructuralism in the 1960s and 1970s to study how language functions when people speak, write, and create; and how they communicate with 'the other'.

Kristeva in her theory systematises a theory of language which is at the same time a theory of subjectivity. In *Revolution in Poetic Language* (1974) she explains the basic difference between the semiotic and the symbolic. Stacey Kelltner highlights that the symbolic and the semiotic are two different dimensions of language; that is, the symbolic denotes any social and historical sign schema of the meaning-making of speakers whereas the semiotic is the affective, material dimension of the language that helps meaning without signifying the same way as signs. Furthermore, semiotic and symbolic produce meaning in their dialectical tension with regards to their exchange of semiotic energy in the symbolic and the symbolic form and meaning to the semiotic (19-20).

Terry Eagleton argues that albeit Lacan's influence on Kristeva, it is controversial for a feminist thinker to support the symbolic order as explained below:

> For the symbolic order of which Lacan writes is in reality the patriarchal sexual and social order of modern class-society, structured around the 'transcendental signifier' of the phallus, dominated by the Law which the father embodies. There is no way, then, in which a feminist or pro-feminist may uncritically celebrate the symbolic order at the expense of the imaginary: on the contrary, the oppressiveness of the actual social and sexual relations of such a system is precisely the target of the feminist critique (163).

As a result of this, in her book *Revolution in Poetic Language* (1974) Kristeva objects to the symbolic, not to the imaginary which she calls semiotic. Eagleton underlines that semiotic is what comes before the symbolic and is repressed by the beginning of the latter, nevertheless, it can still be seen as a kind of pulsional pressure within language itself, in tone, rhythm, the bodily and material qualities of language, but reflecting meaninglessness, disruption, silence and absence. In addition to this, Eagleton defines the semiotic with the following words:

> The semiotic is the 'other' of language which is nonetheless intimately entwined with it. Because it stems from the pre-Oedipal phase, it is bound up with the child's contact with the mother's body, whereas the symbolic, as we have seen, is associated with the Law of the father. The semiotic is thus closely connected with femininity: but is by no means a language exclusive to women, for it arises from a pre-Oedipal period which recognizes no distinctions of gender (163).

As stated above, semiotic is the 'other' within the language, which is related to the child's connection to its mother's body. Although it is particularly related to femininity, it is not a kind of language which is special to women as it emerges from the pre-Oedipal period during which there is no awareness of gender. Employing semiotic, Kristeva deconstructs the binary opposition of masculine and feminine as it

is a bisexual kind of writing aiming to blur the distinctions between all the strict binary oppositions in the societies such as "proper/improper, norm/deviation/, sane/mad, mine/yours, authority/obedience" (Eagleton 164). Lastly, Eagleton founds the connection between the semiotic and the feminine with the following words:

> One might see the semiotic as a kind of internal limit or borderline of the symbolic order; and in this sense, the 'feminine' could equally be seen as existing on such a border. For the feminine is at once constructed within the symbolic order, like any gender, and yet is relegated to its margins, judged inferior to masculine power. The woman is both 'inside' and 'outside' male society, both a romantically idealized member of it and a victimized outcast. She is sometimes what stands between man and chaos, and sometimes the embodiment of chaos itself. This is why she troubles the neat categories of such a regime, blurring its well-defined boundaries. Women are represented within male-governed society, fixed by sign, image, meaning, yet because they are also the 'negative' of that social order there is always in them something which is left over, superfluous, unrepresentable, which refuses to be figured there (165).

For Eagleton, women's position in society changes according to the conditions, occasionally idealizing them or victimizing them. Within this regard, women are always represented negatively in the social order which can become chaotic for the male-oriented society.

Considering the significance of the theoretical assumptions of French feminists, Katherine Goodnow conveys that Helene Cixous foregrounds the binary oppositions that the patriarchal system pinpoints overlapping with the dichotomy of male and female such as active/passive, sun/moon, culture/ nature, day/night. Cixous remarks that the feminine side in this dichotomy is always the less powerful side of the pair. Declared as before, Kristeva explains that a subject constructs and has a sense of personal and social order by the distinctions between binary oppositions like self/other, me/not me, living/dead, male/female, and infant/child. Kristeva does not use the common oppositions as she thinks that the boundaries and meanings are unstable (6). Language is the founder of this order shaping the subject and leading it to incorporation into the outer world. Furthermore, Anna Smith states that Kristeva is the interlocutor of the relationship between the self and the other. She asserts that in order to become a subject, first the child must separate from its first object, the mother. As a consequence of this primary separation, the child begins to recognise the other and distinguishes between what is inside the self and the world outside. After the loss of the mother as the object of pleasure, Kristeva states that language compensates for this lack and the psyche becomes mature by speaking of other

objects and experiences. According to Kristeva, a child cannot grow up if it cannot recover from an original loss or separation from the mother. She proposes that the entry of the infant into the language helps it repress its desire for its mother and evacuate its shock by speaking. For Kristeva literature enables the psyche to express its blinding shocks denoting that it is the language which renews the subject. (13).

Another French Feminist Luce Irigaray proposes that to get beyond patriarchal language women's groups should be founded to develop nonpatriarchal thinking and speaking. She puts forward her concept of woman's language "womanspeak" taking its source from the female body especially showing the difference between male and female sexual pleasure. She defines female sexual pleasure as more diversified, and more complex and so is "womanspeak" having more multiple meanings than patriarchal language. In contrast to her, Kristeva does not believe in the necessity of "écriture feminine" or "womanspeak" as she renders that any theory that essentialises women positing biological characteristics of women misrepresents their diversity. Bearing these assumptions in mind, Kristeva underlines that the feminine cannot be defined as there are a lot of definitions of the feminine, only emphasizing that femininity is oppressed and marginalised (Tyson 102-103).

Within this regard, Nick Mansfield expresses that Freud and Lacan as the representatives of phallogocentric Western thinking concluded in their theories that subjectivity is stable and fixed by utilizing masculine construction over the Oedipal and the symbolic phases. In response to Lacan's symbolic, Irigaray proposes "a 'female imaginary', matching the Lacanian transcendental signifier with something of equal applicability and dexterity" (79). However, Kristeva brings out a theory about the subject of the abject postulating subjectivity as a process which is incomplete and discontinuous. The abject aims to resolve what is ambivalent, unresolved and dangerous in the unconscious of the subject. Accordingly, Nick Mansfield explains that Kristeva founds her theory of subjectivity on the theory of the fathers of psychoanalysis, that is, Freud and Lacan:

> The fathers of psychoanalysis are committed to stability, order and a fixed and constant identity. The daughter, on the other hand, is able to develop a detailed model that reveals, beneath the father's ordered world, a host of uncertainties and unresolved images and emotions (80).

For Kristeva, subjectivity never stabilises and the subject always experiences a crisis of subjectivity. Although the subject tries to stabilise her/his identity it

changes because of the hovering material of the unconscious disturbing the consciousness to change it.

1.1.1 Kristeva's Theory of Language: The Semiotic and the Symbolic

Assuming that subjectivity is a constant work in progress, Kristeva following Lacan prescribes a model that structurally expects 'what will be me' and interprets that Lacan's mirror stage is a partial story and Lacan does not make distinctions between these phases by leaving them incomplete. Concerning this, she keeps away from the male-centred structures used by Lacan and Freud while she is forming the dynamics of subjectivity. Sylvie Gambaudo discusses that while discussing the role of the parent for the infant the Freudian model has tried to foreground the father, on the other hand, the Kleinians have focused on the mother (4). Instead of the Name-of-Father, Oedipus complex, the phallus, castration she focuses on the role of the mother, maternal body and the pre-Oedipal phase (Becker- Leckrone 27). Gambaudo explains the difference between the traditional approach and Kristevan approach with the following words:

> The traditional approach stages a pre-Oedipal 'family' dynamic, that is a triad constituted by the infant, the pre-Oedipal father and mother. The role of the latter two is, in early psychoanalytic theory, played by the actual mother and father. Kristeva's work is a continuation of this theoretical legacy, but also accounts for a contemporary reality where the definition of sexual categories is being questioned and modified. Hence, Kristevan theory testifies to a struggle to move away from biologism and towards a metaphorisation of parental categories (4).

This means that Kristeva does not theorise her principles only depending on actual parents. In her theory 'the father' turns into a paternal function and the mother into a maternal abject. Kristeva is strictly connected to the Freudian model of subjectivity which is later reinterpreted by Lacan with the subject's access to the language and Kleinian theory to study the significance of the maternal object, "the loss of which engenders the subject's anxiety and depression" (Gambaudo 3).

Studying the abstract theories of contemporary philosophies of language, in her doctorate thesis and her whole career Kristeva amends that subjectivity and language are co-extensive which means it is improbable to speak of one without the other. For her "the subject, she insists, is a speaking being; a being who means; a being who always intends something and speaks to another in a social and historical context" (Kelltner 21). She renders that subjects are constituted through language:

> Because of its specific isolation within the discursive totality of our time, this shattering of discourse reveals linguistic changes constitute changes in the status of the subject- his relation to the body, to others, and to objects; it also reveals that normalized language is just one of the ways articulating the signifying process that encompasses the body, the material referent, and language itself (*Revolution in Poetic Language* 16).

Kristeva especially criticizes linguistics for studying only the kinds of languages that are practical, institutional social structures but not discourses that are found at the margins. In opposition to linguistics, units of poetic language appear in all kinds of discourses. In place of linguistics, she offers poetic language that contains certain modes of literary language as well as other discursive domains providing a way to shatter normative structures of meaning. She defines discourse in "Prolegomenon" in *Revolution in Poetic Language:*

> lf there exists a "discourse" which is not a mere depository of thin linguistic layers, an archive of structures, or the testimony of a withdrawn body, and is, instead, the essential element of a practice involving the sum of unconscious, subjective, and social relations in gestures of confrontation and appropriation, destruction and construction—productive violence, in short—it is " literature," or, more specifically, the text (16).

Kristeva sees discourse as a totality of the unconscious reflected in the text by means of poetic language. For Kristeva, language is a process of signification to produce meaning in the meantime presenting a theory of subjectivity. In the text, a fundamental differentiation is seen between the semiotic and symbolic dimensions of language. The semiotic and symbolic put out the trials, failures and successes of meaning and identity. Kristeva prioritizes these two phases by associating the former with the pre-Oedipal which is the imaginary in Lacan's theory. In her theory, the reason why she criticizes the theories which only focus on the instinctual drives and operations such as displacement, condensation, vocalic and intonational differentiation is that these theories are unable to consider the syntactico-semantic functioning of language. Despite making use of the fragmented body, that is pre-Oedipal associated with semiosis, she claims that these theories fail to express a transitional link to the post-Oedipal subject and his always symbolic and/or syntactic language *(Revolution in Poetic Language* 22). She is analogous to Melanie Klein as she explores Freud's infantile experience of the feminine-maternal and the pre-Oedipal foregrounding the fragmented body. She goes beyond Klein in her theory while reinterpreting the relationship between this body and the speaking subject, the feminine-maternal and language (Margaroni 10). "Melanie Klein for instance speaks

of the breast as the infant referent for the whole of its mother: the part object refers to the whole" (Gambaudo 4). Instead Kristeva acclaims that two trends are becoming two modalities for the same signifying process in language:

> We shall call the first "the semiotic" and the second "the symbolic". These two modalities are inseparable within the signifying process that constitutes language, and the dialectic between them determined the type of discourse (narrative, metalanguage, theory, poetry, etc.) involved; in other words, so called "natural" language allows for different modes of articulation of the semiotic and the symbolic. On the other hand, there are nonverbal signifying systems that are constructed exclusively on the basis of the semiotic (music, for example). But as we shall see, this exclusivity is relative, precisely because of the necessary dialectic between the two modalities of the signifying process, which is constitutive of the subject. Because the subject is always both semiotic and symbolic, no signifying system he produces can be either "exclusively" semiotic or "exclusively" symbolic, and is instead necessarily marked by an indebtedness to both (*Revolution in Poetic Language* 24).

For Kristeva, semiotic and symbolic are inseparable completing each other in the signification constituting the dialogical discourse in language which makes language "natural" in this way. The dialectic between the semiotic and the symbolic also constitutes the subject, as the subject can neither be only semiotic nor symbolic. Maria Margaroni explains that semiotic is always "an organization and structuring of the drives" (13). Furthermore, she warns that semiotic must not be confused with Lacan's order of the Real. The Real for Lacan is what is always stable in its position and resistant to any process of transfer or mediation and so throughly unknowable (13). Sara Beardsworth explains that Kristeva is different from Lacan as she tries to define the units of something outside the realm of the symbolic order, which is outside the realm of given structures of meaning and values. For her, Kristeva aims to study what is not yet symbolized. In the chronological and logical order, the semiotic is prior to the symbolic and "semiotic functioning is in excess of symbolic functioning, and heterogeneous to it, so that neither the semiotic nor the symbolic can fully overcome or subsume the other" (42). Kristeva defines the semiotic and its function and then explains what semiotic chora is:

> This modality is the one Freudian psychoanalysis points to in postulating not only the facilitation and the structuring disposition of drives, but also the so-called primary processes which displace and condense both energies and their inscription. Discrete quantities of energy move through the body of the subject who is not yet constituted as such and, in the course of his development, they are arranged according to the various constraints imposed on this body-always already involved in a semiotic process- by family and social structures. In this way the drives, which are 'energy' charges as well as 'psychical' marks, articulate what we call a chora: a nonexpressive totality

> formed by the drives and their stases in a motility that is as full of movement as it is regulated (*Revolution in Poetic Language* 25).

Kristeva takes the term 'chora' from Plato's *Timaeus* where it refers to a level of being rejecting to be named or thought as such, but compulsively takes place in the experience of the phenomenal world shaped by the intercourse of chora and forms. Chora is defined by Timaeus as "an invisible and characterless sort of thing, one that receives all things and shares in a most perplexing way in what is intelligible, a thing extremely difficult to comprehend" (qtd. in Kelltner 29). About this definition, Kristeva renders chora as nourishing and maternal, but not taking place in an ordered whole because the deity is absent from it. Despite lacking unity, identity, or deity, the chora passes through a regulating process [reglementation], which is not the same as symbolic law but eventuates discontinuities by articulating them temporarily and then starting over repetitively (*Revolution in Poetic Language* 26).

Bearing these assumptions in mind, Kristeva pinpoints that before the acquisition of language concrete operations put pre-verbal semiotic space into order within logical stratifications which are shown to preface language. These operations undermine a preverbal functional condition that governs the connections between the body, objects and the members of the family structure. She acknowledges that the kinetic functional phase of the semiotic comes before the establishment of the sign via symbolic operations, and hence it is not cognitive in the sense of being admitted by a knowing, already constituted subject. According to her, the root of these functions ordering the semiotic process can only be put forward with a theory of the subject that does not see the subject as one of understanding, but handles the subject with pre-symbolic functions in the light of Kleinian theory, which stems from Freud's positions on the drives (Kristeva, *Revolution in Poetic Language* 26). Stacey Kelltner points out that the rhythmic nature of semiotic chora determines the semiotic/symbolic relation. The semiotic chora is not directly exposed to the symbolic order of meaning; but it experiences an ordering by natural, social and historical restrictions. The semiotic chora is controlled by the symbolic in mediated form. This mediated form that arranges the semiotic chora is the function of the maternal body as the maternal body is the place where the semiotic chora is organized as the place where the subject will become (30). Kristeva defines semiotic chora as "an essentially mobile and extremely provisional articulation" (*Revolution*

in Poetic Language 25) which is found in the juxtaposition of language and biology through the playful transmission between two bodies: "the infant's confused mass of body parts and the mother's always already socialized body" (Margaroni 19). Oral and anal drives are structured on the maternal body and Kristeva underlines that these drives are said to be disunited and contradictory structures rejected by the semiotic chora, both positive and negative at the same time, as they produce a dominant destructive wave with the death drive. This means that drives are waves of attack against stases, which are formed by the repetition of energy charges, as a result of which charges and stases lead to no identity (*Revolution in Poetic Language* 28). For Kristeva within the semiotic chora, the dialectic of semiotic and symbolic brings out the subject:

> This is to say that the semiotic chora is no more than the place where the subject is both generated and negated, the place where his unity succumbs before the process of charges and stases that produce him. We shall call this process of charges and stases a negativity to distinguish it from negation, which is the act of a judging subject (*Revolution in Poetic Language* 28).

For Kristeva, the chora is the safe place where the subject is both protected and judged. Noélle McAfee explains the development of the infant in the semiotic chora:

> At first the child is immersed in this semiotic chora. It expresses itself in the baby talk of coos and babbles. It uses sounds and gestures to express itself and to discharge energy. It does not yet grasp that an utterance can express something – or that there is any salient difference between various things and itself. Yet, as this awareness occurs and deepens, everything changes. The child begins to realize that language can be used to point out objects and events. At the same time, the child begins to realize its own difference from its surroundings. It becomes aware of the difference between self (subject) and other (object). It comprehends that language can point to things outside itself, that it is potentially referential. Kristeva calls this the thetic break (21).

In the semiotic chora as a counter to imaginary order, the infant cannot talk, instead, he imitates the sounds of the things he sees, for example, the sound of a dog and when he starts to speak he notices the dog as a separate object. Kristeva states that this recognition and a speaking act demonstrate an attribution, suffice to say, a positing of identity or difference (*Revolution in Poetic Language* 43). For Kristeva, the thetic phase can be seen both as the starting point for signification and as a stage in the development of the child's subjectivity:

> In our view, the Freudian theory of the unconscious and its Lacanian development show, precisely, that thetic signification is a stage attained under certain precise conditions during the signifying process, and that it constitutes

> the subject without being reduced to process precisely because it is the threshold of language (*Revolution in Poetic Language* 44).

McAfee explains that the conditions mentioned above are Freud's Oedipal stage during which the infant realizes that the mother is not strong as she lacks a penis and Lacan's imaginary order in which the child sees its image in the mirror and identifies with the fictive unity it sees in the mirror to constitute the primordial notion of being an "I" (22). At the end of these conditions, the infant distinguishes the other from itself. Kristeva has written the thetic phase as:

> we view the thetic phase – the positing of the imago, castration, and the positing of semiotic motility – as the place of the Other, as the precondition for signification, i.e., the precondition for the positing of language. The thetic phase marks a threshold between two heterogeneous realms: the semiotic and the symbolic (*Revolution in Poetic Language* 48).

Kristeva borrows the term "thetic phase" from Edmund Husserl (1859-1938) to initiate the symbolic order. It shows the break-up of the symbiotic-mother-child relationship, leading to the claim of negation, the formation of identity and a subject-object relationship (Schippers 28).

Within this context, Maria Margaroni suggests that the negativity of semiotic chora can be seen as the principle of a qualified antagonism keeping the subject one with himself/herself which results in a split in the psyche. She points out that this negation is not the binary opposition of life, joy, beauty or delight. For Margaroni, "Kristeva's subject is split because semiotic motility erupts from within its speaking position, destabilizing and rendering it inhospitable to any One" (31). As for Anna Smith, "the identity and space of Kristeva's subject are simultaneously destroyed and recreated by the pressures exerted on language from an affect-driven body" (5). Her subject is restive with his speech and wherever he is becoming a stranger to all origins and habitual pursuits. Kristeva probes that this negativity of the drives results in rejection. She explains that drives appear in a social space and are part of the signifying process. Rejection occurs as a reaction to the anal-aggressive drive which is experienced by the infant before the mirror phase and is tantamount to the separation of the subject from the mother through the expulsion of the maternal object. Suffice it to say, the child's separation from the mother referring to the interdiction against incest articulates is a consequence of this rejection which is the precondition of the symbolic. If the rejection is not regulated and the discharges of the drive are not repressed by the Oedipal phase, the formation of symbolicity can be

seriously inhibited causing psychosis. Therefore, language acquisition connotes the suppression of the densely pleasurable anal drive which separates the subject from real objects. All in all, the separation from the maternal object is also constitutive of the object-in-reality (Lechte 136-137). Another critic, Michael Payne conveys that Kristeva explains in *Revolution in Poetic Language* that she took the concept of negativity from Hegel. Kristeva underlines that instead of being "reified or repressed, negativity is there introduced into every textual reality" (180). Payne probes that by means of the instinctual drives passing through the thetic structure of the text, meaning is revealed by what stays outside the text. For him, as the human body is imprisoned within the text, the process and /or trial of the object occurs within it as the semiotic is energized within the symbolic function of the language (ibid).Kristeva explains the importance of the symbolic function of the language:

> Language as symbolic function constitutes itself at the cost of repressing instinctual drive and continuous relation to the mother. On the contrary, the unsettled and questionable subject of poetic language (for whom the word is never uniquely sign) maintains itself at the cost of reactivating this repressed instinctual, maternal element. If it is true that the prohibition of incest constitutes, at the same time, language as communicative code and women as exchange objects in order for a society to be established, poetic language would be for its questionable subject-in-process the equivalent of incest: it is within the economy of signification itself that the questionable subject-in-process appropriates to itself this archaic, instinctual, and maternal territory; thus it simultaneously prevents the word from becoming mere sign and the mother from becoming an object like any other-forbidden (*Desire in Language* 136).

As seen above, poetic language shakes the stability of symbolic order making the subject-in-process equivalent to incest and emancipating the mother from being a forbidden object. Kristeva asserts that by uing the symbolic function of language women become the objects of the society constituted by the patriarchal norms to obey the accepted constraints of love, marriage and sexuality. Kristeva renders that poetic language is seen as evil as it puts the subject on trial with incest in literature showing that great literature has nothing to do with the hypostasis of incest. However, the incestuous relation presents itself in language as disappointed, demystified, and deprived of the support of law *(Desire in Language* 137).

Kristeva proposes poetic language because it creates a heterogeneous space for signifying structures and subjective identity. In this aspect, when language becomes dense with phonic textures and semantic associations, that is, when it becomes poetic, it acts "as an entry-point for the drives to transfer their psychic

imprints from the unconscious directly into signification, causing it to falter and renew itself" (Smith 5). Therefore, the subject of poetic language is the product of this discharge into signification. In *Desire in Language* (1980), Kristeva explains the features of poetic language:

> [the signifying economy of poetic language is specific in that the semiotic is not only a constraint as is the symbolic, but it tends to gain the upper hand at the expense of the thetic and predicative constraints of the ego's judging consciousness. Thus in any poetic language, not only do the rhythmic constraints, for example, perform an organizing function that could go so far as to violate certain grammatical rules of a national language and often neglect the importance of an ideatory message, but in recent texts, these semiotic constraints (rhythm, phonic, vocalic timbres in Symbolist work, but also graphic disposition on the page) are accompanied by nonrecoverable syntactic elisions; it is impossible to reconstitute the particular elided syntactic category (object or verb), which makes the meaning of the utterance undecidable (134).

She adds that although the symbolic function is attacked and corrupted, it goes on to exist in the poetic language due to the semiotic processes. The poetic language aims to form a new ideological or formal writer's universe, that is the production of a new space of significance. For Kristeva, the signifying process can be accepted as a "catastrophe" because of the dialectic between the symbolic and semiotic dispositions. She analyses the signifying process through two features of literary text as stated below:

> The signifying process may be analyzed through two features of the text, as constituted by poetic language: a phenotext, which is the language of communication and has been the object of linguistic analysis; a genotext, which may be detected by means of certain aspects or elements of language, even though it is not linguistic per se. Different kinds of writing are variously affected by this heterogeneous process theoretical treatise in mathematics is almost pure phenotext; some of Artaud's pages display a genotext that is nearly visible to the naked eye; fiction, in its traditional narrative guise, was dominated by the symbolic (it was mainly a phenotext), but in recent times it has increasingly been affected by the semiotic (i.e., the genotext plays a greater role) (*Desire in Language* 7).

While a phenotext is the language of communication and is subject to linguistic analysis, a genotext is not linguistic, implying that traditional fiction is accounted as a phenotext because of the rule of the symbolic in the text whereas recent literature is affected by the semiotic making it a genotext.

> What we shall call a genotext will include semiotic processes but also the advent of the symbolic. The former includes drives, their disposition, and their division of the body, plus the ecological and social system surrounding the body, such as objects and pre-Oedipal relations with parents. The latter encompasses the emergence of object and subject, and the constitution of

> nuclei of meaning involving categories: semantic and categorial fields (*Revolution in Poetic Language* 86).

In genotexts, however, the subject is out of the engendering of meaning and the significance of the genotext (Lechte 128). The semiotic signifiance of the genotext includes the energy flow and the drives with the social environment around the body, while the symbolic which is associated with the phenotext is the meaning production part with semantic and categorial fields. Kristeva explains that the genotext in a literary text is found in the repetition of phonemes and melodic tools like intonation or rhythm:

> Designating the genotext in a text requires pointing out the transfers of drive energy that can be detected in phonematic devices (such as the accumulation and repetition of phonemes or rhyme) and melodic devices (such as intonation or rhythm), in the way semantic and categorial fields are set out in syntactic and logical features, or in the economy of mimesis (fantasy, the deferment of denotation, narrative, etc.). (*Revolution in Poetic Language* 86).

In addition to this, she explains that a genotext and a phenotext combine to form a literary text giving rise to the generation of the subject within the flow of the narrative:

> The genotext is thus the only transfer of drive energies that organizes a space in which the subject is not yet a split unity that will become blurred, giving rise to the symbolic. Instead, the space it organizes is one in which the subject will be generated as such by a process of facilitations and marks within the constraints of the biological and social structure. (86)

As can be deduced, Kristeva founds her notion of the semiotic in a developmental overlook of the constitution of the subject in "[exposure to otherness, an exposure and an appearance of otherness whose registration gives us the nonsymbolic aspects of the development of selfhood and the capacity for meaning" (Beardsworth 79). On the other hand, these registrations are moulded into symbolic forms by means of discourses of love that retrieve and reshape primary idealisation. John Lechte defines Kristeva's subject-in-process as a subject of flows and energy charges, of jouissance and death. Kristeva's theory of the semiotic emerges contrary to the symbolic (124). The semiotic is the more archaic and unconsciously driven order, displaying the subject's lack of unity, in contrast to the symbolic. On the other hand, the symbolic associated with the law of the father is "the orderly aspects of our signifying practices, never triumphs over what she calls the semiotic" (McAfee 43). All in all, Kristeva denotes that subject-in-process changes by means of the relationship with the other as a consequence of the transference of energy, desire and

memory. An interaction between the two in a love affair or the relationship between the patient and the analyst brings out a new identity for the subject:

> As implied in modern logical and biological theories dealing with so-called "open systems" (von Forster, Edgar Morin, Henri Atlan), transference is the Freudian self-organization, because the psychic functioning of transference is fundamentally dependent on the intercourse between the living-symbolic organism (the analysand) and the other. It has already been observed that this opening up to the other plays a decisive role in the evolution of species as well as in the maturing of each generation, or in every individual's particular history. But it can be said that with Freud, for the first time, the love relationship (imaginary as it might be) as reciprocal identification and detachment (transference and countertransference) has been taken as a model of optimum psychic functioning (*Tales of Love* 14).

As a result of transference, the subject forms a new "self" as the subjectivity cannot be constructed once and for all life that is subjectivity is not stable.

1.1.2 The Abjection: The Power of Horror

In her essay on abjection *Powers of Horror* (1980), Kristeva presents her interest in the psychoanalytic status of the mother. *Powers of Horror* is the first series of her studies discussing three strong emotional states, or structuration of subjectivity seen as the symptoms of the times in which we feel: horror, love and melancholy. Abjection as the psychoanalytical demonstration of universal horror is associated with the "times of dreary crisis". The control forced by horror, that is, the abject can only be greater if it remains hidden, unknown, and unanalysed (Lechte 158).

Kristeva founding her theory on Lacanian and Freudian psychoanalysis infers that the mirror stage is not sufficient to explain the psychic improvement of an infant during the pre-Oedipal stage. For her, the Lacanian mirror stage is secondary repression after the earlier primary repression of undifferentiated being in the chora. While in the chora, the child becomes a receptacle of all beings, in the mirror stage the child resembles another to become himself. With regard to this, the subject/object dichotomy, that is difference, does not occur until the child represses the chora. In order to achieve this, the child puts out part of itself from itself. To create itself, the infant spits out the warm milk, the mother's body, psychically and physically (McAfee 118). Kristeva defines abjection via the narration of the child as:

> Food loathing is perhaps the most elementary and most archaic form of abjection. When the eyes see or the lips touch that skin on the surface of milk-harmless, thin as a sheet of cigarette paper, pitiful as a nail paring- I

> experience a gagging sensation and, still farther down, spasms in the stomach, the belly, and all the organs shrivel up the body, provoke tears and bile, increase heartbeat, cause forehead and hands to perspire. Along with sight-clouding dizziness, nausea makes me balk at that milk cream, separates me from the mother and father who proffer it. "I" want none of that element, sign of their desire, "I" do not want to listen, "I" do not assimilate it, "I" expel it. But since the food is not an "other" for "me" who am only in their desire. I expel myself, I spit myself out, I abject myself within the same motion through which "I" claim to establish myself (*Powers of Horror* 3).

Concerning this, Sara Beardsworth explains that "abjection is the most primitive of the three moments of presymbolic subject-formation and is closest to the function of the destructive wave of the drive in the constitution of the subject" (80). The idea of abjection can be connected to the psychoanalytic thinking of Lacan on aggressivity and an extension of Freud's discovery of the bond between love and hatred in object relation. Abjection is a rarely visible dynamic of aggressivity that is used to support identities that institute and maintain existing power relations in oppressive social and political affairs (Beardsworth 80). Kristeva gives examples of abjection below:

> It is thus not lack of cleanliness of health that causes abjection but what disturbs identity, system, order. What does not respect borders, positions, rules. The in-between, the ambiguous, the composite. The traitor, the liar, the criminal with a good conscience, the shameless rapist, the killer who claims he is a savior…Any crime, because it draws attention to the fragility of the law, is abject, but premeditated crime, cunning murder, hypocritical revenge are even more so because heighten the display of fragility…Abjection, on the other hand, is immoral, sinister, scheming, and shady: a terror that dissembles, a hatred that smiles, a passion that uses the body for barter instead of inflaming it, a debtor who sells you up, a friend who stabs you…(*Powers of Horror* 4)

Regarding these examples of aggressivity including abjection, Estelle Barrett conveys that abjection is ambivalent from the beginning, although the mother remains a vital support, separation from her underlines the frightening beginnings of otherness. Abjection is connected both to biological processes and psychic functioning, it serves as the border between life and death, expelling or jettisoning what threatens life. The corpse is the most abject of all objects, a border from which the body must untangle itself so as to live. "Faeces, urine, vomit, pus and blood in an open wound are abjected or expelled from the body to protect it from contagion and death" (Barrett 95).To understand why the corpse is the most abject, Kristeva's thoughts on the importance of "the body" should be understood. Normally, to have an autonomous selfhood, a subject expects to be identified with her/his unique and separate individual body. For Kristeva, the physical body is the stage of subjectivity

and its meaning. She names the unique and separate body "le corps propre" which means first as an adjective clean, then shows ownership in French. It is the phrase that defines the body as something owned by the subject and must be kept in hygienic order. This clean and proper body is the one demanded by social institutions from the citizens to be sure that they are clean, honest and hardworking. However, subjectivity is unstable and is never constituted out of idealism and ideology. The subjects take a defensive position setting a barrier between inside and outside, but the correct perimeters of the clean and proper body are forever broken by the physical flows that get out of them: flows of urine, tears, excrement, vomit, blood (particularly menstrual blood), and sweat. Kristeva interprets that this hopeless evacuating what the body produces, that is the gag reflex that shows bodily rejection, is the proof of our aggressive attempts to hold the defensive position and have a strong subjectivity (Mansfield 82-83). This tense circular activity in the body is abjection. For Kristeva, the mother's body is the first object to be abjected, and in this phase of separation putting the early boundaries leads to language and constitution of the ego. In other words, abjection draws the line between the "I" and "not I"; existing at the limits of representation and meaning. Separating from the mother and drawing a line between itself and her is difficult for the child. After this separation, the child feels stuck in between "a longing for narcissistic union with its first love and a need to renounce this union in order to become a subject" (McAfee 48). Although the child seems to pass through this difficult moment, the abjection will continue to haunt it with the fear of loss:

> If it be true that the abject simultaneously beseeches and pulverizes the subject, one can understand that it is experienced at the peak of its strength when that subject, weary of fruitless attempts to identify with something on the outside, finds the impossible within; when it finds that the impossible constitutes its very being, that it is none other than abject. The abjection of self would be the culminating form of that experience of the subject to which it is revealed that all its objects are based merely on the inaugural loss that laid the foundations of its own being. There is nothing like the abjection of self to show that all abjection is in fact recognition of the want on which any being, meaning, language or desire is founded (*Powers of Horror* 5).

This makes the subject aware of her/his lack and as Lacan states the subject begins to search for her/his "object petit a" which will continue for her/his whole life. McAfee explains that Kristeva's abject is different from Freud's repressed. Freud claims that most of the subject's desires have to be denied and repressed in the unconscious with the aim of having a strong subjectivity and civilization. The return

of the repressed is a repetitive probability, but if it does not return, there is no problem. There is not such a condition with the abject. It exists on the border of consciousness, disturbing it as in the case of filth and death. It is the same with the mother, the fear of falling back into the maternal body and losing one's own identity is the source of uncanniness for Freud. In view of Freud, the uncanny is something which is unconsciously familiar and has been repressed, on the other hand, it is what Kristeva calls maternal abjection because of which the subject constantly feels anxiety in her/his consciousness (48-49).

With the acquisition of language, symbolic order starts to impose the rules of the patriarchy, and abjection in western cultures functions to be a background support for the symbolic and its attendant ego, it is the ego's undesirable side. It can be deduced that the abject is the dark side of narcissism; it is what Narcissus would not want to see in the water, the mud of the water:

> But from that moment on, while I recognize my image as sign and change in order to signify, another economy is instituted. The sign represses the chora and its eternal return. Desire alone will henceforth be witness to that "primal" pulsation. But desire ex-patriates the ego toward an other subject and accepts the exactness of the ego only as narcissistic. Narcissism then appears as a regression to a position set back from the other, a return to a self-contemplative, conservative, self-sufficient haven. Actually, such narcissism never is the wrinkleless image of the Greek youth in a quiet fountain. The conflicts of drives muddle its bed, cloud its water, and bring forth everything that, by not becoming integrated with a given system of signs, is abjection for it (*Powers of Horror* 14).

Kristeva, here, emphasizes abjection consists of conflicts of drives and desires which blur the self appreciation of a subject. As for the subject, abjection is the blocked drives of which the subject is always aware. Kristeva explains that abjection is a kind of narcissistic crisis having two reasons:

> Two seemingly contradictory causes bring about the narcissistic crisis that provides, along with its truth, a view of the abject. Too much strictness on the part of the Other, confused with the One and the Law. The lapse of the Other, which shows through the breakdown of objects of desire. In both instances, the abject appears in order to uphold "I" within the Other. The abject is the violence of mourning for an object that has always already been lost. The abject shatters the wall of repression and its judgments. It takes the ego back to its source on the abominable limits from which, in order to be, the ego has broken away- it assigns it a source in the non-ego, drive, and death. Abjection is a resurrection that has gone through death (of the ego). It's an alchemy that transforms death drive into a start of life, of new signifiance (*Powers of Horror* 15).

This quotation explains that abjection is a hard moment in which the subject survives but is not repressed in the unconscious, instead it is always felt by the ego.

From the cultural perspective, as Barrett writes, Kristeva underlines that in religious rites and rituals abjection is used for separating the sacred and the profane and determining the borders of the individual within social/symbolic order. In this aspect, she foregrounds abjection as the safeguard of culture. Abjection accepts different codings for each culture and symbolic system. Abjection includes food, defilement, taboo and sin, all of which lead to the forbidding of certain behaviours. The unique principle of rites and rituals that clarify the sacred and that separate the clean from the unclean is the prohibition of incest. "The function of these religious rituals is to ward off the subject's fear of his very own identity sinking irretrievably into the mother (*Powers of Horror* 64). In Christian icons and rituals, the image of the wounded God and rites of communion, mediate death through "the prospect of transcendence". The mediation of death is also the mediation of the deepest fear – the horror of the unrepresentable by means of which abjection can be admitted as the pre-symbolic or archaic mother. In psychoanalytical discourse, fear of the unrepresentable is connected to "the fear of castration invoked by sight of the mother's genitals often represented in art as a cut, wound or decapitation". For Kristeva, different religious discourses and rituals present the sacred and code the taboo against incest to draw the line between the sexes. These codifications of abjection also help to repress the feminine as radical evil. However, the feminine is feared as a strong "other" (95-96). Kristeva comments on incest not in terms of social taboo but its effect on identity:

> What will concern me here is not the socially productive value of the son-mother incest prohibition but the alterations, within subjectivity and within the very symbolic competence, implied by the confrontation with the feminine and the way in which societies code themselves in order to accompany as far as possible the speaking subject on that journey (Powers of Horror 58).

According to her, the incest prohibition is seen as necessary for the social order and she explains that if there is incest the subject is stuck between abjection and jouissance, hence in the end would find death:

> If it be true, as Claude Levi-Strauss has demonstrated, that the prohibition of incest has the logical import of founding, by means of that very prohibition, the discreteness of interchangeable units, thus establishing social order and the symbolic, I shall maintain that such a logical operation is carried out

> owing to a subjective benefit derived from it on the level of libidinal economy. Incest prohibition throws a veil over primary narcissism and the always ambivalent threats with which it menaces subjective identity. It cuts short the temptation to return, with abjection and jouissance, to that passivity status within the symbolic function, where the subject, fluctuating between inside and outside, pleasure and pain, word and deed, would find death, along with Nirvana (*Powers of Horror* 63).

Regarding this, Megan Becker-Leckrone renders that "[prohibitions against (and punishments for) sin, taboos and defilement rites "purify" the abject" (39). This presentable part of the abject which is purified and repressed is called sacred forming a threatening otherness.

Kristeva assumes that literature is the way to represent some maladies of the souls which are afflicting the reader. These afflictions are abjection, melancholia and different kinds of neuroses and psychoses. In other words, literary texts help both the reader and the author try to understand and solve the conflicts that disturb us. Kristeva in *Powers of Horror* shows French author Celine as the author of abjection:

> When reading Celine we are seized at that fragile spot of our subjectivity where our collapsed defenses reveal, beneath the appearances of a fortified castle, a flayed skin; neither inside nor outside, the wounding exterior turning into an abominable interior, war bordering on putrescence, while social and family rigidity, that beautiful mask, crumbles within the beloved abomination of innocent vice. A universe of borders, seesaws, fragile and mingled identities, wanderings of the subject and its objects, fears and struggles, abjections and lyricisms. At the turning point between social and asocial, familial and delinquent, feminine and masculine, fondness and murder (135).

For her, while reading Celine the reader questions herself/himself. The reader's ability to judge between the self and others becomes ambiguous. She praises Celine as his works do not completely undo meaning but uphold it (McAfee 53). She asserts that this kind of literature like Celine's helps us to reflect on the codes of crises in our fate:

> By suggesting that literature is its [abjection's] privileged signifier, I wish to point out that, far from being a minor, marginal activity in our culture, as a general consensus seems to have it, this kind of literature, or even literature as such, represents the ultimate coding of our crises, of our most intimate and most serious apocalypses (*Powers of Horror* 208).

Consequently, abjection as a psychical phenomenon plays a significant role in Kristeva's theory of subjectivity. Abjection constantly haunts subjectivity trying to dissolve the constructed ego, and proves that one's own self is never stable and fixed. Literature is a tool which gives the author and the reader to question the afflictions of their souls like abjection and melancholia.

1.1.3 Melancholia, Love and Loss

"I tend to attribute importance to staring death straight in the face, as opposed to the belief that neither the sun nor death can be looked at directly. Those who do look at them directly are either depressive cases or philosophers."

—Julia Kristeva, Julia Kristeva: Interviews

Kristeva's 1980's trilogy focuses on three moments of the narcissistic structure: "prehistorical identifications (love), abjection (a primitive moment of separateness), and primal melancholy (a nonverbal parting sadness in respect of loss)" (Beardsworth 15). Melancholia or depression is defined as mourning for something lost by the psychoanalytic theorists. This malady causes suffering in subjectivity and is encountered by psychoanalysis. Kristeva's *Black Sun* (1989) focuses on the "third moment of the triadic structure of narcissism: primal loss" (Beardsworth 95). Kristeva thinks that western cultures are suffering from melancholy. In her book, she presents that "in conditions of the tendential severance of the semiotic and symbolic, the forgotten problem of loss turns up in the psychoanalytic experience of melancholy/depression as the remnant of freedom" (96). John Lechte declares that while love means an idealized union with an object, melancholy refers to in Kristeva's words, an attempt for the union with Lacan's Real, that is, with the mother and death. In imaginary order, the union of mother and child comes before separation, hence before the entry into the symbolic- that is, in a way before life. Melancholia and its more temporary form of depression, "would therefore be examples of a successful separation from the mother, an unsuccessful emergence of primary narcissism and the concomitant Imaginary Father" (34). Kristeva explains depression with the following words:

> According to classic psychoanalytic theory (Abraham, Freud, and Melanie Klein), depression, like mourning, conceals an aggressiveness toward the lost object, thus revealing the ambivalence of the depressed person with respect to the object of mourning. "I love that object," is what that person seems to say about the lost object, "but even more so I hate it; because I love it, and in order not to lose it, I imbed it in myself; but because I hate it, that other within myself is a bad self, I am bad, I am non-existent, I shall kill myself. " (*Black Sun* 11).

For Melanie Kleine (1882- 1960), the lost object is not a real person but an internal one. The subject has controversial feelings for this object like love and hates at the same time. The subject loves it because he cannot do without it and hates it

because he has been weakened by its loss. As a result of this condition, the subject becomes introverted and can think of committing suicide as a way of killing the hated object within, or he can go into psychoanalysis therapies to find out the target of hostility and learn that he had internalized the loss of something outside of himself. Within this regard, depression is assumed to be mourning for a lost internal object, and mourning is featured by ambivalence and hostility. Depression is caused by a loss (mother's breast) after one has entered into the symbolic with the thetic separating subject from object and speaking. This kind of depression is known as objectal depression. But it is not the case for the malady of those who have lost their primary love when still in the chora (McAfee 60). In this kind of depression, the subject not only mourns for the lost mother, but also the lost self. The mourned self is "a preobject" or a "Thing" (Radden 335). Narcissistic depressed people feel the lack in themselves and feel fragile and wounded. Because of the wound, she cannot express herself in the symbolic and loses her interest in speaking. Furthermore, melancholia is defined as grief which prevents the subject from communicating with others, imprisoning the subject in her sadness which she cannot share in the social/symbolic realm. If this wound has occurred during infancy then it is in what Freud names primary processes. Primary processes occur unconsciously while secondary processes are in the post-Oedipal phase and occur consciously. In narcissistic depression, the mother's role and the imaginary order are vital for the child's speaking. The child's loss in the semiotic chora closes the way to the symbolic. This primary loss becomes the abjection for the child resulting in the child's inability to distinguish between the subject and object. In this aspect, the child cannot name what she has lost. It will become an unnameable thing for her and instead of feeling hostile the subject feels wounded (McAfee 61). For Kristeva:

> The depressed narcissist mourns not an Object but the Thing. Let me posit the "Thing" as the real that does not lend itself to signification, the center of attraction and repulsion, seat of the sexuality from which the object of desire will become separated.
>
> Of this Nerval provides dazzling metaphor that suggests an insistence without presence, a light without representation: the Thing is an imagined sun, bright and black at the same time. "It is a well-known fact that one never sees the sun in a dream, although one is often aware of some far brighter light. " (*Black Sun* 13).

Inspired by Nerval, the melancholic poet, she calls her book *Black Sun*. Sara Beardsworth deduces that the subject in narcissistic depression suffers from drives

and affects that cut off the subject from representation. The subject complains of a lack of meaning which causes the subject to feel nothingness. She adds that the solution for depression/melancholy lies in affects which are basic representations recording the energy displacements, in other words, they register "the exposure to separateness and otherness" (97). Kristeva probes that affects are vague, she turns to the phenomenon of mood. She explains that mood is beyond verbal and semiological expression that is, it can be invisible and silent. Kristeva defines sadness as a variety of moods which means falling into the realm of despair:

> Sadness is the fundamental mood of depression, and even if manic euphoria alternates with it in the bipolar forms of that ailment, sorrow is the major outward sign that gives away the desperate person. Sadness leads us into the enigmatic realm of affects-anguish, fear, or joy. Irreducible to its verbal or semiological expressions, sadness (like all affect) is the psychic representation of energy displacements caused by external or internal traumas. The exact status of such psychic representations of energy displacements remains, in the present state of psychoanalytic and semiological theories, very vague (*Black Sun* 21).

This sadness gives the melancholic a depressive unity, however, it is not enough to defend the subject against the death drive which is at work in the narcissistic self. While she rejects the realm of signs, the melancholic tries to refuse the affect of sadness as well. As she is stuck in the semiotic, no sign has any meaning for her and she is defenceless against the death drive. Kristeva explains that some people react to their desperate mood through art expressing their sadness and mourning. These people are the novelists, poets and artists who have been inspired to create by the black sun of melancholia (McAfee 66). John Lechte points out that melancholia is the opposite of love with its amalgamation of idealization and affect. It is vital to determine that although the depressive has not lost the use of signs, language is always foreign. Words are found detached from their connection to energy drives, or emotions become separate from symbolic order (34). For artists using language effectively Kristeva makes an explanation of how the depressed artist reaches the realm of signs. She uses Freud's theory to say that to soothe the loss of the Thing through "primary identification" with the father in individual prehistory" *(Black Sun* 13) is essential:

> Knowingly disinherited of the Thing, the depressed person wanders in pursuit of continuously disappointing adventures and loves; or else retreats, disconsolate and aphasic, alone with the unnamed Thing. The "primary identification" with the "father in individual prehistory" would be the means, the link that might enable one to become reconciled with the loss of the

> Thing. Primary identification initiates a compensation for the Thing and at the same time secures the subject to another dimension, that of imaginary adherence, reminding one of the bond of faith, which is just what disintegrates in the depressed person.
>
> With those affected by melancholia, primary identification proves to be fragile, insufficient to secure other identifications, which are symbolic this time, on the basis of which the erotic Thing might become a captivating Object of desire insuring continuity in a metonymy of pleasure (*Black Sun* 14).

As may be deduced here, melancholic people are unsuccessful in their loves and their search for the lost Thing. Primary identification with the father may help the subject to have faith, but depressed people are generally atheistic, they cannot conform to religion. Furthermore, melancholic people do not have happy love relationships as they do not have a stable primary identification which leads to having a unified self in the symbolic order. As a result of the shattering in the symbolic order, the subject cannot integrate into life and experiences a split in self. Melanie Klein explains this disintegration with the following words:

> The early ego largely lacks cohesion, and a tendency towards integration alternates with a tendency towards disintegration, a falling into bits... the anxiety of being destroyed from within remains active. It seems to me in keeping with the lack of cohesiveness that under the pressure of this threat the ego tends to fall into pieces (qtd in. *Black Sun* 19).

The ego is at risk of falling into pieces in the case of melancholia. If the infant separates from the mother, the subject experiences the primary loss and this is the one which will disturb the subject throughout his life. Lacan acclaims that the subject seeks substitutes for the lost union with her mother, that is, the subject will be in the pursuit of the feeling of a union in the Symbolic Order. The subject needs to feel fulfilment again and looks for her "objet petit a" or "object small a", with the letter a referring to autre, the French word for other. "Object petit a", that is, the object of desire may be money, religion, and mostly love (Tyson 28). Kristeva in her book *Tales of Love* (1983) argues love with images of western love (Eros, Ahav, Agape), and she illustrates love with the stories of Narcissus, Don Juan, Romeo and Juliet, and the Virgin Mother. For Kristeva love is essential to psychoanalysis in the transference, opening the way to the treatment. She assumes that the separation from the mother leads the subject to become a narcissist and to develop an ego, that is, identity. After the separation, identification with the father is the basis for idealization and especially for love. Kristeva explains the relationship between love and narcissism below:

> Rooted in desire and pleasure (although able to do without them in reality, setting them on fire merely in symbolic or imaginary fashion), love, as everyone will agree, reigns between the two borders of narcissism and idealization. Its Highness the Ego projects and glorifies itself, or else shatters into pieces and is engulfed, when it admires itself in the mirror of an idealized Other-sublime, incomparable, as worthy (of me?) as I can be unworthy of him, and yet made for our indissoluble union (*Tales of Love* 6-7).

Kristeva here denotes that if someone recognizes the other, then the loss is fulfilled with love. Moreover, she renders that the experience of love ties together the symbolic, the imaginary and the real with a tight knot causing the reality to disappear, leaving the subject sometimes in the realm of deception (7). Kristeva discusses Platonic love in terms of the Lacanian notion of love which 'âmosexuel' (âme = soul) foregrounds beauty and love. According to her, this kind of love takes the bar of idealization too high, causing the subject to fall into anxiety and melancholia with the risk of death. In addition to this, each ego has the potential to love, as each subject experiences a sense of loss- an emptiness at the origin of ego construction and narcissism. Kristeva highlights that narcissism is the precondition for love. On the other hand, the narcissistic person is not capable of love, "for love requires a Third Party (Other) whose role is to make possible identification with another who is like oneself. Consequently, the other (object) of love is impossible unless the Other (Ideal) is also involved" (Lechte 169-170). Lechte pinpoints that in *Tales of Love* (1983), Kristeva argues the potential failure of the Ideal and love, and the psychological problems that come out of this condition. She concludes that in contemporary western society, the idealizing pole of love is under threat as there is no authentic ideal of love, or lover's discourse anymore (170).

1.1.4 Revolt

"[H]appiness exists only at the price of a revolt. None of us has pleasure without confronting an obstacle, prohibition, authority, or law that allows us to realize ourselves as autonomous and free."

Kristeva, The Sense and Nonsense of Revolt

In the 1980s, Kristeva studied abjection, love and melancholia to analyse and explain the theme of a subject in crisis with a psychoanalytical approach trying to understand the individualistic reasons instead of social and political gaze. In these works, she argues the subject's suffering in terms of familial and social problems. Later she systematizes this topic in *New Maladies of the Soul* (1995) and the volumes

of *The Powers and Limits of Psychoanalysis- The Sense and Non-Sense of Revolt,* (2000) and *The Intimate Revolt,* (2002) In these works, she makes the connection between crisis and revolt underlining the fact that these crises have doubled as a result of the "modern man's ability to generate meaning and engage in representation" (Schippers 55). In Kristeva's theory, "the speaking being is a subject in process because her identity is never fixed in place; her identity is continuously disrupted by semiotic language's heterogeneity, polyphony, and polysemy"(McAfee 105). Regarding this, it should be kept in mind that two spheres of the speaking being, the semiotic and symbolic, are in process at the same time and neither of them triumphs over the other. Kristeva asserts that borderline subjects have difficulty maintaining a stable identity. These subjects are not stuck to the symbolic and their identity as a stable self, that is, their semiotic charges are constantly in revolt against symbolic order. She states that unless there is a threat of revolt against the symbolic order, the psyche loses energy. The psyche cannot change her life without her semiotic forces.

Kelly Oliver renders that "[the lack of revolt is a symptom of the flattening of psychic space in contemporary media culture where it is easier to take Prozac and surf the web than it is to create a meaningful life" (77).With the term "revolt", Kristeva refers to a rebellion against authority and tradition, similar to psychic development, which takes place within an individual and is necessary for psychic development. By means of this intimate and interior revolt, the subjects can live as individuals connected to others. Intimate revolt is seen as a cure by Kristeva for depression and melancholy. In her view, psychic revolt is associated with the "imaginary father" requiring forgiveness that occurs in relation to a responsive other. In *The Sense and Non-sense of Revolt*, she emphasizes that within the post-industrial and capitalistic societies, "we are confronted with a new political and social economy governed by the spectacle within which it becomes increasingly difficult to think of the possibility of revolt" (78). The spectacle is the materialistic inversion of life and has a lot of kinds-advertising, information, propaganda, and entertainment- all of which are the products of the underlying economic and productive system (McAfee 108). In modern society, the status of power and the status of the individual have changed and it has become impossible for the subject to revolt as an outcome of the power vacuum preventing the subject to assign responsibility. In the government and

social institutions in a no-fault society, the authority has been shaken and this has caused the inability to revolt. For Kristeva, "[The human being as a person with rights is becoming nothing more than an ensemble of organs that can be bought and sold or otherwise exchanged, what Kristeva calls the patrimonial individual" (Oliver 78). Therefore, this has resulted in the unhappiness of the subject. Kristeva explains the condition of the modern man below:

> Modern man is a narcissist – a narcissist who may suffer, but who feels no remorse. He manifests his suffering in his body and he is afflicted with somatic symptoms. His problems serve to justify his refuge in the very problems that his own desire paradoxically solicits. When he is not depressed, he becomes swept away by insignificant and valueless objects that offer a perverse pleasure, but no satisfaction. Living in a piecemeal and accelerated space and time, he often has trouble acknowledging his own physiognomy; left without a sexual, subjective, or moral identity, this amphibian is a being of boundaries, a borderline, or a "false self" – a body that acts, often without even the joys of such performative drunkenness. Modern man is losing his soul, but he does not know it, for the psychic apparatus is what registers representations and their meaningful values for the subject.(*New Maladies of The Soul* 8-9).

Kristeva underlines that man is losing his soul and cannot find meaning in life. Kristeva uses patrimonial individual to imply "an individual who is so alienated from herself that she considers her body an inheritance (patrimony) that she might dispose of like any other inheritance" (McAfee 111). Kristeva explains this malady as follows:

> "I" am not a subject, as psychoanalysis continues to assert, attempting the rescue – indeed the salvation – of subjectivity; "I" am not a transcendental subject either, as classical philosophy would have it. Instead, "I" am, quite simply, the owner of my genetic or organo-physiological patrimony; "I" possess my organs, and that only in the best-case scenario, for there are countries where organs are stolen in order to be sold. The whole question is whether my patrimony should be remunerated or free: whether "I" can enrich myself or, as an altruist, forgo payment in the name of humanity or whether "I," as a victim, am dispossessed of it (*The Sense and Nonsense of Revolt* 6).

As she is alienated from her body, she is losing her soul which means that the modern subject cannot have a meaningful psychic life in the consumer society. Hence the subject must revolt against the depressing symbolic order of modern life. In this aspect, Kristeva has always made calls for a revolution not so much a political but a cultural and psychological one. For her, revolt is a "structuring and de-structuring practice, a passage to the outer boundaries of the subject and society. Then – and only then – can it be jouissance and revolution" (*Revolution in Poetic Language* 17). Furthermore, in *The Sense and Nonsense of Revolt*, she demands that

we should not permit the culture of the show to replace the culture of revolt. According to Kristeva, revolt is necessary to find happiness in modern society:

> Happiness exists only at the price of a revolt. None of us has pleasure without confronting an obstacle, prohibition, authority, or law that allows us to realize ourselves as autonomous and free. The revolt revealed to accompany the private experience of happiness is an integral part of the pleasure principle. Furthermore, on the social level, the normalizing order is far from perfect and fails to support the excluded: jobless youth, the poor in the projects, the homeless, the unemployed, and foreigners, among many others. When the excluded have no culture of revolt and must content themselves with ideologies, with shows and entertainments that far from satisfy the demand of pleasure, they become rioters (*The Sense and Nonsense of Revolt* 7).

As can be understood here, happiness comes only after the subject struggles for something, and revolt is a part of happiness in society. It should not be forgotten that the excluded outcasts of society satisfy themselves with entertainment shows when they have no culture of revolt. In addition to this, Kristeva criticizes that authority, value and law are vague social forms. They do not have much power over individuals. Kristeva draws attention to Lacan's emphasis on the symbolic function of religion. Religion is more powerful in Freud and Lacan than modern political ideologies. In *The Sense and Non-Sense of Revolt*, Kristeva frankly expresses that she gives the Freudian point of view. Sara Beardsworth explains the notion of social revolt and its connection to Freudian theory:

> Social revolt is a dialectical conception, dependent upon the intimate connection between law and the violence that assaults it. For violence is law's condition of possibility and always lies subjacent to it. That is to say, Kristeva accepts the Freudian paradigm of the primal horde's patricide, in respect of which the original ambivalence toward the tyrannical father (affection and hatred) become guilt and repentance, bringing about the form of law or function of authority that is upheld by the murderous sons as the condition of socialization (49-50).

Here Sara Beardsworth foregrounds that under the societal revolt there lies the Oedipal revolt and the return to the archaic. Freud claims that the Oedipus complex and the incest taboo organize the psyche of the speaking being. This taboo can be seen as a historical demonstration of how civilization became a revolt against patriarchal authority. Kristeva argues that Freud sees himself as revolutionary as a psychoanalyst he has access to the archaic to overturn the conscious meaning. Kristeva finds him revolutionary as he is in search of lost time and she underlines that Freud's conception of the uncanny presents the experiences that shake the psyche's own temporal foundations and allow us access to time lost or forgotten in

the symbolic order. As a consequence of two kinds of revolt found in the analytic experience, Kristeva counts three figures of revolt which are the revolts as the transgression of a prohibition, revolt as repetition, working-through, working-out and revolt as displacement, combinatives and games. Kristeva's writings on revolt analyse three twentieth-century writers: the existentialist, Jean-Paul Sartre (1905-1980), the surrealist poet, Louis Aragon (1897-1982) and Roland Barthes. She has studied them on purpose as they are the authors of a culture of revolt. What three of these writers have in common is that they rebel against the identity of sex and meaning, of ideas and politics, of being and the other. Kristeva appreciates their works as they are revolutionary in terms of their rebellion against subjectivity (McAfee 115-118). A speaking being can change herself only if she resists the discourses of religion and language as Kristeva states below:

> Another humanity, we might say peremptorily, can be heard not only in their thought but also – and this is essential, for it signals the depth of the phenomenon – in their language: a humanity that takes the risk of confronting religion and the metaphysics that nourishes it, confronting the meaning of language. (qtd. in McAfee 117)

With her writings on revolt, Kristeva differentiates psychological revolt from societal revolt. Contrary to the theorists of political revolution, Kristeva first underlines the necessity of psychological revolt, that is, revolt against identity, homogenization, the spectacle, and the law. To have the possibility of a meaningful political revolt, first, the individual must keep her own soul and identity alive, on the other hand, any other revolution will end in bureaucratization and terror (McAfee 118).

1.1.5 Kristeva's Views of Feminism in "Women's Time" and Motherhood in "Stabat Mater"

Kristeva is known to have a controversial web of ideas on feminism reinterpreting Freud's and Lacan's ideas on "psycho-sexual development with their universalist patriarchal implications and their reduction of subjectivity to sexuality" (Chanter qtd. in McAfee 78). In her analysis of the pre-Oedipal phase focusing on semiotic and abjection from the maternal body, she has been accused of being essentialist by feminist critics. Essentialism has been used as an accusation against her for which McAfee classifies into three by giving three different generalizations of essentialism: "1) as a practice of making false generalizations; 2) as offering a

biological explanation for a psychological trait; and 3) as providing a substantive account of what it is to be a certain kind of thing" (77). French feminists are generally blamed for the second and third kind. Kristeva wants to find another way for feminism without marginalizing women avoiding to assert that "women can resemble men". She does not accept the culture and nature binary oppositions combining these two concepts so that women can be independent to have children and create a culture of both body and mind. On the other hand, well-known critics such as Judith Butler, Nancy Fraser, Elisabeth Grosz and Toril Moi claimed that ideas of chora, semiotic and maternity were essentialist and powerless to subvert the patriarchal discourse and male-centred symbolic order.

Birgit Schippers conveys that there is a problematic uncertainty in her writings, that is, she celebrates motherhood while she also has a subversive notion of the feminine in the sociological order. Schippers explains that critics support her principle of associating the feminine with the semiotic and symbolic with the masculine to put forward the feminine as a tool of subversion in phallogocentric western thinking (39). With her dialectic of semiotic and symbolic, it can be inferred that man is in woman, and woman is in man, transgressing the boundary between the sexes which always makes the woman inferior to the man. Kelly Oliver and other followers of Kristeva reject the accusation of Kristeva's biological essentialism as the semiotic functions discursively after the speaking beings experience language acquisition. On the contrary her followers have proved that "Kristeva does not locate biological processes prior to, or anterior to, culture and language, so her theory is not properly speaking, essentialist"(McAfee 80). Moreover, Kelly Oliver explains his ideas on Kristeva's theoretical framework with the following words:

> Julia Kristeva is known as rejecting feminism, nonetheless her work is useful for feminist theory. I reconsider Kristeva's rejection of feminism and her theories difference, identity, and maternity, elaborating on Kristeva's contributions to debates over the necessity of identity politics, indicating how Kristeva's theory suggests the cause of and possible solutions to women's oppression in Western culture, and, using Kristeva's theory, setting up a framework for a feminist rethinking of politics and ethics ("Julia Kristeva's Feminist Revolutions" 94).

Kristeva's view on sexual difference is different from the earlier followers of feminists where "difference" was seen as an obstacle. As mentioned above, with her ideas Kristeva aims to find the reasons for women's oppression and proposes solutions in terms of a new framework for the ethics of and politics of feminism. In

1981, Kristeva wrote an essay "Le Temps des femmes," which was translated and published in English as "Women's Time". In this essay, Kristeva analyses three generations of European feminism. Noelle McAfee explains that Kristeva conveys that the first generation, which Kristeva refers to as the ones before 1968, demanded the same rights as men as they were "just like" them. According to this generation there were not any differences between man and woman, thus they should have the same positions and rights within society. What Kristeva emphasizes is that men occupied the linear time of history, whereas women inhabited the domestic sphere where the time was cyclical for a woman to do the housework without doing anything different. Therefore, the first generation just wanted to get out of cyclical time which was preventing them to take place in public life in linear time of history. Although this first group struggled for their rights, they did not want to change the existing system (McAfee 93-94). Kristeva explains her ideas on the first generation of women with the following words:

> When the women's movement began as the struggle of suffragists and existential feminists, it sought to stake out its place in the linear time of planning and history. As a result, although the movement was universalist from the start, it was deeply rooted in sociopolitical life of nations. The political demands of women, their struggles for equal pay for equal work and for the right to the same opportunities as men have, as well as the rejection of feminine or maternal traits considered incompatible with participation in such a history all stem from the logic identification with values that are not ideological (such values have been rightly criticized as too reactionary) but logical and ontological with regard to the dominant rationality of the nation and the state (*New Maladies of the Soul* 207).

For Kristeva, despite women's thoughts and ideas were not ideological, foregrounding the inequalities in the socio-political system, she stresses that biological differences differentiate the sexes in the symbolic order, and thus demands of women were not given.

In contrast to the first generation, the second generation after 1968 focused on the difference and what was undermined by the old system: all that is womanly. This generation recognized that the difference between the sexes is related to power, language and meaning. (McAfee 96). Many critics in this period were followers of psychoanalysis and Freud asserting that women were constructed by a lack, which is called imagined castration pushing them into the symbolic order for the search of jouissance. This led them to an awakening of women's sacrifice to possess power and obey the psychosymbolic order at the heart of the society:

> It is difficult to enumerate with certainty the aspects of the current relationship between women and the symbolic that stem from sociohistorical circumstances (including patriarchal, Christian, humanist, and socialist ideologies, among others), or from a structure. We can only speak of a structure observed in a sociohistorical context, that of Western Christian civilization and its secular ramifications. At the interior of this psychosymbolic structure, women feel rejected from language and the social bond, in which they discover neither the affects nor the meanings of the relationships they enjoy with nature, their bodies, their children's bodies, another woman, or a man. The accompanying frustration, which is also experienced by some men, is the quintessence of the new feminist ideology. (*New Maladies of The Soul* 213).

As a result of their anagnorisis, this second generation wanted to create a new understanding of motherhood to revalue and embrace it. In this way, they could develop a monolithic perspective of women emphasizing their uniqueness and individuality, turning back to the cyclical as well as the monumental time of the species and the myth of archaic mother displacing it with religion proposing "Woman" and "Her Power". (McAfee 97-99). Sara Beardsworth associates cyclical time with repetition and monumental with eternity (257). Within this regard, women tend to revolt against the present symbolic order reproducing "a counter society imagined to be harmonious, permissive, free, and blissful" (*New Maladies of the Soul* 215).

Kristeva is notorious for her repetition of Lacan's statement that "[there is no such a thing as Woman" (qtd. in McAfee 100). While men take place in the history of linear time which James Joyce calls "Father's Time", women are referred to as "Mother's Species", who are closed within a space that produces the human species (McAfee 94). Kristeva acclaims that woman does not exist with a capital "W" as an owner of power. In this perspective, according to her, Kristeva wants the third generation to focus on the individuality and specificity of each woman erasing the opposition between femininity and maternity (*New Maladies of The Soul* 218). For Kristeva, women have various multiple desires such as having children while accessing the male-centred world of linear time by having careers in the public sphere. She proposes a consensus between two sexes, male and female:

> For this third generation, which I strongly support(which I am imagining?), the dichotomy between men and women as an opposition of two rival entities is a problem of metaphysics. What does "identity" and even "sexual identity" mean in a theoretical and scientific space in which the notion of "identity" itself is challenged? I am not alluding to bisexuality, which often reveals a desire for totality, a desire for the eradication of difference. I am thinking more specifically of subduing the "fight to the finish" between rival groups, not in hopes of reconciliation- since at the very least, feminism can be lauded

> for bringing to light that which is irreducible and even lethal in the social contract-but in the hopes that the violence occurs with the utmost mobility within individual and sexual identity, and not through a rejection of the other (*New Maladies of the Soul* 222).

She declares that to change the existing psychosymbolic system, the sexes must give up the rivalry which stems from a metaphysics of identity and difference. However, she warns that first, we should be aware of the separation within us meaning that "from that point on, the other is neither an evil being foreign to me nor a scapegoat from the outside, that is, of another sex, class, race or nation" (ibid). She asserts that a person can be at once an attacker and the victim, the same and the other, identical, and foreign. These are all within us, therefore we should internalize this structure of the self (ibid). In the end, she proposes that "instead of positioning "patriarchy" and men as the culprits who have oppressed women, it argues that all people are equally guilty- and equally capable of bringing about a new ethical vision" (McAfee 102). In short, we should be aware of the oppositions and rivalries within us to put our lives into order.

In *Tales of Love* (1987), Kristeva published an essay titled "Stabat Mater" in Latin whose original title was in French "Herethique de l'amour' meaning 'the heretical ethics of love' published in the journal Tel Quel in 1977. "Stabat Mater which refers to a hymn about the Virgin Mary's agony during Christ's crucifixion" (McAffee 81). In this essay, Kristeva has written two columns, on the one hand talking about her own motherhood experience and on the other explaining the cult of the Virgin Mary in Christianity, which is associated with femininity. Margaret Bruzelius explains the significance of Mary in the following quotation:

> As the model mother of Christianity, Mary gains voice-her ability to speak even though she is a woman in a male-regulated hierarchy-through her absolute identification with her child. The church glorifies Mary's pain and tears at Golgotha as the supreme instance of her loving submission to her son-to her God. Mary speaks on behalf of sinners as her reward for her exemplary maternal devotion, "even to the foot of the cross."This devotion then becomes a model for all Christians, but especially for all women (215).

As mentioned above, Virgin Mary is identified with her child gaining power as a symbolization of motherhood with her devotion to her son and God without sex. Kelly Oliver in his essay "Julia Kristeva's Feminist Revolution" reveals that in her essay Kristeva rebukes feminists "for circumventing the real experience of motherhood by accepting the Western myth that motherhood is identical with femininity" (104). According to Oliver, Kristeva underlines that these feminists had

to abolish motherhood so that they could get rid of the myth of the feminine. In this aspect, Kristeva points out that there is a need for the secular discourse of motherhood to displace a religious myth in crisis, the myth of the Virgin Mary. For Kristeva, "the crisis in the religious representation of maternity, the Virgin, leads to misplaced abjection and the denigration of women and increased antifeminism" (Oliver 104).Kristeva counts the features of the myth of the Virgin Mary in the following quotation:

> Let me suggest, by way of hypothesis, that the virginal maternal is a way (not among the less effective ones) of dealing with feminine paranoia.
>
> -The Virgin assumes her feminine denial of the other sex (of man) but overcomes him by setting up a third person: I do not conceive with you but with Him. The Result is an immaculate conception (therefore with neither man nor sex), conception of a God with those existence a woman has indeed something, to do, on condition that she acknowledges being subjected to it.
>
> -The Virgin assumes the paranoid lust for power by changing a woman into a Queen in heaven and a Mother of the earthly institutions (of the Church). But she succeeds in stifling that megalomania by putting it on its knees before the child-god.
>
> -The Virgin especially agrees with the repudiation of the other woman (which doubtless amounts basically to a repudiation of the woman's mother) by suggesting the image of A woman as Unique: alone among women, alone among mothers, alone among humans since she is without sin (*Tales of Love* 257-258).

In this quotation, Kristeva reveals the features of the Virgin mother, who devotes herself to God instead of another sex. She is free of sex replacing her sexed body with desire with the ear of understanding and tries to be a woman of a heavenly character dealing with religious subjects. As she does not have any sins, she sees herself as unique and does not recognize any other woman which causes a problematic relationship between mothers and daughters. As a result of this religious discourse of the Virgin Mary, Kristeva claims that abjection is misplaced in women denigrating them and causing them to refuse maternity for themselves. As Kelly Oliver conveys "pregnancy would turn them into this 'abject' that they reject. That is to say, without a myth/discourse of the maternal that can absorb abjection, they abject maternity." (104). As a solution, Kristeva argues for a secular discourse and understanding of motherhood, in order not to abject women in society. Regarding this, she suggests a separation of maternal function from women as all women are not mothers and traditionally both women and femininity have been associated with motherhood. Kristeva claims that women's oppression can be partially attributed to

our discourses on motherhood and misplaced abjection. For Kristeva, what motherhood represents is a recognition of differences in the identity that the mother proves to the other within as a consequence of which the child must separate from the mother. Kristeva points out that the woman as a radical other becomes totally exterior to the self, that is, she is not reachable, lovable, or identifiable (Oliver 105).

Consequently, as a controversial feminist in her both essays, she focuses on the importance of sociosymbolic order wanting men and women to revalue their most basic ideas about the meanings of being masculine and feminine, how their identities are formed and how they cannot escape from these constructions. Kristeva emphasizes sexual difference, however she wants “this difference to be one that is neither masochistic not constraining but rather, productive and freeing for women and their sexuality” (McAfee 103).

CHAPTER 2: *VILLETTE* BY CHARLOTTE BRONTE

2.1 "The Woman Question" in Victorian Period and Charlotte Bronte's Literary Career

Victorian period (1837-1902), coming after the industrialisation, led England to pass through a transformation which was both glorious and painful at the same time. In this period, class conscious English society started to change due to industrialisation and middle class became the increasing class shrinking the moral authority of the aristocratic elite. Robin Gilmour defines the adjective "Victorian" as "restraint, repressive, inhibition, - however erroneously- and an oppressive decorum, is a sign of the magnitude of the change that took place between 1830 and 1890" (9). During the period consisting of early, mid-Victorian and late Victorian, women started to struggle for their rights in the public sphere as the balance of domestic political and economic power changed. Women started to work in the clerical jobs in the 1870s, after 1876 women physicians could be licensed to practice. They obtained political presence through local government, charitable organisations, settlement houses and wanted full suffrage and legal equality at the end of the century. (Mitchell 14-15). In this dissertation as the female characters will be handled concerning Kristeva's subjectivity principles, the condition of women in the Victorian society should be explained in detail.

Robin Gilmour points out that in the period there was double "politics of gender":"an outer struggle for women's legal and political rights, and the inner struggle of both men and women to cope with the demands of powerful but failing cultural stereotypes" (189). Female stereotypes of the age who are the Angel in the House, the Fallen woman, the Madwoman, the Siren, and the Criminal present the needs and hesitations of the Victorian male. Ambiguity and uncertainty of the social role of women were stemming from the simplistic notion of Victorian "Angel in the House". Simon Morgan probes that Victorian "women made an important contribution to the emerging ideal of a progressive middle-class based around voluntary association, local government institutions and a burgeoning civic pride" . The most influential ideology which shaped gender relations was the ideology of "separate spheres" by means of which women were imprisoned to an idealized private or domestic sphere, while men had the right to act freely between this and the

public and economic spheres (1). John Ruskin wrote two lectures under the title of "Sesame and Lilies (1865)", on the philosophy of separate spheres which asserted that women were suitable for private or domestic realm, on the other hand men were innately active, aggressive and were apt for domains of intellectual public life, including commerce, government, and the professions. Diana Cordea explains that this gender ideology derives from biological differences as well as the notions about the contrasting psychological make-up of men and women, to meet the fixed social expectations (117). Ruskin's ideas in "Of Queen's Gardens" are mainly rooted "in the mentality of his age, a mentality which insisted to keep the man above the woman, and which regarded the feminine gender as vulnerable and dependent on the men" (Cordea 118). The quotation below explicitly presents the patriarchal family structure in the Victorian society:

> By her office, and place, [the woman] is protected from all danger and temptation. The man, in his rough work in the open world, must encounter all peril and trial:—to him, therefore, must be the failure, the offence, the inevitable error: often he must be wounded, or subdued; often misled; and always hardened. But he guards the woman from all this; within his house, as ruled by her, unless she herself has sought it, need enter no danger, no temptation, no cause of error or offence. This is the true nature of home—it is the place of Peace; the shelter, not only from all injury, but from all terror, doubt, and division.
>
> —John Ruskin, "Of Queens' Gardens," 1864 qtd. in Nelson 7

Different from John Ruskin, in 1869 John Stuart Mill published a treatise called The Subjection of Women and challenged the accepted norms in the society demanding equality for women in the society. Regarding the conclusions of Industrial Revolution which led lower-class women to work in the factories and caused a disruption in the family structure of the era, "Woman Question" came out to argue the issues of sexual inequality in politics, economic life, education, and social intercourse. Ignoring the classes, each woman continued to rank as second-class citizens in the political arena. Women, like millions of working-class men could not vote or hold office except the highest office of queen. Petitions for demanding women's suffrage started in the 1840s, but women could not get the right to vote until 1918 (*Norton Anthology II* 902-903). In order to understand the difference between men and women, how women were brought up in their families, what kind of education they took, and the double standards in the marriage, the social norms for the Victorian sexuality should be underlined.

In terms of education, during the nineteenth century, an enormous number of girls had little or no formal schooling, and their education was not an intellectual one. It was obvious that girls at all strata of society were deprived of education, as opposed to the boys of their own class. Unfortunately, upper class girls did not go to school until the First World War, and they were taught at home by governesses and tutors until they were introduced to 'society' when they were seventeen. Then some of these girls were sent to 'finishing school' abroad for a year. Their parents did not seem interested in their intellectual raising, but they only wondered keeping them sexually pure and innocent as well as being uncontaminated by the communication with girls from lower classes. In short, aristocratic parents believed that 'blue blood' in their daughters' veins would be enough to be superior to all the women from other classes that they needed nothing more (Perkin 27-28). In this aspect, women's education was one of the leading tools of patriarchal ideology, preparing the girls only for the suitable marriage. Perkins draws attention to the attitude of the families and the upper-class girls:

> More important than any formal education, perhaps, was the influence of family culture that upper-class girls absorbed from adolescence onwards. Politics, 'society' and the intellectual elite were closely interwoven in England, and young upper-class girls met distinguished visitors from all walks of life, hearing erudite discussions on literature, philosophy and the arts, as well as politics. What upper-class girls thus learned, albeit indirectly, were self-confidence, an ability to rise to any occasion, and an unquestioning belief in their right to social rule. Effortless superiority was as much the trade-mark of the upper-class woman as it was of the upper-class man, and it tended to repress any possible sense of shared experience with women of other social classes. (Perkin 31).

Suffice it to say, upper-class girls were self-confident in their manners but they were forbidden to have any friendships with women from other social classes. With respect to these aspects, the rich middle class imitated the aristocracy and educated their daughters at home, with governesses and nurses. In the first half of the century, religious teaching was in the foreground to point out the subordination of women. (Perkin 44-46)

Regarding marriage and sexuality, Victorian society was a double-standard one: Ideal male sexuality was seen as a "part of a larger masculine ideal of independent, self-disciplined husband and father who was the sole financial support for his family." (Steinbach 196). To be sexually mature, a man should be married as in the 1860s masculinity meant a man being married. The essence of marriage was

not sex but romantic love. For the part of women, marriage was their approved fate and they did not want marriage because of sex. However, at home husbands controlled themselves despite their desires, wives were “passionless beings who had sex to satisfy their husbands and to reproduce” (Steinbach 197). If her husband had deserted her, committed incest or bigamy, or abused her in a way that went beyond his legal right to chastise her physically. This double standard arose from the belief that wife’s adultery was more serious than the man’s, if she forgot her marriage vows then she betrayed all her family and womankind. The main reason for this was that in English law, a wife had no legal identity distinct from her husband’s, they did not have the right to own their own property. Nineteenth-century feminists tried to break this norm, with the Married Women’s Property Acts of 1870 and 1882, however these acts did not provide the wives with an equal legal status to their husbands, they legalised that husbands could no longer thoroughly control their wives’ earnings, savings and inheritances referring “separate property” (Nelson 9).

Bearing these assumptions in mind, Elaine Showalter in her another book *Female Malady: Women, Madness and English Culture* (1987) explains the psychological disorders of the English women. For Victorian period Showalter studies Florence Nightingales’ essay “Cassandra” to learn about the lives of women who were trapped to be Angel in the House:

> Mothers pretend they have no passion, and teach their daughters that women feel no sexual desire, because, "in the conventional society, which men have made for women, and women have accepted, they must have none, they must act the farce of hypocrisy." Nonetheless women's lives are eaten up in fantasy, the product of repressed sexuality, boredom, and vacuity. Their time is at the service of the family, so that they cannot pursue any serious education or vocation. Instead they "play through life" at "sketchy benevolence" and ladylike accomplishments. Although marriage is "the only chance offered to women for escape from this death," it too is cheapened by women's economic dependence and intellectual restrictions; a true marriage of equals does not exist (64).

According to Florence Nightingale, Victorian women were taught to be free of sexual life and they were imprisoned in their marriage getting bored at the service of their family without working outside or having any serious education. The middle class and upper-class women aimed to make a good marriage in the society preserving their position, however, Nightingale highlights that a true marriage does not exist because of the economic dependence and intellectual restrictions. Showalter states that the decay of family life, boredom and patriarchal authority prevent women

from dreaming, working and acting. For Nightingale, at the end of this passivity women felt exhausted and ill. Inevitably, women were prone to depression and nervous breakdown.

As for the literature of Victorian period, besides poetry and drama, novel was the most popular genre as it reflects, reinforces and in some circumstances constructs systems of beliefs. Donald E. Hall explains the mid-Victorian novel as:

> The mid-Victorian novel provided an expansive arena for grappling vigorously with social issues, a print stage on which imaginary representatives holding divergent opinions debated, sometimes sparred over, and often resolved the controversies of the day. To be sure, such spokespeople were not represented with sociological objectivity; their voices are orchestrated, didactically deployed in ways that not only allow us to hear competing ideologies, but also isolate those to which the author lends her or his own support, either witting or unwitting (9).

In this dissertation, female authors are especially chosen to reflect the female heroines with a female authorial intention. In the Victorian period, male authors were the representatives of gender ideology:

> Victorian male writers often displayed domination in action, attempting to affirm through its enactment and repetition a fragile sense of empowerment. Indeed, the repair work was continuous, for a state of perfected solidity, of gender fixedness and fixity, was as elusive as it was seductive (Hall 8).

In this quotation, Hall renders that the domination of male middle class is affirmed by the novels of male authors. This implied gender fixedness is tried to be shaken by the feminine authors with their female characters. Women who started their literary careers in the 1840s sought for heroines both as professional role-models and fictional ideals who was strong and intelligent with feminine kindness (Showalter 217). Charlotte Bronté, Elizabeth Gaskell, Elizabeth Barrett Browning and Florence Nightingale criticized the education of women that they were taught trivial accomplishments in order to spend their days during which there was nothing significant to do *(Norton Anthology II* 903). Geraldine Jewsbury, a novelist of the period explains the aim of the female authors as can be seen below:

> We are indications of a development of womanhood which is not yet recognized. It has, so far, no ready-made channels to run in.But still we have looked and tried, and found that the present rules for women will not hold us,—that something better and stronger is needed.... There are women to come after us, who will approach nearer the fullness of the measure of the stature of a woman's nature. I regard myself as a mere faint indication, a rudiment of the idea, of certain higher qualities and possibilities that are in women (qtd. in Showalter 217).

Female authors wanted to provide better role models for the future generations. In addition to professional role models, the female writers also "wanted romantic heroines, a sisterhood of shared passion and suffering, women who sobbed and struggled and rebelled" (Showalter 220). In the novels of Charlotte Bronte, Jane Austen and George Eliot, the themes of sexuality, family, selfhood, freedom, conduct and the nature of male and female roles were foregrounded (Menon 1). Firdous Azim contemplates the novel as a narrative which spun by and around a concept of a harmonious and unified subject, and "is examined to show how the notion of unity is broken and fragmented, both in the terrain that the narrative spans and also in the concept of a unity of subjectivity (4). In this aspect, feminist literary criticism, initiated through a study of the nineteenth-century women's novel, founded itself completely on the notion of the unified self within the narrative. In the Victorian period, Charlotte Bronte's novels have a major role in this feminist tradition providing her a stable position in the Leavisite canon. Harold Bloom summarizes Charlotte Bronte's and her sisters' literary career as noted below:

> The three Brontë sisters—Charlotte, Emily Jane, and Anne—are unique literary artists whose works resemble one another's far more than they do the works of writers before or since. Charlotte's compelling novel Jane Eyre and her three lesser yet strong narratives—The Professor, Shirley, Villette—form the most extensive achievement of the sisters, but critics and common readers alike set even higher the one novel of Emily Jane's, Wuthering Heights, and a handful of her lyrical poems. Anne's two novels—Agnes Grey and The Tenant of Wildfell Hall—remain highly readable, although dwarfed by Jane Eyre and the authentically sublime *Wuthering Heights* (1).

Moreover, Bloom underlines that the Brontes are seen as the creators of a new genre, a kind of northern romance, particularly influenced both by Byron's poetry and by his personality as well as by Gothic novel and Elizabethan drama (1). The three sisters published their novels under male pen names- as Currer (Charlotte), Acton(Anne), and Ellis (Emily) Bell. They used pen names so as to escape the prejudice against women novelists. As the Brontes had limited lives, most readers have thought that their novels are mainly autobiographical (Milton 8). Heather Glenn states that Charlotte Bronte's novels have received passionate responses. In her novels, a world of binary oppositions such as black-and-white difference and life-and-death struggle is represented. The reader experiences suspense, excitement, repulsion while one takes sides with the hero, the other takes side with the heroine recoiling in dislike or pain (1).

Elaine Showalter in her article “Feminine Heroines” points out that feminist novelists reflected a more complicated personality in literature than the Victorians. She evaluates Bronte’s *Jane Eyre* as a work in search of female identity:

> In Jane Eyre, Brontë attempts to depict a complete female identity, and she expresses her heroine’s consciousness through an extraordinary range of narrative devices. Psychological development and the dramas of the inner life are represented in dreams, hallucinations, visions, surrealistic paintings, and masquerades; the sexual experiences of the female body are expressed spatially through elaborate and rhythmically recurring images of rooms and houses. Jane’s growth is further structured through a pattern of literary, biblical, and mythological allusion. (226).

With Jane Eyre and Bertha Mason, Charlotte Bronte represents the combat between Angel in use and the devil in the flesh. For Warren Edminster, *Jane Eyre* (1847) “explores a similar lack of feminine expression and independence in a patriarchal world. From the beginning of the novel, women display a pitiful inability to maintain space or autonomy against male intrusion or control” (180). Thus, Jane Eyre has no personal space which is not subject to male intrusion and control.

Bronte’s first novel, *The Professor* (1857) was written at the same time with her sisters *Wuthering Heights* and *Agnes Grey,* but it was published posthumously as it was not accepted by the publisher. Influential critics underlined that Bronte had difficulty in the novel’s flaw as she used a male narrator (Glen 33-34). In the Victorian period, outside marriage, there were few job opportunities for middle-class young women other than teaching. Bronte sisters tried to found school to study languages in Brussels, where “Charlotte’s obsessive attachment to the charismatic Latin professor and husband of the proprietor, M. Constantin Heger, was to become imprinted on the plots of *The Professor, Jane Eyre*, and *Villette*” (James 108).

In this study, Charlotte Bronte’s *Villette* (1853) is chosen as an example of subject in process, as Lucy Snowe as a surplus or redundant woman who remains unmarried experiences the outbreaks of semiotic that drag her into melancholia because of her platonic love. Lucy Snowe as a middle class heroine, experiences the exile from her country to work in Brussels and is an example of feminine writing as she changes her life at the end of the novel by means of her inheritance of her Professor lover. Heather Glen compares Jane Eyre and Villette in the following quotation:

> Like Jane Eyre, Villette explores the plight of a woman who is 'insignificant, poor and plain'. But it offers a far darker view of the possibilities for such a

> one. Lucy, like Jane, is an orphan; her family are hinted at only in images of disaster and loss. But she finds no congenial kinsfolk: at her story's end, she is alone. If like Jane she must earn her own living, she must do so to the end. She, like Jane, lacks beauty; but hers, for most of the novel, is the more usual fate of the unattractive and obscure (Glen 197).

Both Jane Eyre and Lucy Snowe work as teachers; the former as a governess and the latter as a governess first then a teacher at a boarding school. Jane's story ends with a marriage after Rochester gets blind, on the other hand Lucy Snowe's love story with a ship wreck, Snowe becoming the headmaster of a boarding school.

Another point is that Showalter acknowledges that Charlotte Bronte was another author who represented female mental disorder in her novels:

> Out of her own "buried life" and her own psychosomatic afflictions, she generated a symbolic lexicon that sometimes borrows from earlier conventions but always reinvests these conventions with authenticity, immediacy, and imaginative force. Her work shows an evolution from Romantic stereotypes of female insanity to a brilliant interrogation of the meaning of madness in women's daily lives (66).

Charlotte Bronte created insane women to question the meaninglessness of women's daily lives. Bronte has particularly created heroines who are strong enough to cope with the psychological and social conflicts of being single women, that is "idle young girls, old maids or exploited governesses" as they have the stamp of real personal life experience (152). Bronte worked as a governess near rich families and mentioned her experience with the Sedgewick family in Stonegappe in 1839 with a low emolument as:

> The miseries of a reserved wretch like me, thrown at once into the midst of a large family- proud as peacocks and wealthy as Jews- pampered, spoiled, and turbulent children, whom I was expected instantly to amuse as well as instruct (qtd. in Basch 153).

Charlotte Bronte reflected her experiences as a governess both in *Jane Eyre(*1847) and *Villette* (1853). Arlene Young explains that there were ways of financial independence for women in the middle classes in the nineteenth century, decent women who were obliged to earn their own money chose to be governesses, schoolmistresses, or companions. These professions did not give them freedom from traditional femininity, as they are all associated with the conventional female roles of teaching and nurturing of children like mothering. In this period only career which provided women with self-confidence and self-determination was writing while challenging them with personal and professional difficulties. Their act of writing

became a resistance to the accepted norms of femininity and womanhood in the Victorian patriarchy. (122-123). With their writing, they aimed to unsex the imposed gender roles of the period for the woman. Charlotte Bronte as an author represented her life experience in boarding schools and her career as a governess in her novels. Arlene Young acknowledges that Victorian heroines had to obey the gender roles and marry at the end of the story because of the dominant male hegemony:

> The cultural constraints on fictional women are, if anything, even more restrictive than those on women in the real world. Feminine modesty notwithstanding, to be of any significance in a narrative a woman must be sexual; that is, she either must be fallen and outcast or she must marry, the standard happy ending for the heroine. To be a heroine, she must also conform to Victorian novelistic conventions of femininity: she must be domestic, subservient, anddependent, both financially and emotionally….In Victorian England, the dominant culture was bourgeois and male and the maxims that dictated what a woman must be did more for the middle-class male psyche than they ever did for women. (123-124).

Charlotte Bronte in her third and last novel published while she was living, *Villette,* tells the impact of a "metaphoric solitary confinement". Lucy Snowe, the heroine of Villette has a good job as a governess and teacher in a well-known school for girls in Labassecour, that is, Belgium, however she is alone, unloved, odd, inoffensive, and an unwanted shadow in the background of other people's lives (Showalter *Female Malady* 70). In the next part, Lucy Snowe's depression, loneliness and anxiety that haunt her to conform to the symbolic order of the Victorian society shaking her subjectivity to change to survive in the Victorian society while experiencing abjection and melancholia in her dialectic of semiotic and symbolic order in search of her semiotic chora will be analysed.

2.2 The Change of Lucy Snowe as a Subject in Process in Charlotte Bronte's *Villette (1853)* From a Kristevan Perspective

Kristeva theorises "subjectivity as incomplete and discontinuous, as a process rather than a fixed structure" by reinterpreting Freud's and Lacan's developmental phases in the Oedipal rex. She reverses the masculine dominance celebrated by Lacan and Freud, in contrast to two leading figures of psychoanalysis she is willing to accept the ambivalent, unresolved, and dangerous generating a new theory of subjectivity which is not stable, ordered, fixed and constant. Nick Mansfield explains the approach of Freud and Lacan to the stability and order in the identity in the following quotation:

> For Freud, the formation of the subject reaches a stable state when a meaningful and predictable dividing line forms between the individual's very proper rational and social concerns, and the private and obscure remnants of the cruel but inevitable Oedipal drama. For Lacan, the subject establishes itself by entering into the symbolic order, which condemns it to a life of loss and a specific type of insatiable nostalgia called desire. Lacan's was a grim, even pessimistic, view of a limited and always already defeated subject, yet it did promise a resolved and stable model (81).

For Freud, Oedipus complex provides the formation of the subjectivity in the child by the intruding of the father and drawing a line between the conscious and the unconscious of the individual. Accordingly, Lacan claims that the subject forms itself when s/he reaches the symbolic accepting the loss of the mother having the insatiable emotion of desire. Both Freud and Lacan acknowledge that a stable identity is constructed. On the other hand, Kristeva asserts that subjectivity is never in need of stability. Different from Freud, she assumes that unconscious material is not repressed and stored away but remains on the margins of the subject's self-esteem. In this aspect, as the subject tries to stabilise itself, unconscious materials constantly stepping on it, threatening the consciousness which is hoped to be stable and meaningful (Mansfield 81). In contrast to Freud and Lacan, she foregrounds the pre-Oedipal phase to explain that subjectivity starts to form when the infant abjects from her/his maternal body by means of sour milk realizing that s/he is another being. This abjection of the maternal body causes the woman to be abjected in the society, making her the "other" to be rejected. Kristeva in her theory emphasizes that abjection is a path in the constitution of the subjectivity of the speaking being hovering the conscious permanently causing a fear of losing one's identity. If the subject comes over this abjection, s/he can go on her/his life in the symbolic order without any tensions. Charlotte Bronte's *Villette* (1853) represents the Victorian male-driven patriarchal society and the stereotypical gendered womanhood telling the story of Lucy Snowe as a poor teacher and governess without much beauty, who gets stuck in between the rules of the society and her semiotic drives to discharge during which she is afraid of going insane.

Lucy Snowe's story is a tale of emotional hunger which is valuable and a representation of significant reality including hunger, rebellion and rage which has become an outcry for protest the borders of traditional femininity (Stoneman 63). Lucy Snowe, a middle-class spinster is obliged to work as a governess or companion to make a living in the patriarchal class-conscious society in which she obeys the

rules of symbolic order while struggling against the semiotic drives of depression. She knows that she is doomed to stay single but she cannot avoid falling in love with her godmother's son, Dr. John Bretton at the end of which she is heartbroken and melancholic making her strange at the boarding school for girls at which she works in *Villette,* as she is different from the other female teachers who are beautiful and sociable having affairs with men. She stands like a binary opposition to her colleagues and Ginevra Fanshawe, who is a student at Madame Beck's school learning the necessary things to marry an upper-class man. Ginevra Fanshawe, beautiful and wealthy, is the expected beautiful angel in the house example who is ready to be submissive to her husband without thinking too much with the aim of having a wealthy life. When she meets Lucy Snowe during the cruise to Belgium, she introduces herself in the following lines:

> 'I am going to school. Oh, the number of foreign schools I have been at in my life! And yet I am quite an ignoramus. I know nothing-nothing in the world- I assure you; except that I play and dance beautifully, - and French and German of course I know, to speak; but I can't read or write them very well. Do you know they wanted me to translate a page of an easy German book into English the other day, and I couldn't do it. Papa was so mortified: he says it looks as if M. De Bassompierre- my god-papa, who pays all my school-bills- had thrown away all his money. And then, in matters of information-in history, geography, arithmetic, and so on, I am quite a baby; and I write English so badly- such spelling and grammar, they tell me. Into the bargain I have quite forgotten my religion; they call me a Protestant, you know, but really I'm not sure whether I am one or not: I don't well know the difference between Romanism and Protestantism (Bronte 47).

Ginevra is a stereotype of upper-middle class girls having no conflicts or semiotic explosions living happily in the symbolic order without questioning what is being given as education to her and without learning she only hopes to find a suitable husband after the school. It is seen that she is too ignorant in the way that she even does not know the difference between the Romanism, that is, Catholicism and Protestantism. She does not care about how much she learns at school. In contrast to her, Lucy Snowe is not beautiful and not talkative living distant to other characters at school as she knows that she is an outcast, an unwanted character as a result of which she becomes highly critical of Ginevra Fanshawe and her behaviours. She criticizes Ginevra Fanshawe when accepts the present of M. Isidore consisting of expensive jewellery, bouquets, and gloves:

> 'It comes to the same thing…Now, Ginevra, to speak the plain truth, I don't very well understand these matters; but I believe you are doing very wrong-seriously wrong. Perhaps, however, you now feel certain that you will be able

> to marry M. Isidore – your parents and uncle have given their consent – and, for your part, you love him entirely?' (Bronte 81)

Lucy as a teacher warns Ginevra about the inconvenience of her behaviour, but Ginevra does not think about the results, she just flirts with him at the parties. Estelle Barrett assumes abjection in terms femininity and the maternal in the patriarchal society and explains that abjection is necessary for the constitution of subjectivity and renewal of meaning (94). Kristeva highlights that what disturbs identity, system, order is the fundamental reason of abjection. She defines abjection as :

> "The in-between, the ambiguous, the composite. The traitor, the liar, the criminal with a good conscience, the shameless rapist, the killer who claims he is a saviour…Any crime, because it draws attention to the fragility of the law, is abject, but premeditated crime, cunning murder, hypocritical revenge are even more so because they heighten the display of such fragility of law" (*Powers of Horror* 4).

Ginevra, as an upper-class young woman disturbs the symbolic authority of the patriarchal society as she lies and behaves hypocritically to her suitors and her family. She does not the carry the features of the perfect Angel in the House of the period, on the other hand she stands as an opposition to Paulina and Lucy Snowe. Paulina whom Lucy Snowe knows from the House of Bretons since Paulina's childhood is the representation of the Angel with her manners in the society. Barbara Creed argues the construction of abjection in the human subject in terms of the concepts of the border, the mother-child relationship and the feminine body. She claims that modern films and texts of horror derive from ancient religious and historical notions of abjection especially in connection to the religious abominations that are "sexual immorality and perversion; corporeal alteration, decay and death; human sacrifice; murder; the corpse; bodily wastes; the feminine body and incest" (52). Ginevra, a flighty girl, is hypocritical in the way that she flirts with two men at the same time, one of which is Dr. John Bretton and the other is Count de Hamal. Ginevra is the stereotypical fallen woman, because of her choice for marriage. Although it is not clearly given to the reader, it can be deduced that she is sexually immoral as she flees with Count de Hamal in the end without thinking the conclusion of her behaviour. Ginevra cannot confirm to the rules of the symbolic order as she submits her desire for Colonel Count de Hamal despite the warnings of Lucy. Regarding her sensational behaviour, she is semiotic in the way that she falls for Count de Hamal who is a notorious man having lots of debt to pay. Despising Lucy

as she is a poor teacher who will not get married which is sign of Lucy's abjection in the society, she does not listen to her and makes a wrong choice which is seen in the following quotation:

> In the course of years there arose ominous murmurings against Alfred the First; M. De Bassompierre had to be appealed to, debts had to be paid, some of them of that dismal and dingy order called "debts of honour", ignoble plaints and difficulties became frequent. Under every cloud, no matter what its nature, Ginevra, as of old, called out lustily for sympathy and aid. She had no notion meeting any distress single-handed. In some shape, from some quarter or other, she was pretty sure to obtain her will, and so he got on-fighting the battle of life by proxy, and, on the whole, suffering as little as any human being I have ever known.

Suffice it to say, Ginevra, her pupil is the conventional feminine character obeying the accepted rules of the society but failing to preserve her status because of her desire for Alfred, while Lucy Snowe as an outcast fails to do her job because of her semiotic affects and evacuations and becomes ill as a consequence of her unhappiness. She yearns for sympathy of Dr. John Bretton and her mother, as she loves him deeply, yet she is a passive heroine unable to resist the norms of the society without having rank and wealth. Under these circumstances, it is inevitable for her to escape from mental breakdown and depression. Foregrounding her isolation and agony, Bronte makes the reader feel Lucy Snowe's abjection from the beginning to the end. Maud Ellman defines the word 'abject' literally as 'cast out' which means downcast in spirits; however, abjection may mean the waste itself and the act of throwing it away as well. According to him, "it is the ambiguity of 'the abject' that distinguishes it from the 'object', which the subject rigorously jettisons (ob-jects)" (181). Kristeva explains the abject as an opposition to 'I':

> The abject is not an ob-ject facing me, which I name or imagine. Nor is it an ob-jest, an otherness ceaselessly fleeing in a systematic quest of desire. What is abject is not my correlative, which, providing me with someone or something else as support, would allow me to be more or less detached and autonomous. The abject has only one quality of the object—that of being opposed to I. If the object, however, through its opposition, settles me within the fragile texture of the object—that of being opposed to I. If the object, however, through its opposition, settles me within the fragile texture of a desire for meaning, which, as a matter of fact, makes me ceaselessly and infinitely homologous to it, what is abject, on the contrary, the jettisoned object, is radically excluded and draws me toward the place where meaning collapses (*Powers of Horror* 1-2).

In this quotation, Kristeva claims that the abject is what is excluded by the subject in order to find meaning. The abject is something that destabilises the subject's identity while disturbing it. Estelle Barrett emphasizes that Kristeva's

notion of abjection stems from and goes beyond the theories of Freud and Lacan that assume women as lack and castration. She expresses that different kinds of religious discourses and rituals that protect the sacred are in fact attempts at coding the taboo against incest to stabilise the separation between the sexes. This gives men rights over women. Women are hence feared as menacing planners owning magical powers. In other words, "religious and ritual codifications of abjection in patriarchal societies is the casting of the feminine as a radical evil that needs to be repressed" (Barrett 96). Nonetheless the feminine is feared as a powerful 'other'.Within this regard, Megan-Becker Leckrone asserts that abjection causes the subject to a questioning of place and crisis making the subject an exile:

> Abjection's peculiar horror involves the throes of the body and the violence of the drives. But perhaps most definitively, it involves a crisis of place, and Kristeva persistently describes this crisis as a matter of ambiguous borderlines and unmapped frontiers, of strays and exiles and outcasts. Tellingly, Louis-Ferdinand Céline's gruesomely, tragically comic *Journey to the End of the Night* serves as one of Kristeva's privileged literary examples in *Powers of Horror*. Céline's title becomes an explicit trope for the concept of abjection itself: the "one by whom the abject exists is […] on a journey, during the night, the end of which keeps receding" (8)… As these literary texts attest, Kristeva argues, abjection draws the subject to the limits of its own defining boundaries. This crisis of place ("Where am I?") precipitates a crisis of meaning and identification (What is that? Is that me? What am I?) (8).

This crisis of place and identity occurs as abjection causes fear making the subject unable to distinguish between the subject and the other objects. Becker-Leckrone explains that Kristeva's abjection is a kind of uncanniness that is different from Freud's uncanny which refers to both familiar and alien force causing horror(heimliche and unheimliche) and putting the subject into torment. Freud acknowledges that the uncanny can be generated by some menacing alien object, or by another subject who was once familiar, and forgotten but hauntingly returns; or "worse still, by an alien force that settles in too close or even insinuates itself within the threatened subject- a Doppelganger or possessing demon" (33). Becker-Leckrone shows Frankenstein as an example of uncanny: the return of Victor's repressed coming back again and again to exact from his maker due. She emphasizes that the abject creates a more profound horror:

> "Neither subject nor object," "abjection" names not a thing but a potentiality, a gravitational field that summons the subject from its proper place to a no-man's land where the subject is not only "beside himself" but also almost ceases to be. Abjection's power of horror derives from the fact that the

> subject is ex-statically drawn from its proper domain to this "land of oblivion" at the same time that the subject is repulsed (33).

As can be deduced here, as a result of abjection, the subject experiences disorientation and displacement. In this aspect, the abjection of the protagonist in *Villette*, Lucy Snowe from the beginning to the end of the novel is exposed to the fear and pain that is a result of her mourning and separation from her country, she feels after she loses her family. The reader is not given much information about her family, but she is a member of a good family having enough education to work for other families. She becomes an abject figure in the Victorian society as she is anxious for her life and knows that she must work throughout her life as she does not have the beauty and chance to make a good wealthy marriage like other middle-class girls. Her fate to be a spinster makes her an abject woman with her relationships with the male characters. She is not seen as a woman to be married by John Breton whom she is platonically in love with. Therefore, she decides to start working after she loses her family as she is destitute, first she looks after Miss Marchmont as her nurse companion, who is an invalid paralysed woman with stern looks and a bad temper. Lucy gets isolated sitting near her all day and accepts to be lonely as she has a place to stay. Although she has a job, she has difficulty in nursing Miss Marchmont as she is alone with a melancholic ill woman who has lost her fiancé when she was young. Lucy feels that it is hard for her to accept her fate as she lives with Miss Marchmont:

> To live here, in this close room, the watcher of suffering, sometimes, perhaps, the butt of temper, through all that was to come of my youth; while all that was gone had passed, to say the least, not blissfully- my heart sunk one moment, then it revived; for though I forced myself to realize to realize evils, I think I was too prosaic to idealize, and consequently to exaggerate them.
>
> "My doubt is whether I should have strength for the undertaking," I observed.
>
> "That is my own scruple," said she; "for you look a worn-out creature."
>
> So I did. I saw myself in the glass, in my mourning-dress, a faded, hollow-eyed vision (Bronte 30).

Throughout the novel, Lucy has abject binaries who blurs the borders of her identity making her feel depressed to do her job. In other words, with her job, she is out of symbolic order as she is not seen in the public having the semiotic burden of her drives as she finds herself powerless for the undertaking of her mistress. As a protagonist, Lucy Snowe is disoriented and displaced from the society. She has a position of the "repressed other" throughout her life who is obliged to work for

others. For this reason, when Miss Marchmont dies, she decides to leave for London and in London she is disoriented and oppressed in her life questioning her aim haunted by the fear of being lonely:

> All at once my position rose on me like a ghost. Anomalous; desolate, almost blank of hope, it stood. What was I doing here alone in great London? What I should do on the morrow? What prospects has I in life? What friends has I on earth? Whence did I come? Whither should I go? What should I do?
>
> I wet the pillow, my arms and my hair, with rushing tears. A dark interval of most bitter thought followed this burst; but I did not regret the step taken, nor wish to retract it. A strong, vague persuasion, that it was better to go forward than backward, and that I could go forward- that a way, however narrow and difficult, would in time open-predominated over other feelings: its influence hushed them so far that at last I became sufficiently tranquil to be able to say my prayers and seek my couch (Bronte 39).

In this quotation, Lucy Snowe becomes exhausted by despair and loneliness that leads her to leave for other places after she learns that she can work as a governess. She gets on board to go to Villette, the capital of the kingdom of Labassecour. In the meantime, she meets Ginevra Fanshawe who stands as a disturbance to her subjectivity abjecting her as she conflicted with her with her beauty and manners:

> Many a time since have I noticed, in persons of Ginevra Fanshawe's light, careless temperament, and fair, fragile style of beauty, an entire incapacity to endure: they seem to sour in adversity, like small-beer in thunder: the man who takes such a woman for his wife, ought to be prepared to guarantee her an existence all sunshine. Indignant at last with her teasing peevishness, I curtly requested her "to hold her tongue". The rebuff did her good, and it was observable that she like meno worse for it (Bronte 49).

Ginevra with her snobbish and light-hearted personality disturbs Lucy during their cruise that she scolds her, and she wants to be away from her. Lucy Snowe's decision to work abroad is due to her unemployment in her country which causes her to feel the fear of being lonely and unhappiness, in other words, her abjection is the death of her family and then leaving her country becomes another abjection for her making her desperate and tense. Although she is a young lady, Lucy does not show her feelings to the other people by repressing, she always obeys the rules of the symbolic order that is patriarchal society. In the following quotation, while she is staying in an inn, she is uncertain and anxious about her journey to Villette:

> It cannot be denied that on entering this room I trembled somewhat; felt uncertain, solitary, wretched; wished to Heaven I knew whether I was doing right or wrong; felt convinced it was the last, but could not help myself. Acting in the spirit and with the calm of a fatalist, I sat down at a small table,

> to which a waiter presently brought me some breakfast; and I partook of that meal in a frame of mind not greatly calculated to favour digestion (Bronte 52).

Although she has the semiotic evacuations in herself, she constantly behaves according to the social manners in the symbolic order without revealing her feelings. In view of Kristeva, literature is a means of working through the maladies of the soul that afflict both the author and reader. These afflictions are abjection, depression or melancholia, and different kinds of neuroses and psychoses. Thus, literature is a way of catharsis helping the subject solve the conflicts so that the subject is not doomed to act them out (McAfee 50). Kristeva defines literature as abjections's privileged signifier in the following quotation:

> By suggesting that literature is[abjection's] I wish to point out that, far from being a minor, marginal activity in our culture, as a general consensus seems to have it, this kind of literature, or even literature as such, represents the ultimate coding of our crises, of our most intimate and most serious apocalypses. Hence its nocturnal power (*Powers of Horror* 208).

For Kristeva, literature involves an unveiling of the abject by its elaboration, discharge, and Crisis of the Word. She gives two literary examples to show how abjection works in literature: the Bible and the work of the twentieth-century writer known as Louis Ferdinand Celine (1894-1961) (McAfee 53). Kristeva assumes Celine as the author of abjection as the reader's borders of self are put on trial:

> When reading Celine we are seized at that fragile spot of our subjectivity where our collapsed defences reveal, beneath the appearances of a fortified castle, a flayed skin; neither inside nor outside, the wounding exterior turning into an abominable interior, war bordering on putrescence, while social and family rigidity, that beautiful mask, crumbles within the beloved abomination of innocent vice. A universe of borders, seesaws, fragile and mingled identities, wanderings of the subject and its objects, fears and struggles, abjections and lyricisms. At the turning point between social and asocial, familial and delinquent, feminine and masculine, fondness and murder (*Powers of Horror* 135).

She probes that while reading Celine the reader begins to lose the ability to distinguish between inside and outside, self, and other, strange and familiar. This moment disturbs the reader as the reader regresses to a stage prior to the thetic phase, that is, the ability to make judgments about objects even to judge if something is an object and not oneself.

Charlotte Bronte as Celine in her book makes the reader experience the abjection of Lucy who blurs the distinction between herself and other objects or

subjects. Elaine Showalter assumes that Lucy comes too close to madness as she is an outcast spinster identifying herself with figures of female confinement:

> Yet in a society that ostracizes the spinster, Lucy too comes close to madness. She is tormented by attacks of agonizing depression, loneliness, and anxiety, leading to hallucinations and breakdown; she is surrounded by monitory figures of female confinement, with whom she explicitly identifies (*The Female Malady* 70).

Bronte represents the semiotic discharges of Lucy in her novel as she is affected by the other female characters. Her first employer, Miss Marchmont, is a hysterical cripple, whose affliction started after the death of her fiancé in an accident. While working for her, Lucy, as she is badly influenced by Miss Marchmont, begins to go mad in her solitude getting afflicted:

> Two hot, close rooms thus became my world; and a crippled old woman, my mistress, my friend, my all. Her service was my duty- her pain, my suffering- her relief, my hope – her anger, my punishment- her regard, my reward. I forgot that there were fields, woods, rivers, seas, an everchanging sky outside the steam-dimmed lattice of sick-chamber, I was almost content to forget it. All within me became narrowed to my lot. Tame and still by habit, disciplined by destiny, I demanded no walks in the fresh air; my appetite needed no more than the tiny messes served for the invalid (Bronte 31).

Miss Marchmont is the disabled, unhappy, desperate, and painful abject woman who disturbs and haunts the subjectivity of Lucy as she gets depressed and gives up her habitual actions like walking. She acts like a slave of Miss Marchmont, as she needs accommodation and emolument. She has another abject moment in Madame Beck's school when she sees a figure of a nun that she is not sure of its reality. She is confused about the nun as she cannot make the thetic signification becoming uncertain of her mind which causes fear and weeping:

> Madame questioned me very closely as to what I had seen, but I only described an obscure figure clothed in black: I took care not to breathe the word 'nun' certain that this word would at once suggest to her mind an idea of romance and unreality. She charged me to say nothing on the subject to any servant, pupil or teacher and highly recommended my discretion in coming to her private salle-a-manger, instead of carrying the tale of horror to the school refectory. Thus, the subject dropped. I was left secretly and sadly to wonder, in my own mind, whether that strange thing was of this world, or of a realm beyond the grave; or whether indeed it was only the child of malady, and I of that malady the prey (Bronte 235).

Lucy is disturbed by the appearance of the nun, and she is frightened to see her becoming uncertain about the boundary between this world and the other world. Lucie Armitt in her article "Haunted Childhood in *Villette*" interprets that Lucy's family's history is erased representing her as an abandoned and sickened child and

“as the phrase 'child of malady' implies, Lucy's own relationship to her past has become in some sense sickened, pathological, perhaps even haunted” (218). Lucy is abjected by the appearance of the nun, as she identifies the nun with herself and is not sure whether it is hallucination or real. She learns that this medieval nun is buried in the garden of the school after she died. Lucy is negatively affected by the nun as she resembles the nun in the way that she does not have any money or fortune and supposes that she will not be able to get married with her repressed sexuality. Hence, she gets abjected and cannot make the distinction between herself and the ghost. Elaine Showalter highlights that whenever Lucy struggles to control her sexuality, she sees the nun who represents her cloistered celibacy (*The Female Malady* 70). When she tells her disturbance to Dr. John Graham, who is the son of her godmother, he deducts that the illusion of the nun is a consequence of a long lasted mental conflict as she is an outsider wherever she goes:

> “What did Madame Beck mean by leaving you alone?”
>
> “Madame Beck could not foresee that I should fall ill”.
>
> “Your nervous system bore a good share of the suffering?”
>
> “I am not quite sure what my nervous system is, but I was dreadfully low-spirited”.
>
> “Which disables me from helping you by pill or potion. Medicine can give nobody good spirits. My art halts at the threshold of Hypochondria: she just looks in and sees a chamber of torture, but can neither say nor do much. Cheerful society would be of use; you should be as little alone as possible; you should take plenty of exercise” (Bronte 170).

Dr. John decides that her illness is only “Hypochondria and follows his treatment plan of more social interaction, in the hope that this behaviour change will help her bury her depressive symptoms more effectively from the outside world” (Carlson 18). Dr. John realizes that Lucy is in depression and advises her to be in touch with other people to be more social. He even takes her out with his mother one evening when Lucy wears a pink dress which reminds her that she is a woman. Another figure whom Lucy is affected and haunted is a cretin, a young girl with intellectual disability. Marie Broc, like the nun, becomes “an externalized representation of Lucy’s own primal but now stunted desires; she is the hungering, restless, untamed, part of the self that Lucy has tried unsuccessfully to cage and

starve" (Showalter, *The Female Malady* 71). Lucy tells her feelings about the cretin with the following words:

> The hapless creature had been at times a heavy charge; I could not take her out beyond the garden, and I could not leave her a minute alone; for her poor mind, like her body, was warped: its propensity was to evil. A vague bent to mischief, an aimless malevolence made constant vigilance indispensable. As she rarely spoke, and would sit for hours together moping and mowing and distorting her features with indescribable grimaces, it was more like being prisoned with some tameless animal, than associating with a human being. Then there were personal attentions to be rendered which required the nerve of a hospital nurse; my resolution was so tried, it sometimes fell dead-sick. These duties should not have fallen on me, a servant, now absent, had rendered them hitherto, and in the hurry of holiday departure, no substitute to fill this office had been provided (Bronte 144).

Lucy does not have a place to go for the holiday and cares for this disabled girl who hovers both her conscious and unconscious causing her to feel abjected. Madame Beck is the abject mother whom she wants to escape as she is frightened to experience again what she repressed in her unconscious during her semiotic phase. Semiotic phase replacing the imaginary order during which the ego and an understanding of the self is constructed is shaken in the subjectivity of Lucy. Lucy does not have the stable border of the ego between "I" and the "others" and as she does not like herself, it can be deduced that she has not experienced primary narcissism during her infancy. This cretin reflects her self-hatred as she mentally feels disabled like the cretin. She performs perfectly when she works as a teacher, not a nursery-governess for Madame Beck's children and students. Madame Beck is a strict dominant woman managing her own boarding school for girls while bringing up her children. She is a widow, and she wants to know and control everything in her school. She is the abject mother who forces Lucy to recover her melancholia so as to go on her life when she gets ill. Her school serves as Lucy's second semiotic chora where she discharges her depressive affects. Madame Beck does not want Lucy to marry M. Paul, her kinsman as she also wants him, thus she opposes to Lucy's and M.Paul's love:

> "What I have done, meess? You must not marry Paul. He cannot marry.
>
> "Dog in the monger!" I said; for I knew she secretly wanted him, and had always wanted him. She called him "insupportable;" she railed at him for a devote; she did not love, but she wanted to marry, that she might bind him to her interest. Deep into some of Madame's secrets I had entered- I know not how; by an intuition or an inspiration which came to me- I know not whence. In the course of living with her, too, I had slowly learned, that, unless with an inferior, she must ever be a rival. She was my rival, heart and soul, though

> secretly, under the smoothest bearing, and utterly unknown to all save her and myself (Bronte 419).

Madame Beck as an oppressive employer and mother figure becomes the rival of Lucy as she wants to separate Lucy and M. Paul. Madame Beck is the abject mother in the novel that Lucy rejects to identify herself with her and she realizes that they are separate as mother and child.

Lucie Armitt assumes that Lucy experiences a split in her subjectivity as she speaks about the trance of her soul and she tells that she feels great pain when she comes back to her body (225).She cannot name the objects and the ghosts, she feels only fear and pain unable to think reasonably. Later she learns that this ghost was Count de Hamal, who entered the school to see Ginevra Fanshawe. She feels relieved but the abjection she lives after she sees the ghost is told by the narrator, Lucy with the following words:

> I know she re-entered her prison with pain, with reluctance, with a moan and a long shiver. The divorced mates, Spirit and Substance, were hard to re-unite: they greeted each other, not in an embrace, but a racking sort of struggle. The returning sense of sight came upon me, red, as if it swam in blood; suspended hearing rushed back loud, like thunder; consciousness revived in fear: I sat up appalled, wondering into what region, amongst what strange beings I was waking. At first I knew nothing I looked on: a wall was not a wall- a lamp not a lamp. I should have understood what we call a ghost, as well as I did the commonest object; which is another way of intimadating that all my eye rested on struck it as spectral. But the faculties soon settled each in its place; the life-machine presently resumed its wonted and regular working (Bronte 153).

As clearly seen here, she recognizes that she could not understand the ghost, she loses the ability of naming objects as she confuses the border between them. In other words, her semiotic phase is problematic in the way that she cannot name objects and also, she is beyond recognition. She narrates her all story as if she is an observer to the others, mostly expressing her feelings and conflicts with others. The reader is trapped within the mind of Lucy from the beginning to the end and "must suffer as the heroine suffers, fighting off mental illness only to face a life of isolation and hardship" (Carlson 17). Dr. John Graham Bretton does not recognise her when he sees her in Villette, although he is the son of her godmother. She reminds him of herself. For Lucy, her godmother's house and affection make her feel as if she were in her semiotic chora. Mrs. Bretton and her son take care of her, but when she is left out of this chora, she begins to feel nervous and unsafe. "Lucy feels despair as a result of her minority status as a single woman, a foreigner (a British subject in

Brussels) and someone facing the constant threat of poverty" (Carlson 18). She is a disempowered worker in Brussels under the rule of Madame Beck and despite her gender, class status, and mental illness she tries to overcome the difficulties inside and outside her mind. These conditions make her an outsider marginalizing her to a position of a lonely spinster while she makes effort to obey into the world of normal people like Brettons and Ginevra Fanshawe.

Kristeva describes abjection as the process through which an infant puts an end to the undifferentiated union it has with his mother and surroundings. It does this to take out physically and mentally what is not part of its proper body and self. By means of abjection even before mirror stage, the infant can have a sense of discrete "I". But the abject continues to haunt the subject throughout her/his life. If the subject cannot handle the semiotic discharges and drives in the symbolic, then the subject becomes a neurotic or a psychotic. A neurotic person is sane and probably quite aware of his or her personality disorder. A psychotic is different from a neurotic as s/he is out of touch with reality and so immersed in himself/herself (narcissistic) that s/he is not able to transfer her/his feelings to the analyst. Reality collapses for the psychotics, and when they are unable to control their semiotic affects, they cannot speak meaningfully becoming insane. Patients of psychosis include schizophrenics and severe manic-depressives (McAfee 49-51). Within this regard, Lucy Snowe can be assumed as a neurotic who defines herself constitutionally nervous, as she is aware of her disorder. Sally Shuttleworth emphasizes that Lucy Snowe suffers from hallucinations and undergoes a total nervous collapse but she is able to discuss her symptoms in detail with her doctor, John Bretton (219). She can recover when she returns to the house of the Brettons which is the other maternal semiotic where she feels safe and accepts that she will not be together with her platonic love John Graham and after she realized that John Bretton is suitable for Paulina, who is the stereotypical "Angel in the House" from his class. John Bretton takes her to their house as she loses her conscious and faints as she has a nervous breakdown after she confesses to Pere Silas. She has the last moment of horror when she goes to Pere Silas to confess her sins, and faints while returning. She goes to the priest in order to get relieved and discharge her semiotic affects as she declares in the following quotation:

> Indeed there was no way to keep well under the circumstances. At last a day and night of peculiarly agonizing depression were succeeded by physical

> illness; I took perforce to my bed. About this time the Indian summer closed and the equinoctial storms began; and for nine dark and wet days, of which the Hours rushed on all turbulent, deaf, dishevelled- bewildered with surrounding hurricane – I lay in a strange fever of the nerves and blood. Sleep went quite away. I used to rise in the night, look round for her, beseech her earnestly to return. A rattle of the window, a cry of the blast only replied- Sleep never came (Bronte 146).

She cannot endure her life in Madame Beck's school, and after she faints on the way she is found by Dr. John who heals her in his home with his mother. Lucy suffers from a such a solitude that only place that she feels safe and lovable is Brettons' house which can be seen as Lucy's maternal semiotic.

Lucy Snowe knows that in the social background of Victorian period, in terms of her class status and wealth, she will not be able to get married. She is in deep melancholy as she is not competent to form social relationships. As a solution, she goes to Brussels, however she feels like a stranger or a foreigner there. Kristeva defines a foreigner as "the one who does not belong to the group, who is not one of them, the other." (*Stranger to Ourselves* 95). Assuming the background of foreignness in time and social structures, the foreigner is described fundamentally according to two legal systems: "*jus soli* and *jus sanguinis*, the law according to soil and the law according to blood" (95). The kinship and the children who are born in the same country are of the same group. The differences of sex, age, profession, and religion are the matters which makes the foreigner under stress. If the foreigner is thought to be destructive, then he must be assimilated or refused (96). Lucy Snowe is a stranger in Villette as she is a single middle class English woman, and her sect is different from the inhabitants of the Villette. She becomes doubly oppressed in Villette in view of her gender and sect; she is Protestant, and the others are Catholic. M. Paul, whom she falls in love with when she recovers after her confession and illness period, is a Catholic and wants her to convert to Catholicism with Pere Silas. She does not accept and Madame Beck, who is M. Paul's cousin does not want them to get married.

John Lechte points out that love and melancholy are different from each other in the way that "love is a striving (largely fuelled by symbolic idealization) for a union with an object, melancholy, as Kristeva outlines it, corresponds to union with Lacan's Real: that is, for Kristeva, with the mother and death" (185). In the case of melancholy, the subject withdraws from life. Melancholy is known to be a mourning

for a lost object in psychoanalysis. Melanie Klein claims that the lost object is not an actual person but an internal object. “The subject feels both love and hate toward this object, love cannot do without it and hate because he has been undermined by its loss” (McAfee 60). For Kristeva depression/melancholy occurs as a result of “a loss suffered after one has made the thetic break into the symbolic” (after one begins to differentiate subject from object and to speak) (60). Kristeva defines the case of melancholy with the following words:

> Far from being a hidden attack on an other who is thought to be hostile because he is frustrating, sadness would point to a primitive self-wounded, incomplete, empty. Persons thus affected do not consider themselves wronged but afflicted with a fundamental flaw, a congenital deficiency. Their sorrow doesn't conceal the guilt or the sin feit because of having secretly plotted revenge on the ambivalent object. Their sadness would be rather the most archaic expression of an unsymbolizable, unnameable narcissistic wound, so precocious that no outside agent (subject or agent) can be used as referent. For such narcissistic depressed persons, sadness is really the sole object; more precisely it is a substitute object they become attached to, an object they tame and cherish for lack of another. In such a case, suicide is not a disguised act of war but a merging with sadness and, beyond it, with that impossible love, never reached, always elsewhere, such as the premises of nothingness, of death (*Black Sun, Depression and Melancholia* 12-13).

Melanie Klein’s description is called “objectal depression”, while Kristeva’s is “narcissistic depression.” During this kind of depression instead of hatred of some internal object, the depressed narcissist feels flawed, incomplete, and wounded. The subject does not have the ability to speak because of her/his loss of interest. The only thing that the subject feels is grief surrounding her/him which s/he cannot share in the symbolic order of patriarchal society. Lucy is in narcissistic depression after she loses her family, and in Villette she is always in grief, speaking to herself. John Bretton’s ignorance to her makes her more melancholic as she sees that she cannot be with him. From the beginning till she discovers that M. Paul is in love with her, she has platonic love for John Graham. She sends letters to him, speaks to him, wants help from him for her illness but she is aware that according to the social norms of Victorian society she will not be able to marry him, so she warns him about Ginevra Fanshawe whom he flirts, and buys presents and supports him to marry Paulina Bassompierre. In the following quotation Lucy’s melancholy and her love for M. Paul can be seen:

> So long as this passage lasted, M.Paul was very kind, very good, very forbearing he saw the sharp pain inflicted, and felt the weighty humiliation imposed by my own sense of incapacity; and words can hardly do justice to his tenderness and helpfulness. His own eyes would moisten, when tears of

> shame and effort clouded mine; burdened as he was with work, he would steal half his brief space of recreation to give to me.
>
> But, strange grief! When that heavy and overcast dawn began at last to yield to day; when my faculties began to struggle themselves free, and my time of energy and fulfillment came; when I voluntarily doubled, trebled, quadrupled the tasks he set, to please him as I thought, his kindness became sternness; the light changed in his eyes from a beam to a spark; he fretted, he opposed, he curbed me imperiously; the more I did, the harder I worked, the less he seemed content (Bronte 329).

M. Paul is not a handsome man working as a professor in the school of Madame Beck. He is also an "other" in Villette and grief as he lost his fiancé before they get married. He is a strict and stern man with a kind heart, giving sympathy and affection to Lucy as he discovers her loneliness and illness. He forces her to write an essay called "Human Justice" to evaluate her wisdom as a woman. He has debates with her on the subjects he chooses one of which is seen in the following quotation:

> "Women of intellect," was his next theme: here he was at home. A woman of intellect, it appeared, was a sort of "lusus naturae," a luckless accident, a thing for which there was neither place nor use in creation, wanted neither as wife nor worker. Beauty anticipated her in the first office. He believed in his soul that lovely, placid, and passive feminine mediocrity was the only pillow on which manly thought and sense could find rest for its aching temples; and as to work, male mind alone could work to any good practical result- hein?
>
> This "hein" was a note of interrogation intended to draw from me contradiction or objection. However, I only said-
>
> "That doesn't concern me; I don't care about it" (Bronte 332).

M. Paul is a typical man of his age, highly conservative expecting women to be submissive and beautiful, however Lucy does not care about his ideas and expectations as she is neither beautiful nor submissive, that is, she cannot be his "Angel in the House". Furthermore, she feels that he wants to educate her on certain subjects like philosophy and Greek with a despotic attitude and in the way he wishes her to be. In contrast to his ideas, she defends her own ideas with the essay she writes and within their conversation she reacts to him. On the other hand, she realizes that he deals with her on purpose. By means of his help, Lucy starts to like her job and enjoys life as normal people do through love and conversation with him. After she writes her essay, M. Paul evaluates her as a patriarchal man who thinks that he is superior to Lucy both in terms of education and intelligence, however Lucy resists his dominance over her and proves both to him and herself that she is a clever being. M. Paul tries to control Lucy's behaviours and cannot change her opinion as she is

not a typical Victorian woman both physically and spiritually. The gallery scene in *Villette* is important as M. Paul does not want Lucy to see some paintings called "A Woman's Life". These were the images of appropriate and domesticated femininity. M. Paul says that only married women can see the painting, but not Lucy as the painting is the representation of a traditional woman. Compared to the painting of Cleopatra, which is a sensual representation of woman, Lucy thinks that she does not fit into both types of women, and she does not submit to the will of M. Paul, that is, she is not a typical Victorian woman (Langlinais 78).

During her melancholy, Lucy regresses from the symbolic. Kristeva claims that without the symbolic, "the subject regresses, falling back into a realm where nothing is differentiated, so the self cannot separate itself from heterogeneous surroundings" (McAfee 63). This regression to an archaic state which is narcissistic is similar to Freud's death drive. As the subject becomes disintegrated, s/he faces the threat of the loss of its subjectivity. Lucy utters her death drive with the following words:

> Me thought the well-loved dead, who had loved me well in life, met me elsewhere, alienated: galled was my inmost spirit with an utterable sense of despair about the future. Motive there was none why I should try to recover or wish to live; and yet quite unendurable was the pitiless and haughty voice in which Death challenged me to engage his known terrors (Bronte 146).

Lucy is so depressed that she thinks that Death waits for her. Kristeva's theory of *subject-en-process* puts forward that subjectivity is gained in an open system. She asserts that our self is not fixed, and it destabilizes our affective energies and the people we love:

> As implied in modern logical and biological theories dealing with so-called "open systems" (von Forster, Edgar Morin, Henri Atlan), transference is the Freudian self-organization, because the psychic functioning of transference is fundamentally dependent on the intercourse between the living-symbolic organism (the analysand) and the other. It has already been observed that this opening up to the other plays a decisive role in the evolution of species as well as in the maturing of each generation, or in every individual's particular history. But it can be said that with Freud, for the first time, the love relationship (imaginary as it might be) as reciprocal identification and detachment (transference and countertransference) has been taken as a model of optimum psychic functioning (*Tales of Love* 14).

By means of love, the subject can generate positive feelings and renew herself/himself. Semiotic and symbolic order rejuvenate each other forming the subjectivity. On the other hand, the abject threatens the symbolic, herein the subject

becomes vulnerable and precarious as her/his boundaries are blurred (Schippers 50). As for Lucy, in the Victorian society holding the position of a governess teacher without a family and wealth, she experiences the abjection and the division in her self. She is immersed in despair because of her platonic love, but she overcomes the difficulties in her life with the help of M. Paul's love. In the end, they decide to get married and open a day school. At the end of the novel, Lucy succeeds in integrating the symbolic with a middle-class suitor, but the ending of the novel is ambiguous in the way that it implies that M.Paul dies in a shipwreck leaving Lucy behind like Miss Marchmont. She owns her own school and home which make herself feel confident in her surrounding with her friends in the Victorian society. M. Paul provides her with the life she wants before he goes and tells her that he loves her personality. Later, Lucy turns her day school into a boarding school with the money she gets from Mr. Marchmont as Miss Marchmont leaves her some. Lucy becomes a school owner like Madame Beck proving that she is her rival, and she leaves her school as she detests her.

Ultimately, "the ideal woman during the Victorian era was compared to an angel, perfect both physically and morally, and Victorian art and fiction perpetuate this ideal" (Langlinais 84). Society expects nothing else of her than to be the perfect wife and mother in order to take care of her husband's and the household's needs. With her domesticity, the angel in the house should provide a safe haven for her husband from the turbulence of the outside world. If the woman does not have these features, then she becomes a threat to the society as she would disrupt the established prevailing order. Any other behaviour from a woman was found unnatural. Regarding these aspects, Lucy with her position in the society as an educated middle-class teacher, she stays out of the symbolic order that she went to Brussels to find a job for herself and through the abjection she experiences there she has the semiotic discharge which makes her both melancholic and mentally ill causing her to blur the distinction between reality and hallucination. She cannot endure her profession without love and with the help of M. Paul, who is also an outcast in the society but a masculine figure, she gets of her semiotic phase, and she resists her illness to go on her life by marrying Paul. She does what a spinster is expected to do in the society. As a subject in process, her subjectivity is not the same from the beginning to the

end, as she changes her attitude in the society after she recovers her melancholia and abjection through love making her a school headmaster who has learnt love.

CHAPTER 3: *THE TIME OF ANGELS* BY IRIS MURDOCH

3.1 Iris Murdoch and Her Literary Career

> "Human beings need fantasies. The novelist is potentially the greatest truth-teller of them all, but he is also an expert fantasy monger."
>
> Iris Murdoch- *Existentialists and Mystics*

Iris Murdoch, a philosopher and an author, is prolific with her twenty-six novels, four plays and a collection of poetry together with a great number of essays and two books of ethics. Anne Rowe acknowledges that her speed for writing novels successively shows both her belief that she could write and her everlasting desire to do better (9). Her achievement of self-belief led her to win prestigious literary prizes during her periods of dark depression. She took the James Tait Black Memorial Prize for *The Black Prince* in 1973, and five nominations for the Booker Prize, which she won with *The Sea, The Sea* in 1978. She was made a Commander of the British Empire in 1976 and Dame of the British Empire in 1987, which she found old-fashioned and romantic as she became something of a national institution (Rowe 10). Without hesitation, Murdoch has been assumed as one the most talented novelists of the second half of the twentieth century, and her novels are complex and sophisticated and controversially, for Peter Conradi, "of all the post-war English novelists she has the greatest intellectual range, the deepest rigour" (Conradi 595).

Hilde Spear explains that Murdoch avoided writing autobiographical novels and "[many of the settings, however, reflect backgrounds familiar to her, and the civil servants, university dons, Irish characters and many others belonged to the milieu of her own life, though the narratives, the plots, the bizarre relationships were mainly creations her own lively imagination" (1). She adds that her novels were the experience of life. She uses London as setting in her works simultaneously presenting detailed knowledge of the metropolis. Anne Rowe points out the features of her writing in the following quotation:

> The huge popular appeal of Murdoch's novels derived significantly from the acute psychological realism of her characters, who take on an uncanny actuality in readers' imaginations. She refused to follow fashionable trends in literature and side-lined what contemporary writers were producing, concentrating instead on emulating Shakespeare, Proust, Henry James and Dostoevsky, whose faithful representations of strong, well-rounded characters inhabit a recognizable world. She wanted readers to empathize deeply enough with her characters to become momentarily 'unselfed', caring more about the

> fate of another than oneself, so that the novel becomes a medium for moral change. Her understanding of the influence of literature is moral, whether its creators intended it to be or not (11).

Iris Murdoch primarily focused on the psychology of her characters putting her books into the category of moral psychology as she deeply dug into the conscious and unconscious drives of her characters with the consequence that "not only do the novels enhance readers' understanding of what is to be other than oneself, but also give a rather disquieting glimpse of what they themselves might be" (Rowe 11). She uses various kinds of genres and styles in her novel, making each one distinctively Murdochian. Mainly based on conventional realism she revered, her novel are examples of plenty of literary genres: comedy, tragedy, drama, fantasy, mythology, fable, fairy-tale, metafiction, mystery, romance, crime fiction, gothic, surrealism, and magical realism. (11). Suguna Ramanathan states that her novels are found "disturbing, unsatisfying and uncomfortable-making; as resorting to the lurid and exaggerated- wild scenes of disaster and rescue, sexual interactions regardless of sex and kin, 'unrealistic' twists, and so on" (2). Moreover, she declares that Murdoch goes beyond what is normal, and ordinary. She prefers to reflect impossible probabilities that are in fact externalisations of the endless combinations lying at the bottom of consciousness. Ramanathan explains the features of Murdoch's novel structure below:

> Anything and everything may be entertained there(consciousness), behaviour is regulated and made decorous only through socialisation. Exclusion, choosing, acting in certain ways rather than others, are constructs placed over a seemingly bottomless, surging inner sea. It is this innermost, interior seascape that Murdoch is disclosing; it is, therefore, hardly surprising that it seems unrealistic to the socially conditioned consciousness. On the other hand, from the moral point of view, it appears as inescapably and profoundly true because moral principles lie like bridges over the swirl, and derive their importance and strength from the dark flux they span (2).

Her plots are multi-layered unselfing the characters sometimes conflicting with the socially conditioned consciousness. Murdoch published four novels in the 1950s, *Under the Net* (1954), *The Flight from The Enchanter* (1956), *The Sandcastle* (1957), and *The Bell* (1958). These novels are representations of the philosophical, political, and personal preoccupations about which she was concerned during the 50s and her wish to combine the psychological realism of the nineteenth century with the stylistically experimental twentieth-century European literature she also liked (Rowe 12). In *Under the Net* (1954), she narrates "the dialectic between two kinds of

characters who have been labelled as the Saint and the artist." (Martin and Rowe 18). The terms "saint and the artist" have been used for opposing attitudes towards creativity, egotism, fantasy and fabulation. Jake and Hugo represent this opposition in clear and comic ways. Love and ideas always interact with each other in Murdoch's fiction. Priscilla Martin and Anne Rowe remark that love is the foregrounding theme in Murdochian novels with intertwined and intriguing affairs:

> Love is Murdoch's major theme in all her novels. Like Murdoch, her characters, especially in the later novels, notoriously fall in love instantly or rapidly, inexplicably, absolutely and mutably. With total commitment they suddenly change partners or choose dangerous and impossible partners. Love is crucial to her philosophy because falling headlong into it can turn us into angels or demons. It can strip us of ourselves so that it can make us see others more clearly and thus make us better. Alternatively, it can titillate the fantasy life so that we become sexually obsessed, deluded and irresponsible. Murdoch was not interested in love simply for its romantic plot interest, though she maximizes its comic as well as moral possibilities (22).

For Murdoch, love can change us into angels or demons sometimes turning us into sexually obsessed, deluded and irresponsible people.

The plot of *The Flight from the Enchanter(1956)* consists of a number of refugee characters including the Polish Lusiewicz brothers, and an illegal immigrant, Nina who is afraid of deportation. "They are all persecuted by an uncaring British bureaucracy and a powerful enchanter figure who ruthlessly exploits their disempowered status in society" (Rowe 13). After these two books, *The Sandcastle (1957)* was in the form of a conventional romance telling the story of a man or a woman who is to make a choice between a safe but unexciting marriage and a passionate romantic alternative (Martin and Rowe 36). In the late 1950s and 1960s there was a change of belief towards "religionless Christianity", however, Murdoch noticed that academics and philosophers had little power in society. *The Bell (1958)* underlines her participation in the novel's place in the discussions of faith, "the existence of a personal God, how a good life can be lived without the communal support of traditional worship and without the moral focus that belief systems once provided – all of which are the central themes of *The Bell*" (Martin and Rowe 40).

In the 1960s Murdoch published eight novels, the ones until 1965 are examples of her romantic writing and the last three have the theme of conflicts between good and evil. *A Severed Head (1961), An Unofficial Rose (1962), The Unicorn (1963), The Italian Girl (1964) and The Red and the Green (1965)* are the

works of her romantic phase during which she was not only interested in the philosophic concepts of truth and love, but also the responsibilities, impositions and ties of marriage or in *The Red and the Green* of a religious profession (Spear 37). Anne Rowe explains the features of her novels in the 1960s in the following quotation:

> Reflecting the decade in which they were written, sexual liberation and difference – and the benefits and dangers of these new freedoms – are dominant themes. As a heady liberalism ushered itself in, Murdoch took the opportunity to explore unconventional sexual proclivities in the novels, but was careful to indicate the dangers of such freedom of expression as well as its positive aspects. The novels warn that subversive desire and the thrill of casual sex can be damaging and should be resisted, but also suggest ways in which it can be psychologically cathartic and beneficial (16).

In her novels, she explores unusual love affairs and sexual desires which can sometimes give damage to the subject. *The Time of The Angels (1966), The Nice and The Good (1968), Bruno's Dream (1969), A Fairly Honourable Defeat (1970)* and *An Accidental Man (1971)* are specially dealt with the matters of Good and Evil. Sometimes they are infused with an obvious demonic evil, paired with a negation of the existence of God (Spear 55). Carel Fisher, who is a representation of evil, is the central character in *The Time of Angels* and is a priest without faith. He lives with his daughter, Muriel and his niece, Elizabeth and his servant and mistress Pattie in a fog-bound rectory with no attendant church in the East End of London. Nobody in the novel has traditional Christian beliefs except Pattie who finds her religious belief a relief and comfort. Carel's brother Marcus is writing a book on the "demythologizing of morals, to rescue the idea of the Absolute and to eschew both theological metaphor and the crudities of existentialism, a project close to Murdoch's 'The Sovereignty of Good'" (Martin and Rowe 81). However, he is afraid of the death of Christianity, wants other people to believe it and is terrified to find out that Carel does not. Muriel and Elizabeth convince each other that there was no God at an early age and are proud of themselves for being theoretical immoralists. Leo, the son of Eugene, Carel's other servant, is consciously amoral with his lies and behaviours showing that values are relative. Leo steals his father's family possession of an icon of three angels, representing the Trinity (Martin and Rowe 81). In the novel, Carel claims that he is God and exploitss his niece (who is actually his daughter), his servant Pattie. Carel is such a sinister and amoral man that the reader is implied that he also abused his brother when they were young. Incest, and the obligations of

family relations are the themes making the reader feel the horror that the characters have in their relationship with Carel as he has power over the other characters. In this study, incest and amorality will be handled according to Kristeva's abjection, semiotic and symbolic.

Murdoch published seven novels in the 1970s proving her as a remarkable and serious writer. *The Black Prince* (1973) and *The Sea, The Sea* (1978) are her most celebrated works of this decade. Anne Rowe explains the features of her novels in this period in the following quotation:

> Readers are still challenged about how to negotiate new sexual freedoms and love truthfully, but new challenges arise regarding the ineffectuality of moral philosophy itself against the vagaries of human nature; the question of how far human nature is fixed or malleable; and the necessity of finding strategies to deal with suffering and the certainty of chance and death. Old worries about the tendency towards self-deception and the difficulty of recognizing when one is unwittingly transforming reality persist. Such psychological issues were pertinent not only to the lives of her characters but also her readers, and the novels begin to suggest that she was becoming increasingly aware of her own moral responsibility for her art (22).

As said above, Murdoch writes on subjectivity and existentialism to question one's self with moral values and the inevitability of escape from death. She goes on to unself her characters at the heart of which lies her moral philosophy couraging her characters to change. *The Sacred and Profane Love Machine* (1974) is a novel of self-delusion that forbids self-knowledge and the conflict between two kinds of moral courage is shown in this novel. Her following novel, *A Word Child* (1976) deals with some problems of the age while delving into the inner life of the first-person narrator, Hilary Burde. *Henry and Cato* (1976) explores the dangers of self-deception with two heroes whose self-esteem have been destroyed, Henry's by his annoying father and Cato's with his loss of faith. In the end, Henry ends up with a happy marriage while Cato remains alone and suffering (Rowe 26-27).

In the 1980s, she presented her work of art as a source of good in society and her novels defended the reality of virtue. In the 1980s she wrote five novels: *Nuns and Soldier* (1980), *The Philosopher's Pupil* (1983), *The Good Apprentice* (1985), *The Book and The Brotherhood* (1987) and *The Message to the Planet* (1989). Anne Rowe explains that in this period she permits her characters to live "the mess and the muddle of reality without any consolation and the novels become longer, darker, more esoteric and challenging to read" (29). In the 1990s two novels came out, *The*

Green Knight (1993) and *Jackson's Dilemma* (1995). The first one is the opposite of the dark novels of the 1980s in the way it treats myth and magic without suspicion and harnesses them into the reality-presentation of the art. *Jackson's Dilemma* tells the story of Jackson, a gentle servant, and dubious character who is between goodness and the misuse of his seemingly supernatural power. Because of remorse, he repents for his sin by enabling others to hunt the demons of the past and challenge the future (Rowe 37-39).

For her moral quest and philosophy, Maria Antonaccio explains that Murdoch foregrounds consciousness as the fundamental mode of a human being as opposed to the displacement of the notion of consciousness in favour of authority and the primacy of language. By means of this, she wants "to defend the reality and value of the human individual as irreducible, and thus to resist its absorption into linguistic and other impersonal systems" (4). Murdoch believes that the individual is an autonomous speaker and user of language, as well as a being with inward depths and experiences that cannot be reduced to a system of public and collective meanings. Antonaccio deduces that Murdoch's perspective of the individual contributes to her theory of moral subjectivity and the idea of the good:

> In fact, her defense of the notion of consciousness and its integral relation to an idea of the good contributes even more centrally to the contemporary debate over the nature of moral subjectivity in moral theory, political philosophy, and religious ethics. In contrast to the critiques of subjectivity advanced by many contemporary thinkers, many others have continued to refer meaningfully to the self as moral agent by calling attention to the evaluative dimensions of human subjectivity…. Human identity is constituted by a framework of questions about value—by distinctions, commitments, and attachments which delimit a moral world and which challenge any strictly nonnormative account of human subjectivity (4).

Subjectivity and morality are intertwined with each other, that is, they complete each other. Murdoch divides the novelists into two groups: "existentialists" and "mystics" Murdoch explains that the existential novel is the follower of the nineteenth century novels. In these works of Dostoyevsky or Balzac or Dickens, the individualists "move in worlds where political and religious institutions have a givenness to them, a solidity against which they can rail" (Smith 9). These novels contain horror and disappointment, but their setting is a society where God still exists. In the existential novels, however God is dead, and we are all we have got, in short, it is the loneliness of that "I" that is most correct. In addition to this, there is a second kind of the twentieth century novel, that is, a mystical novel. These works are

on the other side of existentialism, mourning all that is lost. They convey a religious consciousness without the traditional trappings of religion (Smith 9).Murdoch's concern for the existential was formed by her readings of Sartre and Camus which she later expressed in her work, *Sartre: Romantic Rationalist* (1953). Despite sympathizing with Sartrean philosophy, she never sees herself as an existentialist (Leeson 19). The difference between Murdoch and Sartre on moral matters lies in the fact that while Sartre identifies morality with the will, in Murdoch's view, "morality consists in a dissection of the inner life which encompasses both the individual and his social background, in this way excluding the possibility of solipsism which is otherwise inevitable in Sartre's philosophy" (Popescu 282).

Bearing these assumptions in mind, Cheryl Bove explains that Murdoch with her three essays in *The Sovereignty of Good* (1967) called "The Idea of Perfection", "On God and Good" and "The Sovereignty of Good over Other Concepts" develops her moral philosophy through discussing the significance of inner vision for moral progress and the place of good in a world which no longer believes in God. In her work, she makes a connection between great art with the good and the implications of the good with love, freedom, and moral improvement. The first essay, "The Idea of Perfection" proposes that the behaviourist-existentialist opinion of man shown by most of the contemporary philosophers is unrealistic and improves Murdoch's own view of a historical man who lives moral choice through attention and inner vision. Murdoch does not agree with the existential model of individual freedom as she does not consider man chooses without reason (Bove 23). The second essay, "On God and Good" supposes that belief in God is declining and starts an argument for placing Good at the centre of our attention instead. In this essay again, she finds the present British philosophies insufficient in their treatment of morality and in her ethics she "suggests replacing God with Good as the centre of an individual's attention because people who focus their attention on valuable things, such as virtuous people or great at can improve morally" (Bove 24). Murdoch claims that moral philosophy concludes with ethics: "Ethics . . . should be a hypothesis about good conduct and about how this can be achieved" (p. 78). Cheryl Bove summarizes *The Fire and the Sun: Why Plato Banished the Artists* (1977) with the following quotation:

> In *The Fire and the Sun*, based on her 1976 Romanes Lecture, Murdoch discusses the roles of the artist and art throughout Plato's writing, compares his ideas with those of Kant and Freud, and then employs Plato's own

> statements to maket he case for art as the means for conveying truth and for spiritual amelioration. In so doing, Murdoch develops her own aesthetics, which are based on Platonic thinking but diverge in the area of art and its relation to moral perfection. Many of these ideas, particularly the role of art in moral perfection, the difficulty of spiritual growth, the connection between awareness and spirituality, and the necessity of humility for goodness, remain in her aesthetics today and are illustrated by her current novels (28).

Murdoch interprets Plato, as seen in his writings, as serious, religious, and concerned with spiritual salvation. His well-known allegory of the cave shows a way for dissolving an individual's state of illusion. The allegory represents humans as prisoners, chained together, facing the back wall of a cave. "They see only shadows of the real world outside the cave; these shadows are reflected by a fire behind them. At this stage of spirituality, the captives see little of reality. But those who grow spiritually are able to turn around and face the fire and have a better glimpse of truth. Only a very few will be capable of actually coming outside the cave to view reality, and it will be almost impossible for these to reach the highest spiritual level where they can actually look at the sun and understand the truth (Murdoch 4). The sun, for Plato, is the representation of the Form of the Good in whose light the truth is seen (Bove 28).

Metaphysics as a Guide to Morals (1992) is Iris Murdoch's significant philosophical judgment and a remarkably original attempt to interpret our time. Murdoch has previously written on ethics towards vision rather than choice, to virtues, to love and emotions, to the connection of literature and art for morality. In this book these themes are also found, but "are complemented by a profound exploration of our condition as spiritual creatures in a secular world and as creatures who cannot avoid holding metaphysical views even in a post-metaphysical age" (Hamalainen and Dooley 2). The book enquires "the questions of ethics, the possibility of metaphysics in the contemporary world, spiritual life without god, the nature of relevance of philosophy, questions of style and sensibility in intellectual work, and the nature of evil in a secular world, among other things" (2).

Within this regard, Gary Browning points out that metaphysics like religion, ideology and art endures the present cultural mood that disturbs allegiance to the intellectual and moral order and established authorities. Metaphysics has to function at the beginning of the processes of demythologization that have marked the modern

world. Murdoch studied to recast metaphysics throughout her career. He goes on to explain Murdoch's idea on metaphysics in the following quotation:

> Murdoch recognizes the peculiarity of the modern context in which she operates. Indeed, she accepts the post-Enlightenment situation. The critical scrutiny of all claims to knowledge is to be embraced. The supernatural elements of religion cannot be maintained in the light of reason and the authority that is enjoyed by science in establishing the empirical facts pertaining to the natural world. After Kant and his critical scrutiny of the claims of reason metaphysical claims cannot be upheld by dint of a priori reasoning. She accepts Kant's deflationary critique of the claims of reason, maintaining, 'Kant's metaphysic is a model of demythologisation, wherein God, if present, is secluded.' In a journal entry for 1947, she remarks, 'We cannot return to Aquinas as if Kant, Hegel and Marx had never happened.' While recognizing that these demythologizing tendencies are neither to be ignored nor simply denied, she is aware of their menace in that they threaten to undermine the claims of art, religion and metaphysics to Orient individuals in the direction of truth and goodness (30-31).

In response to Kant and other philosophers, she explores Plato to give a response to "the processes of demythologization that undermine faith in God and in objective goodness in the modern world". By means of a platonic perspective, individuals make effort to understand its truth and unity while keeping their faith in nurturing their virtue in the light of the Good (Browning 32).

Consequently, Iris Murdoch with her sophisticated works yearning for Good in the process of unselfing the individual has particularly been chosen for this dissertation as *The Time of Angels* (1966) with its closed structure telling the story of a family with a strict father with his religious post is a figure of evil and abject horrifying the other characters while sexually and emotionally exploiting them. Carel Fisher with his incest and exploitation of his daughter and servant haunts the subjectivity of female characters in the novel who are Muriel, Elizabeth, and Pattie. He also disturbs his brother Marcus since their childhood. Incest as a taboo is a kind of abjection forbidden in religion and Carel with his claim to be the God clashes with what is sacred. Iris Murdoch questions the existence of God and evil in her work which makes her work appropriate for Kristevan psychoanalysis.

3.2 A Psychoanalytical Feminist Reading of Iris Murdoch's *The Time of Angels* (1966) with Kristevan Objectives

> "There are properly many patterns and purposes within life, but there is no general and as it were externally guaranteed pattern or purpose of the kind for which philosophers and theologians used to search. We are what we seem to be, transient mortal creatures subject to necessity and chance. This is to say that there is, in my view, no God in the traditional sense of that term."
>
> -Iris Murdoch, *The Sovereignty of the Good*

Iris Murdoch in her works establishes and presents the indissoluble link between art and morality which enables her novels and work to be taken seriously by moral philosophers, theorists of the novel, contemporary writers and theologians. Hence, her novels, literary theory, moral philosophy, and theological beliefs are usually categorised in ethical criticism, although she does not want philosophy to intrude into her fictional writing. In fact, her novels are representations of "her unique position as a working moral philosopher and practising novelist whose fiction tests and contests the moral stances to which she commits herself in her philosophical essays" (Rowe, *Iris Murdoch and Morality* 1). As a philosopher, she is critical of all former philosophers and their theories about the human condition. She argues that well-known philosophers such as Hegel, Kant and Sartre are unable to solve man's spiritual dilemma. She is not a follower of Kant's philosophy as he overemphasizes "human will" seeing the man only as a physical being and disregarding metaphysical reality (Murdoch, *The Sovereignty of Good* 80). In Kant's philosophy, the man who is ordained with such faculties as "freedom, power and will" is regarded as a self-sufficient entity who does not need spirituality (Murdoch *The Sovereignty of Good* 81). Zeynep Yılmaz Kurt explains in her article "Salvation Through Beauty: Iris Murdoch's New Religion in a Godless Universe" that Murdoch's novel serves as a fictional medium for her moral philosophy. Her morally confused and lost characters are usually preoccupied with philosophical and intellectual matters. These characters mostly fail during the narration to achieve moral wisdom as they are victims of their illusions, which Murdoch sees as selfishness (41).

As for feminism, Sabina Lovibond asserts that Murdoch cannot be regarded as a feminist writer "despite her keen interest in issues of sexual identity and in the dynamics of sexual desire" (4). Murdoch presents "a body of material of great

significance for our comprehension of the gendered character of philosophy, and hence of the way sexual difference affects our experience of participating in it whether as women or men, and whether as teachers or learners" (4). In the following quotation Murdoch's response to a question at a colloquium at Caen, France in 1978 why she uses a first-person narrator in her novels, as the narrator's voice is always male:

> About writing as a man, this is instinctive. I mean I think I identify more with my male characters than my female characters. I write through the consciousness of women in those stories which have different narrators, so I write as women also in those stories as well as men; but I suppose it's a kind of comment on the unliberated position of women… I think I want to write about things on the whole where it doesn't matter whether you're male or female, in which case you'd better be male, because a male represents ordinary human beings, unfortunately, as things stand at the moment, whereas a woman is always a woman! In fact of course I'm very interested in problems about the liberation of women, particularly, for instance in so far as these concern education. I'm interested in them both as a citizen and as a writer, so they do come in to some extent…It's a freer world that you are in as a man than as woman… (qtd. in Lovibond 4-5).

Here, Murdoch explains that she uses male narrators more as she identifies with them, and they represent ordinary human beings. Although she is interested in women's liberation and education, she writes about them to some extent. She thinks that this world is freer for a man than a woman signalling that she is aware of gender identification. Murdoch has a different perspective on femininity challenging the sympathetic feminist critic with her relentless exploration of the masculine viewpoint, and the artistic enthusiasm by which she plunges into a world of narcissistic, resentful, abject femininity (Lovibond 5). Bearing these assumptions in mind, it can be deduced that Murdoch focuses on the notion of the individual as the owner of their inner life and of inner activity in her moral philosophy, that is, freedom. Heather Widdows underlines that it is upon this belief in the individual's consciousness and personal or moral experience that Murdoch's moral philosophy is built. Widdows explains Murdoch's view on the concept of the self in the following quotation:

> The concept of self which Murdoch is trying to assert is not the 'unified self' of Descartes' philosophy, of a solitary 'knower' whose ideas are clearly identifiable and which reveal true reality. Rather she is claiming that, however disunited the self is (both historically as the individual changes over time and in the mixed experience of the 'stream of consciousness' which contains much indistinct and various material), it is nonetheless a necessary concept which philosophy must retain. Her insistence on the priority of the self is an assertion that the individual's consciousness and experience,

> however difficult to define, is an important source of moral experience. Hence Murdoch wishes to reclaim a concept of a valid 'inner life' which 'belongs' to the individual; by the 'inner life' Murdoch means one's inner monologue, emotions and responses to the world, indeed all that happens 'inside' the individual. (21).

As can be inferred from the quotation, similar to Kristeva, Murdoch handles subjectivity as a disunited self and connects it to the moral philosophy foregrounding that the inner world of the individual is significant for the moral development of the individual. In this study, Murdoch's *The Time of Angels* (1966) is specially chosen to examine the female characters' processes as subjects under the rule of a rector father who believes there is no God and has no obedience to the taboos of the religion such as incest. Although Murdoch is not assumed as a feminist author, in this novel the change in female subjectivity is clearly seen as a result of the abjection they experience in the conflict between evil and good. Carel, the rector, is the abject evil in the novel who haunts all the characters with his ideas and actions. Therefore, the semiotic hovering the consciousness of Muriel, Elizabeth, and Patty to disrupt the Law of the father will be discussed in detail as they were exposed to the strict rule of Carel making them introverted eccentric outcasts isolated from society.

According to Kristeva those people who undergo the literary and psychoanalytic experience fundamentally know the opposition between reason/faith or norm/freedom that are controversies that the speaking being has to choose between. Kristeva claims that the speaking "I" is unveiled during psychoanalysis to itself in so far as "it is constructed in a vulnerable bond with a strange object, or an ec-static other, an ab-jet: the sexual thing (other will say: the object of sexual drive of which 'the carrier wave' is the death drive)" (Kristeva, "A Meditation, A Political Act, an Art of Living" 22). Kristeva remarks that the bond of speaking subject to the sexual thing is significant as it determines the subject's social and sacred bond:

> This vulnerable bond to the sexual thing and in it- on which the social or sacred bond is propped up- is no different from the heterogeneous bond-biology and sense- on which our languages and our discourses depend, which as it turns out modifies, and which, conversely, modifies the sexual bond itself (Kristeva 22).

In this aspect, this bond is the basis for the presentation of "new barbarities of automation, free of recourse to the safeguards of infantilizing conservatism, and of the short-sighted idealism of banalising and mortifying rationalism" (ibid). In other words, by means of this bond conservatism, rationalism and the rules of taboos

emerge to make societies and cultures rational. Another vital point in Kristeva's theory is the effects of the loss of the union with the maternal body which causes a crisis in the masculine subject. As a result of this crisis, an ambiguous and inarticulate rage occurs against any identification with what breaks the fixed borderlines upon which his subjectivity will then be structured: inside /outside. In other words, "any transgression such as is represented by the abject-death, blood, disease, degeneration- appears to threaten a de-structuring of the boundaries defining and containing subjectivity and will be phobically resisted" (Pollock 78). Pollock later explains that a woman with her erotic and reproductive life cannot be divided as inside/outside, as she does not have boundaries and she does not resist the abject as the masculine does instead, she sublimes in other words she discharges or transforms her instincts, energy and drives into other more socially acceptable forms:

> Woman, however, as a fantasy, and in her erotic and reproductive life cannot be limited to such a clean division of inside and outside. Thus Woman seems to present to phallocentric thought the impossible problem of a human figure for whom such boundaries do not apply, a division which, none the less, is the basis of phallic subjectivity and, apparently, meaning itself. At the much later, Oedipal level, the archaic conflict around this division takes the fantastic, imaginary form of rage against the mother—now sexually defined—who represents a compromise to masculinity's separation and to a narcissistic grasp of ego identity (78).

In this quotation, what is highlighted is that the male child must always split his mother in order to take up his socially defined sexual identity, that is heterosexuality. And after he separates from his mother he feels an imaginary form of rage against his mother which means that a man cannot love "the hole" representing the mother:

> As the once inside, expelled waste of a maternal body, how can a man come to love the very 'hole' represented by and representing the mother. The rituals of virginal defloration—often performed by an elder or socially privileged male—and the ceremonial display of the virgin's blood raise to the cultural level of a sign the condensation of both the dread of the abjected maternal body and the sadistic mastery of that fear folded into heterosexuality (78).

However, for a woman such boundaries do not exist, as she has the same sex with the abjected other instead she becomes abjected or sublimed. Virginal defloration and the virgin's blood is a kind of abjection and shows the sadistic rage of the male on the female which is the output of his unconscious.

Stacey Kelltner in her book *Kristeva* (2011) states that *Powers of Horror: An Essay on Abjection* (1980), *Tales of Love* (1983), and *Black Sun: Depression and*

Melancholia (1985) are the analysis of Kristeva's semiotic/symbolic threshold formative of signification on three concrete phenomena: abjection, love and loss. These three phenomena present both constant and historical crises of meaning and subjectivity. For Kristeva, abjection, love and loss are "three primary mechanisms through which the preverbal infants initially separate from the maternal body through its exposure to and struggle with alterity – a process that is constitutive of an elementary disposition conditioning the subject's access to socio-symbolic meaning" (Kelltner 38). Moreover, she adds that abjection is a precondition for narcissism and is regarded as the violence of mourning for that which has always already been lost. In *Tales of Love*, narcissism is defined to be transformed by a central emptiness and in *Black Sun*, depression or melancholia is described as the hidden face of Narcissus. These processes show the semiotic phases of meaning production constitutive of the subject's position within language (Kelltner 39).

The Time of Angels (1966) is a novel in the centre of which an outcast rector, Carel lives with his daughter, niece and his black servant, Pattie seemingly an ordinary family life; however, as the narrative unfolds the reader learns that Carel has been sexually exploiting Pattie for years and has abused his ill niece who is actually his daughter and had sexual intercourse with her. *The Time of Angels* is "a dark novel set in a present of waning faith". It was written in a time of moral crisis. When Murdoch began her career as an author in the 1950s, theologians recognized that after two World Wars and the Holocaust, the Christian faith would have to be redefined or reinterpreted. Her novels present a "neo-theology" that can be immersed into the daily lives of readers whose faith has vanished or who feel unwilling to take part in traditional religious practice. *The Time of Angels* focuses on the problem which is central to Murdoch's theology whether morality can survive without religion or not (Martin and Rowe 79). Katri Kaalikoski explains in her article "Replacing God: Reflections on Iris Murdoch's Metaphysics" that Murdoch explores the relationship between religion and morals and between theology and moral philosophy. Despite being an atheist, she was always keen on religion and religious life; her philosophical concern was upon theological questions, even if she seemed reluctant to participate in theological discussions. Katri Kaalikoski summarizes the core of her moral philosophy in the following quotation:

> In Christian ethics, God is conceived of as the absolute moral ruler, as the source of the divine moral law, having both absolute legislative power and

> absolute executive power. The existence of God is the guarantee of moral truth. Murdoch believes in moral truth and labels her theory "a calm reflective realism about morals" (1992,494). She goes in search of a firm foundation to morality in a world without God. In her metaphysical system, the Platonic idea of Good takes the place of God. The Good is defined as a source of moral energy, as absolute value that really exists, but exists separately from God. Since it is far from easy to see how the Good, as a metaphysical entity, could be conceived of independently of God, Murdoch must prevent the two metaphysical concepts from melting into each other; that is, she must be able to prove that the Good is a genuine alternative to God, that it does not need God as its support. If she fails to do this, the Good is in danger of becoming a kind of God the Father in disguise (144).

Here, she interprets that Murdoch's idea of Good stems from Platon's thinking to replace the belief in God. In her novels, Murdoch aims to prove that the Good can be the moral ruler in lieu of God. If she cannot do this, there is the risk of the Good's becoming a version of God the Father in disguise. Carel and Marcus are the representations of good and evil in *The Time of Angels* questioning and denying the existence of God. Carel, as the absolute ruler in his home, has become dominant over the other characters for years and thinks that there is no God, and he himself tells his brother that he is God. Marcus, on the other hand, is a high school teacher who tries to write on moral philosophy and God claiming that there is no God. He is aware that his elder brother is on the verge of becoming insane or has already gone mad as he has some suspicions. As a result of his suspicions about one of his friends, Norah, he goes to the Bishop to complain about Carel and wants an inspection for his post in the Rectory. Marcus is nervous and distressed about his brother as he could not enter Carel's home and wants to see their niece, Elizabeth to be sure that she is fine. In the following quotation Norah's thoughts about Carel are given:

> Norah had her own plan of campaign and had invited the Bishop, together with Marcus, to dinner at the beginning of the following week. The topic for discussion was to be "what to do about that man". Norah was in danger of becoming irrational on the subject of Carel. Of course, poor Norah had her own troubles where the Rectory was concerned. Marcus knew that she had written several letters to Muriel and had received only one short evasive reply which ignored Norah's plea for an early meeting. Norah blamed Carel for this. "He makes everyone round him as mad as he is," she had said, and did not now moderate her language. She had been used to call Carel "neurotic". Fortified lately by further stories from the other parish, she had moved on to calling him "unbalanced", "psychotic" and " a thoroughly evil man". He ought to be removed from his post. There was after all a responsibility to the community. The Bishop must be made to realize. (Murdoch 69).

Norah is prepared to do anything to make Carel sacked from his religious post as he has been psychotic and evil from the other parish. Carel is a confused character with his religious belief and immoral with his behaviours toward others

carrying the guilt of incest and ignoring it which makes him an abject figure disturbing all the characters in the novel. Carel, as the ruler of the symbolic order in his house, abuses the female character by repressing them as their father making them do what he wishes to do. He is a sadistic figure having a crisis in his male subjectivity transgressing the Oedipal boundaries between the parent and the child as he could not abject from his mother aptly during his infancy and enter the symbolic order. Thus, he does not have the proper Law of the Father; in the way that he is the absolute ruler of the female characters in his house violating them sexually or psychologically. Although he is a rector, he does not have any taboos or beliefs in the sacred as he commits the sin of incest and sexual abuse both to the male and female characters. He tells his ideas to Marcus that there is no God but there are only his angels in the following quotation:

> Any interpretation of the world is childish. Why is this not obvious? All philosophy is the prattling of a child. The Jews understood this a little. Theirs is the only religion with any real grimness in it. The author the Book of Job understood it. Job asks for sense and justice. Jehovah replies that there is none. There is only power and the marvel of power, there is only chance and the terror of chance. And if there is only this there is no God, and the single Good of the philosophers is an illusion and a fake (Murdoch 170).

As can be understood, Carel believes neither in God nor in Good which makes him an evil person transgressing the border of the taboos in the symbolic order. He goes on explaining his ideas within the same dialogue with Marcus:

> The disappearance of God does not simply leave a void into which human reason can move. The death of God has set the angels free. And they are terrible.
>
> The angels-?"
>
> There are principalities and powers. Angels are the thoughts of God. Now he had been dissolved into his thoughts which are beyond our conception in their nature and their multiplicity and their power. God was at least the name of something we thought was good". Now even the name has gone and the spiritual world is scattered. There is nothing any more to prevent the magnetism of many spirits. (Murdoch 171).

As a man of God, it is controversial that Carel does not believe in the existence of God and claims that God, after his death, had been dissolved into his (God's) thoughts which are beyond conception for human beings. As an immoral abject, he does not believe in the sacred rules and thoughts of God as he thinks that the spiritual world has been scattered with the death of God which Marcus opposes:

> But, but," said Marcus, and his voice seemed to be turning into a raucous gabble, "but there is goodness, whatever you say, there is morality, it's just there, it makes a difference, our concern for others-
>
> Carel laughed softly. "Are there others? Only in the infliction of pain is the effect so contained in the cause as to convince of the existence of others. All altruism feeds the fat ego. This is one of those things which should have been obvious. Only the great delusion kept it from our eyes. No, no, we are creatures of accident, operated by forces we do not understand. What is the most important fact about you and me, Marcus? That we were conceived by accident. That we could walk into the street and be run over by a car. Our subjection to chance even more than morality makes us potentially spiritual. Yet, it is this to which makes spirit inaccessible to us. We are clay, Marcus, and nothing is real for us except the uncanny womb of Being into which we shall return" (Murdoch 171).

Carel assumes that everything depends on chance, and he wants to turn back to his semiotic chora to escape his life. He thinks that faith in God has vanished and there is only God's name left. As his subjectivity is on trial, Carel wants to shelter in his mother's womb to feel safe through which he thought he was bound to the real world. Carel, as an introverted man having unreasonable ideas about God and not doing his profession, is abjected when his incestuous relationship with his daughter is understood by Muriel and Patty. His house becomes his semiotic chora where he cannot overcome his death drive and commits suicide as he is not able to overcome his abjection and loses his subjectivity. Marcus and Carel's conversation ends with Carel's slapping Marcus on the face for shouting at him as he thinks that he is insane. Carel is in conflict with religion and God also with the idea of Good overtly saying that God is an illusion and Goodness is impossible. Hilda Spear explains that he is obsessed with God-myth. "When he talks of the death of God he does not appear to view God as non-existent from eternity to eternity; he sees him in some way as having existed and existing no more, as though Lucifer's fallen angels had won their battle and set unredeemed evil loose in the world, as though, perhaps he is one of the fallen angels" (57). He has redefined God and substituted himself for it to love and pray which shows that he has become psychotic having delusions. As a result of this, Carel has become an abject figure and haunts the other characters with fear. In order to understand Carel as the evil and the incest in the novel which becomes the abjection for Muriel, Elizabeth and Pattie, Kristeva's connecting religion to the sacred and taboos in order to prevent abjection should be given in detail.

Estelle Barrett points out that Kristeva foregrounds religion and anthropology to explain how in religious rites and rituals abjection is regarded as a means of

separating the sacred and the profane and defining the limits of the individual within social/symbolic order. In this aspect, abjection from the mother can be seen as the primer of safeguard of culture. Abjection differs from culture to culture to protect the symbolic systems. Some of its variants are defilement, food, taboo and sin, all of which turn on the prohibition of certain behaviours. The aim of abjection in cultures is explained below:

> The underlying principle of rites and rituals that determine the sacred and that separate the clean from the unclean is the prohibition of incest. In Christian iconography and ritual, for example, the image of the wounded God, and rites of communion, mediate death through the prospect of transcendence. The mediation of death is also a mediation of the deepest fear – horror of the unrepresentable, or that which cannot be seen – which, through Kristeva's concept of abjection, can ultimately be understood as the pre-symbolic or archaic mother (95).

As can be deduced, religious rites and rituals that determine the sacred and the clean body is the prohibition of incest which is necessary for a proper clean society without sin. Within this regard, Carel is in conflict with his religious post and beliefs as he is committing the sin of incest with Elizabeth who turns out to be his daughter from Julian's, his brother's wife. The moment when Muriel watches Elizabeth's room from a small hole and sees her father rising over Elizabeth's body becomes the abject moment for her, feeling the unbearable horror and culpability of her father which changes her life:

> Muriel felt a touch on her shoulder. She twitched herself away, trying to recompose the fragile image which was quivering now like water disturbed. She concentrated her vision at last into a small circle of the perfect clarity. She saw the end of the chaise-longue close up against its mirror double. Beyond it in the mirror she saw the heaped and tousled bed. She began to see Elizabeth, who was on the bed. She saw, clear and yet unlocated like an apparition, Elizabeth's head, moving, half hidden in a stream of hair, and Elizabeth's bare shoulder. Then there were other movements, other forms, an entwining suddenly of too many arms. And she saw, slowly rising from the embrace, beyond the closed eyes and streaming hair, white and dreadful, the head and naked torso of her father (Murdoch 163).

Murdoch's father is an immoral character who causes the reader to question his sanity as he is an abject character, Carel transgresses the boundaries of the sacred and rules over the female characters causing them to live isolated from the society and he does not want anybody to learn about their daily lives as his secrets will be released. Muriel finds out this secret when she is stuck with Leo in a small room. Her aim is to meet Elizabeth with Leo so that she can have a boyfriend and have sex with him. Elizabeth is abused by Carel and Muriel persuades Leo to meet Elizabeth saying

that she is a virgin. Muriel makes her father understand that she knows the truth by shouting clearly and loudly her father's name for the first time: "Carel!Carel!Carel!" (Murdoch 164). As implied here, Carel with his incest makes the virginal defloration of Elizabeth, who is a disabled girl, becomes abjected because of his father.

Hilda Spear states that Murdoch creates evil characters who disturb the tranquillity of the world around them. These characters are situated at the centre of several of the novels of this period as the heroes who "seek to undermine the simpler characters by testing the quality of their goodness, whose sense of power is manifested by his own self-regard and his apparent indifference to those him" (55). Murdoch regards existential man as descending from Kantian man: "Kant abolished God and made man God in his stead…this man is with us still, free, independent, lonely, powerful, rational, responsible, brave…his proper name is Lucifer" (Murdoch *The Sovereignty of Good* 79-80). Carel as Lucifer in the figure is the representation of the abject as Kristeva defines below:

> It is thus not lack of cleanliness or health that causes abjection but what disturbs identity, system, order. What does not respect borders, positions, rules. The in-between, the ambiguous, the composite. The traitor, the liar, the criminal with a good conscience, the shameless rapist, the killer who claims he is a savior. ... Any crime, because it draws attention to the fragility of the law, is abject, but premeditated crime, cunning murder, hypocritical revenge are even more so because they heighten the display of such fragility. He who denies morality is not abject; there can be grandeur in amorality and even in crime that flaunts its disrespect for the law—rebellious, liberating, and suicidal crime. Abjection, on the other hand, is immoral, sinister, scheming, and shady: a terror that dissembles, a hatred that smiles, a passion that uses the body for barter instead of inflaming it, a debtor who sells you up, a friend who stabs you... (*Powers of Horror* 4).

Kristeva, here, clarifies the features of the abject characters in society. Carel with his personality does not suit the norms of the symbolic order and it is ironic that he is a rector preaching at the Church. He is the central abject character in the novel controlling the weaker ones who are the representatives of good. For Hilda Spear, Carel Fisher lacks ordinary human identity seeming to be just a voice whose personality is obscure. In contradiction to his holy calling, he is associated with darkness who frightens others and becomes a mysterious and sinister figure (56). Moreover, he is such an immoral man that according to Pattie he sleeps with Julian's wife in order to take revenge after he quarrels with his brother for another woman. They fall in love with the same woman and Julian escapes with the woman and as a result of this Carel seduces his wife. Pattie tells this secret to Muriel which becomes

one of the paralysing abject moments again as she explains Elizabeth to her in the following quotation:

> "Do you know who Elizabeth is?"
>
> "What do you mean?"
>
> "Elizabeth is your sister."
>
> Muriel sprang up. She came and shook Pattie violently by the shoulders. Between her hands Pattie jolted inertly to and from.

This is another abjection in Muriel's and Pattie's life by which Muriel learns the fact that Elizabeth is Carel's daughter:

> "Pattie, what are you talking about? You're saying mad things"
>
> "Leave me. I'm telling you the truth. You should be grateful. You said you wanted the truth. Elizabeth isn't Julian's daughter, she's Carel's daughter. Julian never had a child. Julian and Carel quarrelled over some girl, it was after they were both married. Carel was in love with the girl, but Julian ran away with her and left his wife. Carel seduced Julian's wife just out of spite, for revenge. When Julian knew that his wife was pregnant he killed himself." Pattie added after a moment. "He told me all of this –long ago- when he loved me." Her voice became a sob (Murdoch 210-211).

On the verge of a nervous breakdown, this moment shakes the world of both Pattie and Muriel. Carel, because of Anthea Barlow, who reveals her true identity in the end, becomes an enemy of his brother and seduces his wife causing his brother to commit suicide. With his devilish and sinful personality, Carel does not have the features of the Oedipal father who prepares the infant to the symbolic order with his "No!".

Estelle Barrett underlines the fact that rites and rituals of defilement, "through which conflicting drives or semiotic energy related to the archaic mother are displaced through a system of ritual exclusions that also inscribe limits placed on the feminine and maternal authority". She adds that abject things are excluded in society to constitute collective existence, identity, and the limits of the individual in relation to society (97). Carel as an abject figure prevents the members of her family to be within the limits of symbolic society having a normal improvement in her/his identity. The following quotation explains to us the importance of paternal law on the subject teaching her/him to be away from forbidden, dangerous, and unclean objects:

> Prohibition turns on issues of fear, pleasure and pain. The paternal law, which establishes a separation from objects that are forbidden, dangerous and unclean, is also concerned with the primary object of pleasure and desire,

> ultimately desire for the mother and the pain of separation. Kristeva suggests that abjection is an indication of an incomplete separation from the mother and is also a process that instigates primal repression. Her account of abjection goes beyond a concern for the socialising impetus of abjection to an examination of the way in which, as a psychic process, it brings about alterations within subjectivity and extends symbolic competence. Her departure in this direction starts with an emphasis on the fragility of the law and its prohibitions as an effect of the beckoning force of the archaic mother. She argues that confrontation with the feminine is not a confrontation with a primeval essence, but with an unnameable other that can engender both fear and jouissance. It is this ambiguity that is the basis for creative production in literature and art and that structures the audience's affective responses (Barrett 97-98).

As may be understood here, the rules and borders of symbolic order are established by means of the name-of-the-father in order not to commit crimes or sins and be a normal individual. Carel as an individual without the ideal separation from his mother does not carry the responsibility of an ordinary father. Instead of providing his girls Muriel and Elizabeth to have an ordinary life within the society, he encloses them into the house and exploits their love for him. He is in the pursuit of jouissance in his household seeing them as his objects ignoring the taboos of society and behaving in the opposite way of the religious rules. As a father, he does not allow Muriel, Elizabeth, and Pattie to have a place and identity in society, as he misled Marcus, his brother's identity in the wrong way, as well. The improvement of the subjectivity of these characters should be handled in turn.

Tammy Grimshaw points out that gender and sexuality were significant subjects for Murdoch to write on as her ideas on aesthetics and philosophy were integral to her representation of these themes. In her novels, she represents the interaction between the individual and society emphasizing individual autonomy and freedom of choice. She reflected the inner moral life of the individual and argued that the task of the individual was to become more moral by viewing others with justice and love (17-18). Grimshaw interprets the representation of women and homosexuals in the following quotation:

> Murdoch represents with particular clarity the impact of patriarchal power upon women and male homosexuals, illustrating the feminine roles that society established for and expected of them. Because she argued for a picture of human beings that situated human freedom choice and personal moral responsibility within the individual's interaction with society, her views on gender bear resemblance to Simone de Beauvoir's often quoted statement from *The Second Sex*: "One is not born, bıt rather becomes a woman," since this assertion implies that gender is partially constructed and partially chosen. Murdoch often illustrates in her fiction a view very similar to the Beauvoir expressed in *The Second Sex*: although freedom of choice applies to gender,

> this freedom is somewhat constrained by one's social and cultural conditioning (19).

As stated above, patriarchal power is hegemonic on women and homosexuals in the construction of their gender roles and sexual identity. As for *The Time of Angels,* Carel affects the subjectivity of the household with his sexual desire transgressing the borders of taboos and morality. Muriel is a young girl who has not wanted to go to university and has stayed at home with her cousin, Elizabeth, who is an ill and thin girl with a problematic back that she is imprisoned at home living in her room. Muriel and Elizabeth have an isolated life from their peers, and they do not eat the meals prepared by Pattie, as she used to be Carel's mistress when Muriel's mother was ill. They cook their own meal in their rooms and speak to each other. In terms of their religious belief, they think that God is dead. To understand the process of Muriel's, Elizabeth's and Pattie's subjectivity their semiotic and symbolic phases should be examined.

For Kristeva, who has studied the cultural maladies of the individual and collective psychical space, the subject's potential to represent drives and effects is highly disabled that is s/he is unable to verbalise the body. "The resulting split body/mind is gendering on one side a language emptied of its connectedness with the body and on the other a transforming energy (charge Q) into stress-related illnesses. The markers of the contemporary subject are then impotent discourse and somatic body" (Gambaudo 23).

There is a correlation between the drive activity and its symbolic representation and on the other hand between the maternal and paternal functions. Kristeva claims that maternal function is essential as it prepares the future subject for paternal function. The maternal is the space where the child starts to face the outside world. They live the pleasure and fulfillment of bodily needs but also experience the frustration of those needs. The maternal figure, in many cases the real mother behaves as the regulator of this permanent satisfaction/disappointment of bodily needs. In the transfer of bodily drives the mother contributes to the child's psyche through the dialectic experience at the basis of symbolic representation. Therefore, the maternal referring to the semiotic chora and the paternal function referring to the symbolic era and the Law are two moments of the birth of the human subject (Gambaudo 23).As Kristeva explains that "the father gives birth, it is true, but in a

quite metaphoric sense: he ensures the "paternal metaphor", the accomplishment of this transfer of the drive into signification that the mother constantly prepares [the child] for" (qtd. Gambaudo 24).

The transfer of the drive into the signification becomes possible with a loving father. The loving father is a Kristevan term also found in Freud as the "father of individual prehistory" and in Lacan as the "imaginary father".Gambaudo explains the term for Freud with the following words:

> In Freud, the father of individual prehistory is a form of archaic father who is neither the oedipal father nor the phallic mother but holds characteristics of both parents. Freud imagines a stage, in subject formation, anterior to the Oedipal stage; the pre-linguistic infant starts detaching itself from the dyad mother-child and transfers its desire to a third entity: this transfer would be a direct response to the mother's desire for an other than the baby: the child's father, her father, an extra-familial other or a symbolic other. Lacan will further develop this with his concept of the 'mirror stage'. For Freud, this 'degree zero' of identity-the infant goes through a primary identification with an imaginary loving father- prefigure and announces the future oedipal triangulation which will finalise the process of subjectivation. In Kristeva's work, we find an insistence on the loving aspect of the paternal function within the maternal, as opposed to Freud or Lacan who focus on its sternness. Hence, the Kristevan loving father is a stabilising source both nurturing and securing the maternal function (24).

According to Kristeva, the loving father is a representation of the maternal bond with the symbolic, a real paternal metaphor within the maternal. The child who wishes to be the focus of the mother's desire, tries to take the place of the loving father. "The desire to be in the place of an other than itself prefigures the subsequent identification with the paternal function". This can be interpreted as the presence of the paternal within the maternal introducing a third group, apart from the mother/child dyad, and sets in motion an Oedipal dynamic on a pre-Oedipal level. This Oedipal dynamic degree zero, as Kristeva names "Oedipus Prime" in *The Sense and Nonsense of Revolt* (1996) prepares the child for the Oedipus phase. Kristeva points out that the father is the guarantor of the symbolic era, and the child gets over the depression of separating from the mother with the identification with the loving father of the individual prehistory which enables the child to be powerful during the Oedipus which imposes the ordeal of phallicism and castration (Gambaudo 24).

In addition to this, Noelle Mcafee explains that melancholia and depression are illnesses during which the speaking being loses or turns away from the realm of signs. "By being brought back to a narcissistic realm of images or lost Things rather than a realm of objects and signs, the depressed person has a double challenge: to

complete the process of losing objects that it might desire, so that it can begin the process of substitution and identification". She declares that "anyone is a subject in process and on trial, literary creation, the sublimation of death-dealing desire into art, is a life-enhancing venture" (Mcafee 73). Furthermore, she acknowledges that literary creation presents a way for the melancholic to proceed, to try to convert his or her sadness and sorrow into a symbolic object, to share again in the community of other speaking beings (73). Kristeva in *Black Sun* studies the poems of the melancholic poet Nerval to understand his semiotic drives and feelings. Nerval had a humourless father, who was studying medicine and a mother with a delicate physical body when he was born Nerval was sent to a village to be nursed by other family members. Nerval's mother died six months later because of influenza, and he could not see his father in the early years of his life. When they came together their relation ship was instable and turbulent. Nerval was not a good student, but at the age of sixteen he started to write poems to find a way to signify his sadness. Muriel, like Nerval, writes poems and reads her poems to her cousin Elizabeth. She resembles Nerval in the way that she has lost her mother, who was ill and has a turbulent relationship with her father as she knows that her father has had a relationship with their servant, Pattie. Her father is not the ideal loving father giving her affection with his paternal function. She is the representative of Good in the novel and an emotional young girl who does not want to go to university where she can be more sociable, instead, she chooses to live in the rectory taking care of her cousin. She is twenty-four years old and unemployed and does not want to work as she wants to become a poet. She is a melancholic girl who stays out of the symbolic order of society. Zohreh T. Sullivan in her article "The Contracting Universe of Iris Murdoch's Gothic Novels" explains that for Murdoch only saints, lovers and artists can belong to a community because they know what is real and how to act rightly. "The artist is indeed the analogon of the good man and in a special sense, he is the good man: the lover who, nothing himself, lets other things be through him" (Murdoch "The Sublime and Beautiful Revisited" qtd. in Sullivan 559). Despite man's seduction to escape from the disorders of a threatening world into the order of art, form and isolation, Murdoch wishes her characters face the chaos, contingency and elasticity of an unpatterned life that finds its way in multiplicity and its meaning in communication with others (559). Muriel is a lonely girl sheltering in poetry as she is hovered by her repressed unconscious and is not ready to challenge the order of the

symbolic. She tells this to her father with whom she does not have a close relationship but a reserved one as her father wishes to be in this way leaving her without affection:

> "I was wondering what arrangements you proposed to make, Muriel, about finding yourself employment in London".
>
> Muriel thought quickly. She had no intention of telling her father the truth, which was that she had intended to remain unemployed for six months and devote all her time to writing poetry. Muriel, a composer of verses since childhood, had long been tormented by the question: am I really a poet? In these six months she would find out, one way or the other, forever. She would give a last chance to the demon of poetry. After all, the only salvation in this age was to be an artist. At the moment she was engaged on a long philosophical poem, in the metre of the *Cimetire Marin*, of which she had already composed of forty-seven stanzas.
>
> "I'll start looking round," she said.
>
> "That's right. You should find no difficulty in obtaining a secretarial post in the city." Carel said "obtaining a post" and "not getting a job". It was part of a bureaucratic manner, which, Muriel noticed, he kept reserved for her (Murdoch 32).

Her father expects her to find office work instead of an ordinary job, but she does not want to work as she is busy writing a long poem. Muriel considers herself as melancholic as she does not have a normal family with social connections with other people. Her father is not the loving father of the pre-Oedipal and as a result, she cannot get through the loss of her mother. She cannot identify herself with her father. Her melancholy and death drive are given in the following quotation:

> She had, as she slowly glided away from the shores of ordinariness, her moments of panic. It felt like a loss of innocence; and there were times when she weakly yearned for she knew not what reunion with simple innocent things, with thoughtless affections and free happy laughter and dogs passing by in the street. She could not think why her ascetism seemed so like a kind of guilt. Yet there had always been, even in her long friendship with Elizabeth, a secret melancholy. The idea of suicide was not forced upon her by circumstances or disappointments, it was entirely and deeply natural to her, and she had early provided herself with a stock of sleeping-tablets sufficient to remove her promptly and painlessly from the mortal scene should she choose at any moment to quit it (Murdoch 37-38).

She is a melancholic subject mourning for the loss of her mother and angry with her father as he chooses to have an affair with their servant, Pattie. Her father's immorality and sternness make her avoid love affairs as she is a virgin, but she loves older men like her father which may be interpreted as her Electra complex, which is the name of Oedipus complex for girls. Kristeva states that the ones who experience the primary identification with the father in the Oedipal phase find true love in their

loves, however, Muriel does not think that she will have a conventional love because she admits that she is an outcast:

> Muriel, long ago convinced that she herself was exceptional, had lately begun to assume that she was not destined for any conventional love-life. Muriel was not only still a virgin, she was not even worried about it. She had never met a man of her own age who did not seem a very small object compared to herself. She had occasionally become attached to older men in what she thought of as a silly sentimental way. She had been in love with her Latin master and with a senior partner of the firm where she worked. Unrequited, and indeed unnoticed, her affections had died quiet deaths. She did not think that the great convention of passionate love was for her. She would be sombrely content with the solitary destiny of the destiny of the artist and thinker. And of course it was also true that the energy of her heart was perfectly distributed and used up in the system formed by her relationship with Elizabeth (Murdoch 36-37).

She does not have any boyfriends and when they move to the Rectory house she gets in touch with Leo, their Russian ward's son but she does not fall in love with him, but instead his father, Eugene. However, Eugene is not interested in her goodness and he wants to marry Pattie. Again, she is jealous of Pattie and she has an argument with Pattie. Muriel starts to change when she meets Leo and his father as she gives up writing poetry and makes a plan for Leo and Elizabeth, but she learns that Leo is in love with her. Leo is an abject figure who does not give importance to morality and tells lies whenever he is in need of money. Although he kisses Muriel at first, later he accepts her proposal for Elizabeth. However, he tells Muriel that he is in love with her when they are in the small room watching Elizabeth's room. Muriel is attracted by Eugene as he is a substitute character for her father representing the loving father in the novel. Eugene is a Russian exile living in London who has only a valuable icon of three angels representing the Holy Trinity. Eugene with his religious belief and morality is a lonely and good man living with his son. He does not understand Muriel's love for him, and he wants to marry Pattie, as Pattie is a representation of the others in the novel like him. Elizabeth cannot get over the loss of her mother as she cannot identify herself with her father and she cannot have a proper love relationship, instead, she regresses to a narcissistic positioning. Noel McAfee emphasizes that the melancholic lives without the self-unity that the symbolic gives. In the symbolic, the realm of signs makes the subject a sense, even if fictive, of being an 'I'. Lacan explains that the infant first feels the sense of unity in the mirror stage when it recognizes itself in a mirror and identifies itself with the image. This makes the subject a unique, unified and discrete being that is separate

from the other beings. The subject-object distinction in the symbolic permits for a sense of "coherence, distinctness, and self-unity". "Without the symbolic, the subject regresses, falling back into a realm where nothing is differentiated, so the self cannot separate itself from its heterogeneous surroundings. As a regression to an archaic state, Kristeva notes that this phenomenon is akin to what Freud called the death drive" (MacAfee 63). In *Black Sun*, Kristeva interpreting from Freud states that the death drive, that is Thanatos, occurs as a biological and logical inability to transfer psychic energies and inscriptions which causes destruction of movements and bonds (17). As said before, if the subject regresses from the symbolic, s/he returns to a narcissistic state which shares the features of the death drive. Both narcissistic depression and death drive result in disintegration which threatens the subject with the loss of subjectivity, in other words, this disintegration causes a splitting of the self (McAfee 64).

Muriel living apart from her peers has a melancholic mood and she cannot separate herself from Elizabeth. She regresses from the symbolic, and as she could not separate herself from her mother, she is incapable of recognising the other to love. Elizabeth, in fact, her sister, can be seen as the reflection of Muriel. Elizabeth, who is younger than Muriel and has a mysterious illness wearing a surgical corset which makes it impossible for her to go to school, is an abject figure with her illness and her incestuous relationship with Carel. Muriel always thinks that Elizabeth is secluded too much and wants her to have a boyfriend. In the following quotation Elizabeth and Muriel's relationship is given:

> In these days Muriel felt in an almost physical way the altering proportions of her relationship with Elizabeth. The five years which divided them had signified at different times different things. Elizabeth had always been somehow the delicate pure heart of the household, its kernel of innocence. No shadow had ever seemed to fall upon the gaiety of an orphan child, a gaeity curiously invincible and purged. Even Pattie had loved her. Muriel had felt both gauche and tenderly protective as Elizabeth pulled her impetously forward by the hand through the years of childhood (Murdoch 35).

Elizabeth and Muriel are cousins (in fact siblings) who form a binary opposition in which Muriel is the privileged, more confident and more intellectual one in the beginning, and later this opposition does not seem to change because Elizabeth pretends to be the old Elizabeth even if she is not:

> Muriel, who had a solid and even relentless confidence of her own, had naturally cast herself as Elizabeth's teacher. Elizabeth had been apt,

> affectionate and loyal. Now of late Muriel had felt the balance shifting, and felt her five years' lead diminish. As a cultivated educated person her cousin was nearly her equal, and Muriel now intuited in the almost grown-up Elizabeth a strength of character not inferior to her own. Intuited, because this power was never deployed against her, scarcely even shown in her presence. Elizabeth still acted the gay dependent child for Muriel's benefit, and indeed for Carel's, but now with a kind of spontaneous feigning. What had been, what still seemed, so adorably soft and silky now showed an occasional glint of steel (Murdoch 35).

Muriel as a narcissist, becomes Elizabeth's teacher as she likes her and sees herself as Elizabeth's protector. Muriel does not change her attitude towards Elizabeth after she learns that her father abuses her. Elizabeth is a melancholic figure and Muriel does not have a border to Elizabeth in terms of subjectivity, as Muriel does not want to leave her and start to live as a separate subject away from her cousin working in the symbolic order. Muriel experiences depression because of the bitter reality she discovers as she sleeps all day. An immoral incestuous relationship paralyses Muriel and she is shocked to recognize Elizabeth's silence to her father. Like Muriel, Elizabeth may be interpreted as not getting over the Electra complex and does not know the rules of the symbolic because of Carel, who demands Muriel to leave the house after his evil has been understood by her. They do not believe in God and thus, they do not obey to the rules of the sacred. Muriel is abjected and disturbed by Elizabeth's behaviour which is told below:

> Now Carel's decision made her see things with a difference. Unless Carel was lying altogether, Elizabeth and Carel must have conferred together about what was to be done. Indeed it was most unlikely that Carel would have told Muriel to go without at least warning Elizabeth; and surely Elizabeth could have stopped him if she had wished to. Elizabeth and Carel had discussed her, conferred about her and coldly decided her fate. She had placed them in a new situation and in this situation they had acted. In her own state of shock it had simply not occurred to her to ask: what will they do? (Murdoch 182).

She is disturbed by the fact that they have a relationship as Elizabeth does not tell her or resists this immoral sinful relationship. The characters are unable to repress their unconscious impulses and emotional states which causes their failure to have an appropriate dialectic of semiotic and symbolic resulting in abjection. Richard Todd underlines that *The Time of Angels* is one of the representations "of peculiarly self-destructive families, and incest comes to be almost as a way of internecine destructiveness and the raw nerve-endings of suffering." (54). Carel having the same death drive as Muriel commits suicide with her sleeping pills after he learns that also Pattie, his slave mistress has learned the truth. Carel experiencing

the anagnorisis of his immorality, cannot overcome the crisis in his subjectivity. He cannot endure the semiotic discharge of the death drive and chooses to die as he cannot conceal his devilish character and immorality anymore. Muriel finds her father sleeping in his room when she is leaving the house. Although she understands what he has done, she chooses to leave him to death as she has experienced a kind of hysterical coma because of him. This coma is the discharge of her death drive which she overcomes:

> Muriel had spent most of the previous day, after Pattie's revelation, lying upon her bed in a state of coma. The intense cold seemed to dim and lower her consciousness until there was nothing except a faint flickering awareness which was scarcely aware of itself. Something lay upon her, pinning her to the bed. Perhaps it was an angel of death that lay there slowly chilling the inert body (Murdoch 213).

She decides to end the self-destruction in the family for her and Elizabeth's salvation as she later thinks that Elizabeth is a victim:

> Carel had made a decision. Was it for her to alter it? A privilege she had claimed for herself, could she deny it to him, to go when and how he pleased? He had reasons for going, reasons perhaps more dreadful and compelling than she could conceive of. She could not be responsible for dragging him wretchedly, piteously, back into a consciousness he had rejected and thought to annihilate. She could not do that to her father, to his authority and to his dignity. Carel was not to be hauled back by his heels into a hateful life. She could not at this last moment assume that power over him. (Murdoch 220).

Muriel leaves her father to death as she does not want to bring him back into a life he does not want to live anymore while she is moving from the house as he wishes:

> Yet she had the power, and could not deny it, the power of life and death. Now and for a little time she could decide to make him live. Should she not forget who he was and simply save him? But she could not forget who he was. Should she not return him to his freedom? He could make the decision again, she would not be condemning him to live. He had always done what he wished. Should she contrary him now? How could she decide this awful thing when she was stricken and sick herself, sick with the presence of death, the death that was in Carel, which was slowly taking him away, and which she could check if she would by a cry? (Murdoch 219-220).

Muriel decides to obey her father's decision by leaving him to the end. Muriel cries as she has loved her father, however her love for her father had always stayed in darkness because of the others, Pattie, and Elizabeth. Incest as the abjection in the family makes the three female characters of the novel, Muriel, Elizabeth, and Pattie get rid of the abject evil Carel and start a new life in the novel. Muriel does not leave

Elizabeth to somebody else, and they move to another house together to take their place in the symbolic.

Pattie, another melancholic in the gothic novel, is a half-Jamaican, half-Irish black woman whose mother was single when she got pregnant. Pattie has grown up without her mother and father in an orphanage. Later her mother dies when she is pregnant again. "Throughout her childhood Pattie was sick with a misery so continual that she failed to recognize it as a sort of disease" (Murdoch 19). Pattie has not got any maternal and paternal bond offering love to her, therefore she is always sad. She has been classified as mentally retarded at school and moved to another school where teachers were more patient with her. She has been doubly othered at school as she is black and a woman and as a result of this she is beyond recognition. Pattie has problems in her semiotic phase, and she has not been able to identify with her imaginary father, as she cannot take her place in the symbolic order of the patriarchal society. In the following quotation Pattie's loneliness is given:

> From the moment when the uniformed man had carried her away in his arms from the alcoholic sobbing of Miss O'Driscoll nobody had loved her. Nobody had touched her or looked at her with the close attention which only love bestows. Among a mass of children she had struggled for notice, raising her little Brown arms as if she were drowning, but the eyes of adults always passed vaguely over her. She had not, like more fortunate children, been licked into shape by love, as a bear licks its cubs. Pattie had no shape. Her mother, it is true, had once provided a sort of love, an animal clutch, which the adolescent Pattie recalled with an uncomprehending wistful gratitude. carried this shred, which was scarcely even a memory, about in her heart and prayed for her dead mother nightly, trusting that, though her sins were as scarlet, the Precious Blood had proved as efficacious as Miss O'Driscoll could have hoped (Murdoch 20).

As may be deduced, Pattie does not know affection and love as she has not experienced the abjection from her mother and primary identification with her father. In her infancy, Pattie did not have the triadic structure in her family giving her love. Instead, she thinks that God loves her and in return she loves God. Later as she falls in love with Carel, she converts her love for God to him and sees him as God. Kristeva, in her book, *Stranger to Ourselves* describes the features of a foreigner:

> The foreigner, thus, has lost his mother. Camus understood it well: his Stranger reveals himself at the time of his mother's death. One has not much noticed that this cold orphan, whose indifference can become criminal, is a fanatic of absence. He is a devotee of solitude, even in the midst of a crowd, because he is faithful to a shadow: bewitching secret, paternal ideal, inaccessible ambition (Kristeva *Stranger To Ourselves* 5).

Pattie having lost her mother feels like a stranger in society who is aware of her difference from white people. On the other hand, she is also isolated from the black people, she does not feel any “sense of unity with the other coloured people, even when they were most evidently akin to herself” (Murdoch 21). Kristeva goes on her description with the following words:

> The foreigner is hypersensitive beneath his armor as activist or tireless "immigrant worker." He bleeds body and soul, humiliated in a position where, even with the better couples, he or she assumes the part of a domestic, of the one who is a bother when he or she becomes ill, who embodies the enemy, the traitor, the victim. Masochistic pleasure accounts for his or her submissiveness only in part. The latter, in fact, strengthens the foreigner's mask-a second, impassive personality, an anesthetized skin he wraps himself in, providing a hiding place where he enjoys scorning his tyrant's hysterical weaknesses. Is this the dialectic of master and slave ? (Kristeva *Stranger To Ourselves* 6).

The foreigner or the stranger is hypersensitive as s/he bleeds body and soul and becomes the enemy, the traitor or the victim when s/he is ill. S/he becomes submissive to others in pursuit of masochistic pleasure having the dialectic of master and slave. Pattie, when she starts to work in the house of The Fishers, becomes the slave of Carel sleeping with him while his wife Clara is ill. She feels happy when Clara dies, but Carel does not marry her as she is the other different from him. She is indifferent to Muriel and Elizabeth because she is happy in her masochistic love affair with Carel during which she becomes his sex slave. When Pattie meets Eugene Peshkov, he falls in love with her and she accepts his proposal as both of them are “the other” in the Rectory house. However, Pattie cannot marry him, as she has sex with Carel again and Muriel has an argument with her which Eugene hears. Pattie is an abject figure who has not experienced the love of maternal and paternal functioning, so she is not able to have a proper satisfying love affair. Although she is an abject figure, disturbing Muriel, she cannot endure the fact of the incestuous sin of Carel and leaves him revealing Carel’s secret to Muriel that he is also Elizabeth’s father. Although she is a foreigner and an abject, she decides to live in the symbolic social realm on her own leaving the following letter:

> My dear this is so awful I can hardly write it, I have to go, and I saw you I couldn’t. You know I said I would never go dear. I wouldn’t have ever honest I wouldn’t. You know I love you my dear. Only this other thing I couldn’t bear. How could you have done it. You know what I mean about Elizabeth. Muriel told me. It has killed me. You have had the years of my life, all there was of me. You know I love you and I’ve been your slave only I couldn’t stay on with her you know and the only way to go is like this suddenly. When you get this I’ll have gone away and don’t try to find me, well you couldn’t, I’m

> going right away out of the country I think. Don't worry of me I have money saved dear. You know I will be miserable and thinking of you always, I will be miserable all of my life for you. I could not be what you wanted of me, it was too hard for me. Forgive me please. You know it is all because I do love you so much, you know that. I love you and I can hardly write this letter (Murdoch 221).

Pattie, here, tells him that although she is in love with him, she cannot bear his immorality. She admits that she is Carel's slave, and she puts him even in place of God and leaves him to make a new beginning. Although she has an impassive personality throughout the novel, she overcomes her abjection as a black woman and her crisis in her subjectivity which becomes unendurable because of Carel, and as a subject-in-process or on trial, she chooses morality and decides to begin a new life on her own in the symbolic order of the society. Despite being melancholic from the beginning of her life, she recognizes that she is powerful enough to get out of the vicious circle she lives in the rectory and quits her job.

Consequently, Anna-Lova Olsson states that in Murdoch's philosophy, moral transformation is a process of unselfing. For Murdoch, "moral transformation is a qualitative individual change of what she calls 'the inner life', and a preparation for the moments when choice and action become necessary" (165). Her thinking consolidates Kristeva's subject in process, that is, a subject changes in life as a result of the semiotic discharges in the symbolic. The dialectic of semiotic and symbolic goes on throughout life. Abjection causes a discharge of semiotic drives making the subject transform in order to be able to take part in the symbolic again. In Kristeva's theory, "religious rites and rituals serve the function of mediating abjection; this mediation is also motivated by the need to maintain the separation between the sexes, prohibition of incest and by extension the general system of prohibitions around which societies are organised" (Barrett 5). In *The Time of Angels*, Carel as a man of religion commits the sin of incest because of his pervertness, immorality and madness, but he commits suicide when he realizes the abjection caused by the incest. Through abjection which arouses fear and disgust, Muriel and Pattie as subjects-in-process change their attitude to Carel. Muriel and Pattie decide to start a new life and Elizabeth, a cripple and an abject figure, goes on to live with her sister, Muriel in the symbolic order. Elizabeth as the abject of her sister will live with her haunting her with their secret of incest and kinship. As Murdoch foregrounds, their abjection

leads to their moral transformation in their inner lives, which shows that Kristeva's theory of subjectivity overlaps Murdoch's moral transformation of unselfing.

CHAPTER 4: *ORANGES ARE NOT THE ONLY FRUIT* BY JEANETTE WINTERSON

4.1 Jeanette Winterson (1959-) and Her Literary Career

"The writer is an instrument of transformation" (*Art Objects* 25).

Jeanette Winterson (1959-) is one of the most contemporary British novelists whose works are highly on gender, sexuality, and postmodernism. Feminist critics have focused on how Winterson imagines female-oriented relationships, culture, and language, while queer critics have drawn attention to the fluidity of representations of gender and sexuality in Winterson's books. Furthermore, postmodern critics have studied "her playful use of language and her flair with reworking history, language and myth into new, creative formulation"(McAvan 1). On the other hand, in Winterson's writing, one of the most striking features of her narratives is religion. Winterson's work is regarded as "lesbian fiction" or "postmodernist fiction" by academic critics, but the writer refuses both qualifications, especially that of a "lesbian writer" and persists that she wants to be seen only as a writer without labels like male authors. She explains this in the following lines:

> I see no reason to read into Woolf's work the physical difficulties of her life. If I said to you that a reading of John Keats must entertain his tuberculosis and the fact that he was common and short, you would ignore me. You should ignore me; a writer's work is not a chart of sex, sexuality, sanity and physical health (*Art Objects* 97 qtd. in Onega).

Here, she declares that she wants to be only considered as a writer ignoring physical health, sex, or sexuality. Jeanette Winterson was born in 1959 in Manchester and adopted by a couple, Constance and John Winterson, who were both members of the Pentecostal Evangelical church. Her father was a worker in a factory and Jeanette went to Accrington Girls' Grammar School. In her childhood, she attended the Pentecostal church, wrote her first sermon when she was eight and preached there as part of her parents' plan for her to be a missionary. This plan was cancelled when the church was unable to accept her first lesbian love affair, at the age of 15. Jeanette Winterson left home and lived on her own through Accrington Further Education College, working in an ice-cream van, a funeral parlour and later in a mental institution. After her A levels, she went up to Oxford, to St. Catherine's College, where she took her BA in English in 1981. On graduating, she moved to

London, finding work at the Roundhouse theatre and arts complex and then at Pandora Press, which published her first novel, *Oranges Are Not the Only Fruit* in 1985 (Makinen 1). With this novel, Winterson won the Whitbread Best First Novel award of that year and it was adapted for television in 1990 with her own screenplay.

Oranges Are Not the Only Fruit overtly stems from Winterson's own experiences. The protagonist, Jeanette is adopted, and her adoptive mother is "a fundamentalist Christian intent on bringing Jeanette up to spread God's word" (Rennison 151). The novel reflects Jeanette's intense relationship with her adoptive mother, her difficulties in connecting to the world outside the church when she has to go to school and getting aware of her sense of individuality. During her puberty, her emotional and sexual desire is directed towards other girls, her friend Melanie, in particular. She and Melanie become lovers and ultimately, in an innocent way, she tells this to her mother. Mother and church elders want to exorcise the demons that have clearly entered Jeanette and she is tormented into a pretence of repentance. However, inside herself she does not feel any repentance for her love for Melanie. "She becomes once again a model evangelist for the church, preaching and teaching in Sunday school" (Rennison 151). But in the meantime, she starts a new affair with a girl called Katy and when this is realized she leaves both the church and home. Rennison underlines that Jeanette's story is shaped by the stories of the Bible:

> The book is shaped so that it becomes the fictional Jeanette's way of reclaiming the Bible and its stories for herself, taking them away from the exclusive, domineering interpretation of the church and relating them to her own life and inner experience. Each of the chapters is given the name of a book of the Old Testament, from Genesis (the story of Jeanette's early life) through Exodus (her occasionally traumatic experiences when she ventures out into the world outside home and the church) and on to Ruth (Jeanette's own love for other women reflected in the book in the Bible which most movingly portrays the emotional commitment of one woman to another). …The result is a remarkable first novel which uses lots of elements, including the obviously autobiographical ones, to explore the possibilities of love and the dangers of believing that there is only one story to tell (152).

As stated above there is a parallelism between the life of Jeanette and the referred chapters of the Bible. Sonya Andermahr considers it "a specifically lesbian reworking of the Bildungsroman genre or novel of development" (50). In this narrative of the lesbian Bildungsroman which traditionally inscribes a myth of origin and constructs the hero/heroine's identity, a special place is granted to the genesis and improvement of the lesbian subject.

Another novel in which she makes use of the narratives of the Bible is *Boating for Beginners* (1985). *Boating for Beginners* (1985) is regarded as "an alternative version of Genesis, with God as the concoction of a capitalist Noah" (Hutton and Childs 271). Her next novel, *The Passion* (1987) is an example of historical fiction telling the story of two characters – "Henri, who serves as a foot soldier in Napoleon Bonaparte's army and Villanelle (a vivandiere or sex worker in the camps), who loses her heart to the wife of a rich and powerful man" (Macpherson and Pearce 186). Winterson goes on to use history as an invented space in *Sexing the Cherry* (1989). In her next novel, *Written on the Body* (1992), Winterson deconstructs the romance genre and celebrates the beloved's body for its beauty and abjection by creating a nameless narrator who suffers from existential anxiety and fury and relieves in temporary love relationships (Andermahr 76).

Sonia Front acknowledges that Winterson has regarded herself as an heir to Virginia Woolf. She has been influenced by modernists like Woolf, James Joyce, Gertrude Stein, D.H. Lawrence, and T.S. Eliot. She claims that Winterson's concern for lyric intensity and faith in the accuracy of language is a Modernist strategy. *Art Objects: Essays on Ecstasy and Effrontery*, her collection of essays on art and culture, is the manifestation of her view of the art positioning her in the order of Modernist writers. Following Modernist poets and authors, she foregrounds language and art, asserting like T.S. Eliot, that "art transcends time and equating it with religion" (Front 11). *Sexing The Cherry* makes connotations to the themes written by Eliot in *Four Quartets* yet, Winterson rewrites his preoccupations "by experimenting with gender and sexual identities, as well as reenvisaging the female body and romantic love" (Front 11). Sonia Front emphasizes that Winterson's central theme is the quest for the self:

> The quest is central to Winterson's thematic preoccupations. The characters search for the Holy Grail which is love, uniting safety and risk, and concomitant approval by the community they live in, yet, to be able to enter mature relationships, they have to find themselves first. The self-discovery journey is usually displaced into travelling for other reasons, like individuation from the mother *(Oranges, Boating for Beginners)*, naturalist expeditions and the search for a dancer (*Sexing the Cherry*), war and regaining the heart (*The Passion*), following the medical map of the body (*Written on the Body*), leaving home (*Art&Lies, Lighthousekeeping*), or virtual journeys (*The Powerbook*). It is only in the process of those explorations that the characters gain self-knowledge and realize the multi-facetedness of their selves to have a liberating potential of trying out various scenarios (Front 11-12).

By means of these self-journeys her characters try to find unity and wholeness for their selves through love and art. Her genuine love is beyond the divisions of gender, age, time, identity, class, and culture. Winterson insists on the destructible trajectory of heterosexual relationship while supporting the feasibility of reciprocal feeling only for lesbian kind of relationships as these relationships do not intend to subjugate and colonize (Front 12).

Winterson's next novel *Art&Lies* (1994) is regarded as a difficult novel bringing together three characters – a failed priest and doctor named Handel, a female painter called Picasso and the legendary poet Sappho. This novel experiments with a form to present the significance of artistic production. (McAvan 87). *Gut Symmetries* (1997) is a novel combining science and poetry. It narrates the story of a love triangle consisting of two women (Alice and Stella) and a man (Jove). (Miksza 133).

Winterson deals with the imaginative potential of new technologies and *The Powerbook* (2000) reflects this concern. The narrator of the book is an online writer, Ali, again "an indeterminately gendered character, who fashions and refashions stories for those who request them" (Rennison 153). In her another work, *Lighthousekeeping (*2004), there is formal abundance on many levels: "multiple plots, different narrative perspectives (first and third person), diverse time settings, multiple realities- magic realism, fiction, metafiction, and history (the real) – multiple texts interweaving, narrative tone alternating from tragedy to humour" (Kostkowska 91). Her next novel *The Stone Gods* (2007) is mainly a work of fiction aimed at creating new probabilities of "reconfiguring the deeply diseased, terminal condition of our polluted and overexploited planet, written with the aim of triggering off the affective and reflexive response of the reader" (Onega and Ganteau 275). Furthermore, she has edited a collection of fiction on opera, titled *Midsummer Nights* (2009), written two linked novels for children *Tanglewreck* (2006), and *The Battle of the Sun* (2009) and published a meditative study of strength and freedom through the myth of Atlas and Heracles called *Weight* (2005). In 2012, Winterson published a Jacobean novel of witchcraft, persecution and Catholicism, *The Daylight Gate*. In her latest novel *Frankisstein: A Love Story* (2019) she intertwines Mary Shelley's Gothic classic *Frankenstein or The Modern Prometheus* (1818) with "a contemporary world of smart-tech and artificial intelligence" (Gürova 235). The novel primarily is about

"humankind's engagement with hybridity and unsettling consequences of technological advancement" (Gürova 235) using postmodernist narrative strategies.

In this dissertation, *Oranges Are Not the Only Fruit* has been chosen to be explored through Kristeva's theory of subjectivity using her psychoanalytical terms. Jeanette's, especially her mother's and also the other female characters' subjectivity will be analysed in the next chapter.

4.2 A Kristevan Reading of Jeanette Winterson's *Oranges Are not the Only Fruit* (1985)

"Do you think this is Unnatural Passion?" (*Oranges Are not The Only Fruit* 89).

Since the publication of her first novel *Oranges Are not the Only Fruit* (1985) Jeanette Winterson has become an important author in the field of contemporary British literature and a well-known writer for academic studies. *Oranges Are Not the Only Fruit* is obviously more than just a realist autobiographical text. As a postmodern text, it consists of fragmented and multiple narratives which reflect and pastiche a number of various narrative styles from the Bible to fairy tales, as well as its fantasy use of the orange demon (Makkinen 30). Besides being a postmodern text, Winterson's debut novel is seen as a representation of lesbian fiction with its lesbian viewpoint with its usage of humour as a narrative strategy (Makkinen 5). This novel is regarded as an amalgamation of Bildungsroman and a lesbian "Coming Out" novel. Jeanette's story is a narrative of subjectivity emphasizing the postmodern perspective of fragmented selves. Paulina Palmer explains that Winterson's novel is powerful in the way it underlines the notion of multiple identities through its narrative modes as the novel presents Jeanette as creating a sense of her differing identities concerning realism, fantasy and myth (Makkinen 30). Palmer evaluates the search for identity in *Oranges Are Not the Only Fruit* with the following words:

> *Oranges Are Not the Only Fruit*, while rejecting a unitary model of subjectivity in favour of a delineation of fantasy identities and multiple selves, also, in true postmodern spirit, envisages and depicts subjectivity itself in terms of narrativity. Jeanette, instead of uncovering a single, static identity, constructs for herself a series of shifting, fluid selves by means of the acts of storytelling and fabulation in which she engages. Storytelling enables her to acknowledge, in the words of Cixous, the existence of her 'monsters ... jackals ... fellow-creatures ... fears' (qtd.in Makkinen 30).

As may be deduced, through the acts of storytelling, Jeanette, the narrator creates an unstable identity which changes by means of fabulation. In this aspect, Gemma Lopez interprets that Winterson's fiction especially deals with expressing how subjectivity is constructed within a cultural context and system of belief, whether these be "the heterosexual family, the church, England, elsewhere". However, her fiction is utopian in the way that the opinions of outsiders are unexpectedly but subtly made central, so that a multiplicity of voices is seen, one of which makes use of imagination and art to have a diverse, alternative, and really emancipating worldview (Lopez 150). Furthermore, Laurie Vickroy points out that her postmodern writing style is a means to represent the oppressive forces of society on the subjectivity of the characters:

> Winterson's work also exhibits a postmodern sense of identity that is contingent on circumstances, multiple, and established self-consciously in language and stories as well as through realistic life circumstances. Winterson's sense of fractional identity as conveyed in the work is also shaped by traumatic contexts. Her novels, even the quasi-autobiographical *Oranges*, use metafictional and intertextual techniques to reconfigure identity outside the oppressive social and linguistic structures within which her characters live. Both postmodernism and trauma narratives share a view of the self as fragmented and lacking continuity. (134).

In this quotation, Laurie Vickroy highlights that postmodernist techniques help the author reflect the fragmented selves as postmodernists admit the view of self as fragmented and lacking continuity.

Another feature of Jeanette Winterson's oeuvres is that her early works continue to express her early life experience in Christianity. Her writing has always been shaped by her childhood experience as a preacher. Because of her sexuality, Winterson has been expelled from the Church which makes her Christian theology unrecognizable. She explains this in "Endless Possibilities" at the end of the Harper Perennial edition of *Lighthousekeeping* (2004):

> I believe that storytelling is a way of navigating our lives, and that to read ourselves in fiction is much more liberating than to read ourselves as fact. Facts are partial. Fiction is a more complete truth. If we read ourselves as narrative, we can change the story that we are. If we read ourselves as literal and fixed, we find we can change nothing (qtd. in Mounsey 199).

Winterson, here, stresses that by her fiction, she declares that she has changed. For her, storytelling is a way of liberating our lives which chimes fundamentally with the ends of Christian theology. As said before, Winterson's *Oranges,* is an autobiographical text which is regarded as lesbian writing explaining

the relationship between the authors' bodies and their own sense of self. Jeanette Winterson was a distinguished feminist during the 1970s and discusses the questions surrounding her self-identity in her lesbian autobiographical text. Within this regard, Winterson's work will be analysed through Kristeva's theory of subjectivity and Jeanette's improvement or change as a subject will be explored under the oppression of her phallic mother and their Church.

Birgit Schippers assumes that the semiotic representing women in Kristevan theory puts forward feminist assumptions towards social and political transformation; furthermore, it mentions the embodied nature of subjectivity and politics. Her theory achieved a strong influence on feminist quests of fluid and decentred subjectivity (23). Through the dialectical relationship of the semiotic and the symbolic, the subject is constituted in and through language as a result of signification, a signifying process. Her linguistic perspective is intertwined with psychoanalysis, in which the phases of language acquisition reflect the phases of the child's psychic development. Therefore, designating two different modalities of language, semiotic and symbolic also refer to "two different psychic registers and they acquire gendered connotations, with the semiotic signifying the feminine/maternal and the symbolic representing the masculine/paternal" (Schippers 26). Kristeva's register theory is a dialectic one emphasizing that semiotic always tries to disrupt the symbolic order, that is, maternal discourse always tries to change the paternal discourse, but they are always together to construct the identity of the subject.

In contrast to Kristeva, Lacan explains that in the symbolic order, after the mirror stage, the infant recognizes that despite its oneness with its mother, "there might be some boundaries to itself to separate it from others" and that its mother is not so powerful. When the father joins in the relationship with the mother, he forbids incestuous love between mother and infant, therefore the child is made to identify with the father. The child understands that after the resolution of Oedipus complex, he may not have his mother, but one day he may have another woman. After the loss of his mother, he begins to feel the lack, the loss and to satisfy his needs, the child learns a language to want things. Although the mother satisfies the needs of the infant, she is not able to satisfy the primordial desire. The child experiences the gap between need and satisfaction; and sees that there is a continuous state of desire, making the child, "the subject of desire". Lacan claims that the ultimate signifier is

the phallus, that is, the representation of what one really wants, "le objet petit a". It is what the subject is always in pursuit of, and what the subject can never have (McAfee 34). For Kristeva, the symbolic is the realm of language and symbols, structures and differences, law and order. Kristeva disagrees with Lacan about the point in time at which the infant begins to separate from its mother. She posits this separation before the mirror stage, when the infant starts to expel from itself what it finds disgusting. This is the process she calls abjection (McAfee 46). In *Tales of Love*, when Kristeva asserts that the differing expressions of love in the Western civilization may be interpreted as the reconstitutions of the unconscious, and pre-Oedipal stage of psychic development, furthermore, she proposes that the subject's libidinal impulses are no longer a form of abjection that has been put aside; they stay as an integral, unrepressed part of the symbolic itself. Kristeva claims that symbolic regulations are placed into the semiotic. They take the form of the pre-Oedipal father of individual prehistory who intervenes the bodily exchange between mother and child and forms even before the structuring relations of the Oedipal triangle what Kristeva names a "position of symbolicity" that is now to be placed within the semiotic as well (Chanter and Ziarek 32). As a result of the stabilizing power of the symbolic, there was obviously a move in a more conservative direction deriving from changes in Kristeva's view of the social organization and of the place that the subject had in it. In her book *Strangers to Ourselves*, Kristeva explains that these changes emphasise the inscription of otherness, in the form of the foreigner, rather than the exclusionary logic in Western society. In this aspect, it may be deduced that the forces of otherness which are also related to the Freudian unconscious are not a kind of abjection, nor are they a form of a psychosis that points to the failure of the symbolic to perform its censoring function; they are instead a part of the symbolic. (Chanter and Ziarek 33). Therefore, women as representatives of the otherness in the male-centred society should not be repressed or abjected as they are members of symbolic order.

Accordingly, Kristeva states that we are able to live with others as far as we see ourselves as "the Other". In her text *About Chinese Women* (1977), Kristeva focuses on the psychological roots of our attitudes to alterity. In this work, the difference is not defined as "the gap between the identity of an individual or a group and what is foreign to it" (Cavallaro 139). For Kristeva, the difference is an internal

conflict: the stranger is in us. As said before, Kristeva assumes that the Self is neither stable nor unified, for conflicting forces are constantly at work in our minds and bodies. She goes on her explanation in the following words:

> This condition makes us feel vulnerable and uncertain and in order to fend off this sense of insecurity, we create distinctions between those parts of ourselves which we cherish and wish to retain as ours, and those which we loathe and wish to expel. The excluded parts become the Other (Cavallaro 139-140).

If we become separated within ourselves, the excluded parts become the Other. Therefore, when a society, community or nation push aside certain people, the excluded part is clearly a part of its identity. This may be explained as the projection of society's inherent otherness to the people whom it discriminates against and the Other is, thus, transferred into an external dimension of being. In society, some people are seen as foreigners, and found menacing and give reaction to them harshly because people have problems with the foreigner in us. The foreign or alien realm is the unconscious itself which people mostly fail to acknowledge. Kristeva assumes that we see strangers as we understand our unconscious desires, we repress because we cannot compromise (Cavallaro 140).

Winterson in her first novel subverts the patriarchal institutions like the Church and family to rebel against the repression of the subjective development of Jeanette. Her protagonist, Jeanette, as a result of her semiotic discharge deconstructs her view of the symbolic order. Jeanette, as a subject-in-process, changes her life as she recognizes that she is a lesbian and rebels against the strict rule of her mother and her mother's Church. Mara Reisman underlines that by differing history from storytelling, Winterson obviously defines and fictionalises the belief systems she has grown up with-religious fundamentalism and her mother's absolutist worldview – as binary oppositions (Reisman 11). Jeanette is stuck between the constructed world of patriarchal Christianity and her abject mother, and she chooses to oppose the judgments and thinking of the Church and her mother. Winterson has named the episodes of her novel with biblical headings to subvert the stories for the freedom of Jeanette. As an adopted child, Jeanette does not have an intimate bond with her mother and father. Her mother with her obsession with religion does not show enough affection to Jeanette in her childhood. In Jeanette's family, her father is not a dominant character putting the symbolic rules of the paternal discourse on his daughter, instead, her mother decides for everything and even Jeanette's story books

are about biblical stories. Jeanette is a lonely child surrounded by her mother's friends from the Church. She gets deaf without any reason and stays in the hospital with Elsie, her mother's friend instead of her mother. Her mother does not realize that Jeanette is deaf, and Miss Jewsbury from the Church takes her to the hospital as soon as Jeanette tells her. In the following quotation, Miss Jewsbury is angry with her mother as she does not care about her daughter:

> Then I picked one of the pens and wrote on the back of a child allowance form,
>
> ''Dear Miss jewsbury,
>
> I can't hear a thing.'
>
> She looked at me in horror and, taking the pen herself, wrote,
>
> 'What is your mother doing about it? Why aren't you in bed?' (Winterson 25).

Her getting deaf is her abjection from her mother, as she separates from her mother eating the oranges her mother brings her. She gets fed up with eating oranges, which reminds the reader of her relationship with her mother. Her mother's speaking is cold and unaffectionate, and she leaves Jeanette with Elsie:

> Then my mother arrived and seemed to understand what was going on. She signed a form, and wrote me another note.
>
> 'Dear Jeanette,
>
> There's nothing wrong, you're just a bit deaf. Why didn't you tell me? I'm going home to get your pyjamas.' (Winterson 26).

Jeanette takes the maternal love she needs from Elsie, not her mother with whom she reads poems and books together. Elsie is the affectionate feminine motherly woman, while her mother is the dominant phallic mother with a masculine personality ruling at home.

Jeanette, as Kristeva asserts, with her difference takes her place in the symbolic order as "the Other" starting from her school days with her distinct choices of theme for sewing and writing during her classes standing as an outsider. She becomes "the Other" because of her upbringing by her mother as the child of God, always speaking of God and religious stories. As a result of her religious choices during the classes and her telling frightening stories of hell, she becomes an abject figure for her teachers and friends. In the following quotation, Jeanette as a

representative of the semiotic tells that she tries to get accustomed to school admitting that she is different from the other students:

> Some weeks passed, in which I tried to make myself as ordinary as possible. It seemed like it was working, and then we started sewing class; on Wednesdays, after toad-in-the-hole and Manchester tart. We did our cross stitch and chain stitch and then we had to think of a Project. I decided to make a sampler for Elsie Norris. The girl next to me wanted to do one for her mother, TO MOTHER WITH LOVE; the girl opposite a birthday motif. When it came to me I said I wanted a text.
>
> 'What about SUFFER LITTLE CHILDREN?' suggested Mrs. Virtue.
>
> I knew that wouldn't do for Elsie. She liked the prophets.
>
> 'No,' I said firmly, 'it's for my friend, and she reads Jeremiah mostly. I was thinking THE SUMMER IS ENDED AND WE ARE NOT YET SAVED'.
>
> Mrs. Virtue was a diplomatic woman, but she had her blind spots. When it came to listing all the samplers, she wrote the others out in full, and next to put the 'Text'
>
> 'Why's that?' I asked.
>
> 'You might upset the others,' she said (Winterson 39).

As a girl, she sees herself as different from the other children and when she annoys her classmates, they attack her because of her choices and personality, thus, she is hurt by her teacher. Although she is not an ordinary and loved student at school, she is very successful at church events winning Bible quiz competitions and taking part in the Sunday School plays. On the other hand, her teacher thinks that she cannot conform to the school:

> 'Jeanette, we think you may be having problems at school. Do you want to tell us about them?'
>
> 'I'm all right.' I shuffled defensively.'You do seem rather pre-occupied, shall we say, with God'.
>
> I continued to stare at the floor.
>
> 'Your sampler, for instance, had a very disturbing motif.' (Winterson 41)

Her teacher does not want her to sew religious motifs, and asks why she chooses to write hoopoos and rock badgers in her animal book. Jeanette feels depressed at school because of her religious upbringing:

> 'My mother taught me to read,' I told them rather desperately.
>
> 'Yes, your reading skills are quite unusual, but you haven't answered my question.'

How could I?

My mother had taught me to read from the Book Deuteronomy because it is full of animals (mostly unclean) (Winterson 41-42).'

Because of her mother's religious attitude, she cannot get used to the symbolic order at school and as a result of this, she gets depressed. She becomes "the Other" at school, because everyone avoids her at school: "If it had not been for the conviction that I was right, I might have been very sad. As it was I just forgot about it, did my lessons as best I could, which wasn't that well, and thought about our church. I told my mother how things were once" (Winterson 43). Jeanette and her mother were cast aside in society because of their religious lives.

Emily McAvan claims that the homo/heterosexual fracture has been one of the strongest ways in which Christian belief is situated in the United States and other Anglophonic countries. The dominant homophobia of the Catholic Church's clergy, the Church of the Latter Day Saints, the Southern Baptist Convention, and other evangelical groups have opposed gay rights. In this aspect, homosexuality is regarded to be secular while heterosexuality is seen as a sign of the religious (17). In her *Oranges Are not the Only Fruit* (1985), Winterson represents the conflict between religion and homosexuality, only to subvert and collapse it. The teenage Jeanette falls in love with another girl, called Melanie in her evangelical Church, after an unsuccessful exorcism, and is ultimately expelled from her church community because she accentuates not only homosexuality's acceptability, but its holiness (McAvan 18). From that moment on, Jeanette starts to live a secular as she questions her patriarchal and heterosexual Church.

Kristeva, in *Revolution in Poetic Language*, discusses the ways in which avant-garde poets revolt against the fixed meaning of symbolic discourse. She emphasizes the revolutionary capacity of semiotically charged language. (McAfee 113). For her, "the text is a practice that could be compared to political revolution: the one brings about in the subject what the other introduces into society", that is a transformation. Revolt is a "structuring and destructuring practice, a passage to the other boundaries of the subject and society. Then- and only then – can it be jouissance and revolution" (qtd. in McAfee 113, *Revolution in Poetic Language* 17). Winterson's novel as a religious text deconstructs Biblical stories displacing them with the individual histories. Winterson revolts and parodies the Biblical stories as

she wants to re-narrate them by Jeanette's and her mother's personal histories. Laurel Bollinger explains that Winterson explicitly uses Bible headings in the chapter titles: the first eight books of the Bible, successively from Genesis to Ruth. According to Bollinger, Winterson "suppresses the disorder of the original text to parody conventional images of origin" (365). Winterson's re-narration of the stories from a feminist perspective makes her novel a text of revolt. In the following quotation Bollinger explains the "Genesis" chapter:

> In the "Genesis" chapter, the Biblical allusions are predominantly to the New Testament origin narrative rather than to the one contained in the Hebrew Bible: Jeanette describes her mother's desire for a virgin birth and her resultant decision to adopt a child, the star that guided her mother to the orphanage where Jeanette was found, and the lack of Magi at her cradle. Winterson thus contrasts her story with the predominantly male image of creation found in both Biblical texts by removing any significant male figures from her birth narrative. Rather than concentrating on the creative power of an omnipotent Father, the text reproduces the conventionally passive Joseph-figure in Jeanette's adoptive father; he has no real role in Jeanette's childhood and appears primarily as a victim of his wife's evangelism. The power of creation rests with Jeanette's mother (365)

As may be deduced, Winterson parodies the story of creation to put both personal and cultural history under scrutiny. The importance of creation for Jeanette's mother is told above, as she does not want to bear a child and instead adopts it. Winterson narrates a female image of creation in contrast to the Bible in which a male image of creation is given. As can be understood from the quotation, Jeanette in her infancy does not take the necessary love from her mother and father in the triadic structure, and she does not know the heterosexual love of her father, instead of which her mother puts the love for the Church. Another crucial feature of Winterson's work is that she degrades the male character, that is, Jeanette's adoptive father by making him passive at home without any rules and name. For Kristeva, revolt is necessary for the psyche and society. In *The Sense and Nonsense of Revolt*, she emphasizes that in order to be free and happy, the individual must revolt against the present consumer society imposing the Western thinking of racism, sexism, fundamentalism, and heterosexuality:

> Happiness exists only at the price of a revolt. None of us has pleasure without confronting an obstacle, prohibition, authority, or law that allows us to realize ourselves as autonomous and free. The revolt revealed to accompany the private experience of happiness is an integral part of the pleasure principle. Furthermore, on the social level, the normalizing order is far from perfect and fails to support the excluded: jobless youth, the poor in the projects, the homeless, the unemployed, and foreigners, among many others. When the excluded have no culture of revolt and must content themselves with

> ideologies, with shows and entertainments that far from satisfy the demand of pleasure, they become rioters *(The Sense and Nonsense of Revolt* 7).

As Kristeva declares above to be happy, a subject must challenge the prohibitions, authority or law. In terms of revolt, coming out novels are narrations of revolt concerning "the protagonist's celebratory assumption of a visible identity after a painful period of hiding in the closet, the genre is said to miss the opportunity to fundamentally question the system that forced homosexuals into visibility in the first place" (Xhonneux 94). Coming out novels are generally autobiographies presenting the reader a truthful picture of a gay hero's or heroine's life, as in the case of *Oranges Are Not the Only Fruit*. These novels conclude with the hero's forming a true identity. After concealing her/his sexuality for some time, the hero clearly expresses her/his sexuality with others. These individuals, in the end, adopt a non-heterosexual identity (Xhonneux 94). *Oranges are not The Only Fruit*, as a coming out story tells the story of Jeanette finding her sexual identity. Jeanette revolts against her family and the Church, which are the fundamentals of her life. At the age of fourteen, Jeanette meets Melanie at the Church and they become friends. As she goes and sleeps at her house, she recognizes that she feels different about her. In the following quotation, Jeanette's feelings are given:

> We read the Bible as usual, and told each other how glad we were that the Lord had brought us together. She stroked my head for a long time, and then we hugged and it felt like drowning. Then I was frightened but couldn't stop. There was something crawling in my belly. I had an octopus inside me.
>
> And it was evening and it was morning; another day.
>
> After that we did everything together, and I stayed with her as often as I could. My mother seemed relieved that I was seeing less of Graham, and for a while made no mention of the amount of time I spent with Melanie.
>
> "Do you think this is Unnatural Passion?" I asked her once.
>
> "Doesn't feel like it. According to Pastor Finch, that's awful." She must be right, I thought (Winterson 88-89).

Jeanette gets excited when she hugs Melanie, and this frightens her. This may be interpreted as a moment of abjection, because her feelings disturb her. She goes and asks her mother about her unnatural passion which is found awful. Jeanette after she experiences the love for Melanie, her subjectivity starts to change. They have an intimate relationship which is unacceptable to her mother and her friends at the

Church. In the following quotation, how Jeanette and Melanie are treated at the Church after their intimacy is understood by her mother is seen:

> The Church had gone very quiet and the pastor was standing on his platform, with my mother next to him. She was weeping. I felt a searing pain against my knuckles; it was Melanie's ring. Then Miss Jewsbury was urging me to my feet saying: "Keep calm, keep calm," and I was walking out to the front with Melanie. I shot a glance at her. She was pale. "These children of God," began the pastor, "have fallen under Satan's spell".
>
> His hand was hot and heavy on my neck. Everyone in the congregation looked like a waxwork.
>
> "These children of God have fallen foul of their lusts".
>
> "Just a minute…," I began, but he took no notice.
>
> "These children are full of demons."
>
> A cry of horror ran through the church (Winterson 104).

As may be deduced, because of their homosexual love for each other Jeanette and Melanie are exorcised at the congregation. Jeanette and Melanie are questioned by the Pastor and Melanie repents. Jeanette is forced to express her love for Melanie and found guilty by him as she cannot love the Lord and Melanie at the same time. She gives up working for the Church. And her mother locks her into her room to think over the demon and what she has done: "I knew that demons entered wherever there was a weak point. If I had a demon my weak point was Melanie, but she was beautiful and good and had loved me" (Winterson 108). It can be inferred that love for the Lord representing the love for the father is in the same line with the heterosexual love for Jeanette, while Melanie means homosexual love and being out of the Church in secular discourse. Jeanette's love for God and her homosexual love for Melanie at the same time are not approved in the Church:

> He (Pastor Finch) turned to me.
>
> "I love her."
>
> "Then you do not love the Lord."
>
> "Yes, I love both of them."
>
> "You cannot."
>
> "I do, I do, let me go." But he caught my arm and held me fast (Winterson 105).

In her article, "Julia Kristeva, 'woman's primary homosexuality' and homophobia", Slyvie Gambaudo asserts that Kristeva's semiotic/symbolic model of signification can be applied to sexuality and "argues for the construction of primary homosexuality as the manifestation of resistance to authorized sexual identity" (Gambaudo 8). Julia Kristeva moderates Freud's take on women's sexual identities. He claims that women would reach satisfaction by following a certain biological fate and becoming mothers. In relation to this, maternity would be experienced "as temporary for oedipal castration" (Gambaudo 10) .As a result of the castration, the child notices the incest taboo and the wish for incest is transformed into "a fantasy of forbidden union with the mother" (ibid). Castration is also experienced by the girl making her realize the fantasy of incest is in vain as she was already castrated. Freud reasonably deduces in favour of the inherent bisexuality of the girl, yet ignores its cultural validity, that is, if the girl becomes homosexual, then she disavows her castration. To summarize Freud's view, he puts forward one single psychosexual model for the sexes. For him, Oedipus is "the stepping stone towards the displacement of the love object, the boy from the mother onto other women, the girl from the mother to the father onto other women" (ibid). This is the point where Kristeva clashes with Freud's take on castration. She proposes two models of psychosexual development. Her second model does not stem from the oedipal myth but from the myth of the Virgin Mary.

In "Motherhood According to Giovanni Bellini" (1975) and "Stabat Mater" (1976) , Kristeva opposed the uncurable repression of the feminine in Freud's and Lacan's theories by applying a particularly feminine modality of signification. She proposes "the myth of the immaculate conception as the prototypical fantasy where 'woman' fantasizes her reunion with the mother", while Freud's oedipal model enables man to have a probable reunion with the maternal via women instead of his mother. The reason for her proposal is that female patients constantly express their fascination for the myth of the Virgin Mary through which they would tell "their phantasmatic desire of the reunion of a woman-mother with the body of her mother" (qtd. in Gambaudo 11). Sylvie Gambaudo explains the myth of the Virgin Mary in the following quotation:

> The metaphoric significance of the figure of the Madonna is particularly interesting as it takes Kristeva's model away from Freud's biological model. The fantasy of immaculate conception becomes woman's fantasy to counter

> oedipal castration and yet gain symbolic visibility. To a woman, the Madonna is a maternal model, a wholesome or 'filled' figure, not yet de-phallicized by castration, nor re-phallicized by impregnation. Mary's qualities (virginity and immaculate conception) guarantee that she remains untouched by the phallus at all levels of (hetero-) sexuality. In other words, to invoke 'Madonnic' fantasies is to challenge heterosexual modalities: the incest taboo, the inevitability of sexual difference and by extension the compulsion to heterosexuality (Gambaudo 11).

As may be understood, challenging heterosexual modalities invoke a narrative specific to the psychosexual development of homosexual (lesbian) desire. Furthermore, in "Stabat Mater", Kristeva "chastises feminists for circumventing the real experience of motherhood by accepting the Western myth that motherhood is identical with femininity". Kristeva proposes that a secular discourse of motherhood is necessary in order to replace a religious myth, the myth of the Virgin Mary (Oliver 104).

In *Oranges Are not the Only Fruit*, Louie is a dominant woman at home not caring too much about her husband, but she has romantic feelings for Pastor Spratt that she has put his photo beside her bed. She tells her conversion story to her daughter like a romance story:

> Now and again my mother liked to tell me her own conversion story; it was very romantic. I sometimes think that if Mills and Boon were at all revivalist in their policy my mother would be a star.
>
> One night, by mistake, she had walked into Pastor Spratt's Glory Crusade. It was in a tent on some spare land, and every evening Pastor Spratt spoke of the fate of the damned, and and performed healing miracles. He was very impressive. My mother said he looked like Errol Flynn, but holy. A lot of women found the Lord that week (Winterson 8).

Louie does whatever the Church and the Pastor want her to do, but at home she ignores her husband. Her husband becomes introverted, not taking part in Church sermons on Sundays and he does not forbid anything to Jeanette, that is, they do not have the usual maternal and paternal laws for the child. Her mother is the oppressive figure at home pushing Jeanette towards the religious life of a missionary expecting Jeanette to be like her, as can be understood Jeanette identifies herself neither with her mother nor her father as she is an adopted child. As the representation of the Virgin Mary, Louie does not accept her daughter's sexuality. Kelly Oliver explains the results of virginal maternal in the following words:

> Kristeva argues that without a secular discourse or myth of motherhood that absorbs abjection, abjection is misplaced onto women. In addition, she claims that it leads women to reject maternity for themselves because they identify

> so strongly with their own rejection of maternity. Pregnancy would turn them into this "abject" that they reject. That is to say, without a myth/discourse of the maternal that can absorb abjection, they abject maternity (104).

As stated above, if there is not a secular motherhood, women are abjected in society by the strict rules and repression of the Church. They cannot act without the rules of the religious society. Religious discourse oppresses women as "the Other" and abjects them in society if they are not stereotypes of the Virgin Mary. To illustrate in *Oranges are not the Only Fruit* the women around Jeanette in her childhood do not have children, and another important motherly figure for Jeanette is Elsie, who is also not married. Virginal maternity can be seen as a subversion of marriage and motherhood, as Louie cannot achieve her daughter to be a holistic Virgin in the Church working as a preacher for the missionary. All the characters around Jeanette are obsessed with the Lord and the Church, therefore Jeanette's absorption in the secular social realm of the Symbolic Order is affected negatively as she becomes an outcast at school. Elsie, the affectionate single motherly figure for Jeanette, is told as a very feverous Christian in the novel:

> Elsie Norris, "Testifying Elsie" as she was called, was a great encouragement to our church. Whenever the pastor asked for a testimony on God's goodness, Elsie leapt to her feet and cried, "Listen to what the Lord has done for me this week"
>
> She needed eggs, the Lord has sent them.
>
> She had a bout of colic, the Lord took it away.
>
> She always prayed for two hours a day;
>
> Once in the morning at seven p.m.
>
> Her hobby was numerology, and she never read the Word without the first casting dice to guide her (Winterson 23).

Elsie plays games and reads books to Jeanette instead of her mother when she stays at the hospital and after school. These women are not accepted by Jeanette's teacher as they do not approve of Jeanette's writings and sewing motifs. Teachers as representatives of secular discourse do not want to hear Jeanette's religious stories. Jeanette sees Elsie as her friend, and when she grows up her mother does not want her to have boyfriends to make her stay a virgin. Moreover, Miss Jewsbury is another figure at the Church hiding her sexuality and has sex with Jeanette after she is questioned about her love for Melanie. These women are all outcasts living apart from the secluded society. Jeanette tells that people do not understand her mother:

“My mother didn’t have many friends either. People didn’t understand the way she thought; neither did I, but I loved her because she always knew exactly why things happened” (Winterson 43). Louie says that church is her family, and her daughter sees the church as her family.

Accordingly, Sinem Oruç analyses in her article Kristeva’s “Stabat Mater” in terms of “a return of the repressed and a subversion of the semiotic within the symbolic order of the monotheistic religion” to present a better understanding of the family and church. Kristeva explains the figure of Mary in the women’s stages: as the mother, daughter, and wife while converting her into a power figure over the centuries. Mary is represented as a poor, modest, humble and devoted mother. Within this regard, Mary is seen as a “virginal Maternal” function in the symbolic thinking of the West (Oruç 207). The existence of the Virgin Mary in Western Christianity can be interpreted as the existence of the motherly in the fatherly discourse, that is, the dialectic of semiotic and symbolic, is seen in *Oranges Are Not The only Fruit*, with its subversive mood narrating the stories of Jeanette and her mother Louie to deconstruct the power of Church and family over the sexuality and maturation of the women to change in terms of identity as subjects-in-process.

Laura Bollinger conveys that the main relationship in Winterson’s novel is between Jeanette and her mother, whose devotion to Evangelism leaves her outside Jeanette’s development and makes her intolerant of her daughter’s sexuality (364). She is the representation of the Virgin Mary, and that’s why she does not change her attitude towards her daughter and her sexuality. Louie decides to adopt a child after she sees in her dream:

> My mother, out walking that night, dreamed a dream and sustained it in daylight. She would get a child, train it, build it, dedicate it to the Lord:
>
> a missionary child,
>
> a servant of God,
>
> a blessing.
>
> …
>
> She said, “This child is mine from the Lord (Winterson 10).

Louie is a devoted Christian in Pentecostal Church and is married to a passive man. In Louie’s family, the mother is dominant over Jeanette expecting her to be a

preacher working for the missionary. She is a woman without sex with her husband. She reads the Bible to her daughter instead of fairy tales. She hopes Jeanette to change the world by becoming a preacher:

> We stood on the hill and my mother said, "This world is full of sin."
>
> We stood on the hill and my mother said, "You can change the world"(Winterson 10).

Jeanette, as an adopted child, does not have the union of imaginary order with her mother, nor the law of the Father. Her father is submissive, on the other hand, her mother is the authoritative phallic figure putting rules on Jeanette, but she does not give her enough affection. She says: "The Devil's in the world, but not in this house, she said and fixed her gaze on the picture of the Lord hung above the oven" (Winterson 21). She is the ruler in the house, and she puts sex in the list of enemies. As the representation of the Virgin Mary, Louie causes her daughter and Melanie to be abjected from the Church. As explained in Kristeva's theory of homosexuality, Jeanette can be interpreted as a subject who is in search of a reunion with her mother. She tries to defend herself and protect Melanie in the congregation when they were judged by Pastor Finch and her mother. As a reaction to her mother's opposition to her lesbianism, Jeanette escapes from the Church and goes to the house of Miss Jewsbury, an elderly woman from the Church members, where she makes love with her:

> Miss Jewsbury came in.
>
> "Feeling better?"
>
> "Not much," I sighed.
>
> "Perhaps this will help." And she began to stroke my head and shoulders. I turned over so that she could reach my back. Her hand crept lower and lower. She bent over me; I could feel her breath on my neck. Quite suddenly I turned and kissed her. We made love and I hated it, but would not stop (Winterson 106).

As an adopted child, Jeanette does not have a satisfactory union with her mother, moreover, she does not have the symbolic no-of-the father in her Oedipal phase. Thus, she has sex with Miss Jewsbury desiring her mother. Her quest for her sexual identity makes her a subject-in-process or on trial as she is haunted by the horror of her mother and the Church. The symbolic rule of the Church and her mother, as the representation of the Virgin Mary, is shaken by the semiotic resistance

of Jeanette, as she decides to leave home after her mother locks her in her room for thirty-six hours without anything to eat. As a subject in process, Jeanette tries to solve two major conflicts in her life: her sexual orientation which means her abjection and her bond to her mother. Jeanette gets ill after she turns back home, she has illusions of the demon speaking to her because she "was in dilemma between the real world and the reality projected by her mother" (Sood and Sharma 196):

> When I sat down the demon was glowing very bright, and the crocodile with its handkerchief.
>
> "What sex are you?"
>
> "Doesn't matter does it? After all that's your problem."
>
> "If I keep you, what will happen?"
>
> "You'll have a difficult, different time."
>
> "Is it worth it?"
>
> "That's up to you."
>
> "Will I keep Melanie?"
>
> But the demon had vanished (Winterson 109).

She gets confused, but she repents going on with her life. The Church forgives her and she goes on working there. As an abject figure, again she falls in love with another girl, Katy.

Regarding abjection, Kristeva explains that "abjection is what the symbolic must reject, cover over or contain." The abject haunts the subject to its edge putting the subject to the borders of death, corporeality, animality and materiality which consciousness and reason find intolerable. The abject points out the "impossibility of clear borders, lines of demarcation or divisions between the proper and the improper, the clean and the unclean, order and disorder, as required by the symbolic" (Grosz 73). Kristeva claims that symbolic relations preserve the subject from the abyss that haunts and frightens her/him:

> We may call it a border; abjection is above all ambiguity. Because, while releasing a hold, it does not radically cut off the subject from what threatens [sic] it- on the contrary, abjection acknowledges it to be in perpetual danger. But also, abjection itself is a compromise of judgment and affect, of condemnation and yearning, of signs and drives. Abjection preserves what existed in the archaism of pre-objectal relationship, in the immemorial violence with which the body becomes separated from another body in order to be-maintaining that night in which the outline of the signified thing

> vanishes and where only the imponderable affect is carried out. (*Powers of Horror* 9-10).

Abjection is ambiguous because it puts the subject in constant danger by a compromise of judgment and affect, of condemnation and yearning, of signs and drives. Kristeva divides abjection into three against which social taboos and individual defences are on alert: "abjection in relation to food, to waste and to sexual difference (roughly corresponding to oral, anal and genital forms of sexuality)". The individual defends herself/himself emotionally and psychically by vomiting, retching, spasms, and choking in disgust to represent a body in revolt (Grosz 73-74). Within this regard, Jeanette's body also reacts with a fever after she breaks up with Melanie with the community's and her mother's decision:

> The next thing that happened to me was glandular fever.
>
> "It's her Humours," my mother pronounced.
>
> Certainly it was the belief of the Faithful that God was cleansing me of all my demons, and there was no doubt that I would be welcomed back into the fold as soon as I recovered.
>
> "The Lord forgives and forgets," the pastor told me (Winterson 112).

Her sexual orientation abjects Jeanette as she cannot conform to the authoritative Church and her mother. Her lesbianism is her abjection causing her to feel uncomfortable with her mother and the Church members. When her mother realizes that she has a second lover, Katy, she wants her to leave:

> It all seemed to hinge around the fact that I loved the wrong sort of people. Right sort of people in every respect this one; romantic love for another woman was a sin.
>
> "Aping men," my mother had said with disgust.
>
> Now if I was aping men she'd have every reason to be disgusted. As far as I was concerned men were something you had around the place, not particularly interesting, but quite harmless. I had never shown the slightest feeling for them, and apart from my never wearing a skirt, saw nothing else in common between us (Winterson 127).

Her mother is disgusted as she thinks that Jeanette imitates men in her sexual choice. Jeanette after her abjection at the Church gets confused about the patriarchal Church as her desire must stay repressed there:

> After the exorcism I had tried to replace my world with another just like it, but I couldn't. I loved God and I loved the church, but I began to see that as more and more complicated. It didn't help that I had no intention of becoming a missionary.

> “But that’s what your training’s for,” my mother had wailed.
>
> “I can preach just as well at home.”
>
> “Oh, you’ll get married and get involved.” She was bitter.
>
> Odd that I was obviously not going to get married. I thought at first she would have been pleased. A complicated mind, my mother had (Winterson 128).

Although she has had love affairs with women, her mother still expects her to get married to a man and serve God. However, her mother knows that she will not get married. Melanie decides to be heterosexual, and she studies theology at university in the end chooses to marry a man from the Army. However, Jeanette does not want to do what she does. Her mother is a homophobic woman with a non-sexual identity and asks Jeanette to move out when she learns that she is still a lesbian. Jeanette moves to the city and works at the Elysium Fields Funeral Parlour while selling ice cream at the same time. Later she starts to work at a psychiatric hospital, and when she returns home for Christmas she realizes that hers is not a real family. Her mother gets surprised by her presents, but she has not changed her attitude despite her acceptance of Jeanette’s sexuality, she travels with Pastor Finch to visit the families who have children like Jeanette:

> She had started to travel with Pastor Finch and his demon bus, whenever he came to the area. She felt she’d had a lot of experience and would be a help to other distressed parents with demon-possessed children. She’d begun a self-help kit for the spiritually disturbed. What not to do, who to contact, which passages of the Bible to read. And of course, the choir liked to make tapes to sing the demon away. Most were Pastor Finch’s own compositions. I was glad she had a hobby, but not pleased that my particular sins were listed in the self-help kit (Winterson 174).

Her mother is ironic in the way that they visit the parents and give advice to their homosexual children. Her mother because of not having a secluded life causes her daughter to be an outcast both at school and at the Church because she betrays her daughter by announcing and condemning her sexuality. Her mother consciously causes Jeanette to be abjected in society. Therefore, her daughter becomes a revolt not changing her sexual choice and struggling for her own life. Kristeva in a conversation explains the mother-child relationship with the following words:

> If for a mother the child is the meaning of her life, it's too heavy. She has to have another meaning in her life. And this other meaning in her life is the father of pre-history. And it's the guarantee of a love relationship between the mother and the child. If it doesn't exist, it produces a clash which produces all sorts of inhibitions, and also difficulty to even accede to language (qtd. in Grosz 89).

Here, Kristeva highlights that there is not a triadic structure of family for the child, that is, if the mother does not love the father of pre-history, then there will not be a love bond between the child and the mother, instead there occur conflicts for the child making it difficult to enter the symbolic order and as in the case of Jeanette, who does not have any bonds for her mother and father and thinks that their family is not a usual one with a feverous religious mother and a submissive quiet father:

> Families, real ones, are chairs and tables and the right number of cups, I had by no means of joining one, and no means of dismissing my own; she had tied a thread around my button, to tug when she pleased. Perhaps she would save me. But what if she were asleep? What if she sleepwalked beside me and I never knew? (Winterson 176).

Jeanette realizes that her family does not have the unity and harmony of a normal family and questions her relationship with her mother. All in all, Jeanette is insulted because of her mother's sternness and makes her way as a subject not to change her sexuality, which may be interpreted as a revolt against the patriarchal institutions of family and the Church. Her mother, Louie as an abject mother is the person who betrays Jeanette and wants her to move out as she knows that Jeanette will not change her sexual choice. Like an infant, she gets abjected from her mother because of her mother's betrayal and knows that she is a subject who has her own borders in her life. She gets accustomed to the symbolic order after she leaves her mother and has a job in the social realm. As a result of her access to the symbolic order, she achieves to make peace with her mother as she realizes that there is a bond between them. Consequently, as a subject in process, Jeanette achieves revolt after her abjection at the Church, she understands her "self" and constructs her own identity as an abject figure.

CONCLUSION

In this study, Kristevan view of subjectivity has been explored in the selected novels by three female authors, to interpret how the semiotic discharges of the female characters change their attitude in the symbolic order of the patriarchal society to constitute a new identity for the female characters. For Kristeva, subjectivity is always a dynamic process which never ends. According to her, subjectivity is the identity that the person forms at the end of her/his psychological developments in order to be an autonomus being having reason. Her term "subject-in-process" refers to the split subject who lacks unity as a consequence of the signifying process in the language which can be subversive, and revolutionary with the semiotic function of the language. The semiotic is the more unconsciously controlled mode of signifying while disrupting the more orderly symbolic mode. Therefore, subject-in-process discharges its instinctive, unconscious energies against the restrictions of the symbolic. In this study, the female characters have been analysed as representations of subject-in-process or on trial who are split subjects releasing their impulsive unconscious energies to challenge the oppression of the patriarchal discourse and rules. Kristeva explains that poetic language, that is, of literature, uses the semiotic mode of language to express feelings. In conjunction with the theoretical framework of the research, melancholic characters deal with literature which is poetic in a way to tell their emotions and feelings through which they can find a way to express and change their identity.

In Kristevan theory, the semiotic is related to femininity and maternal law while symbolic is associated with masculinity and paternal law. Kristeva claims that the feminine is constituted throughout the symbolic order but is destined to be inferior to masculine power. Women are fixed by sign, image and meaning within the phallocentric Western thinking, however, they have always something superfluous, unrepresentable in them. In this regard, Kristeva opposes the constructed discourse of the feminine and her semiotic aims to disrupt the fixed meanings of the feminine. Kristeva asserts that by means of symbolic function of language women become the objects of the society constructed by the patriarchal norms to obey the accepted constraints of love, marriage and sexuality. In the analyses of the selected novels, female characters are oppressed by different power representations of patriarchy such as Victorian society, a stern father, the Church and

an abject dominant mother. The characters are on trial with their love and by means of real love they can recover their depression.

The selected novels are analysed according to the period in which they were written as representatives of first-wave feminism, second-wave and third-wave. The common feature of the female characters is their search for their semiotic chora to feel safe. When they are afraid of losing their identity, they shelter in a space where they get over their depression and heal. All the characters who have been analysed do not have "real" mothers and they are in pursuit of a reunion with their lost mothers as they are all abject, depressive and outcast characters. The analyses of the selected novels reveal that if a subject cannot separate from its mother and identify itself with the father, the subject cannot access the symbolic and becomes melancholic. Love helps the characters heal from depression and conform to the symbolic order. Each novel has been explored using different terms of Kristevan theory, and it is seen that as a consequence of the abjection characters discharge their unconscious and change to obey to the rules of the symbolic order. The characters are on trial because of the abjection haunting their conscious.

Another point analysed in the selected works is that if the subjects have not identified themselves with their mother or father, then when they become adults they will have crisis in their lives in terms of love and sexual identity. The abject mothers who are dominant and masculine fail to give affection to their children, instead they try to repress the subject in their choices. In accordance with this, if the subject fails to identify with the pre-Oedipal father father of individual prehistory, then it may have difficulty in finding love. In *Villette*, Lucy Snowe first falls in love with John Graham, who is an impossible platonic love for her. She recovers from her melancholia when she falls for M. Paul. As for *The Time of Angels*, Muriel, Elizabeth and Pattie do not have proper love affairs as they do not have a loving father. Muriel falls in love with Eugene, who is old and loves Patty, whereas Elizabeth has an incestuous relationship with Carel, her real father. Patty is also in crisis with her love, because she goes out with Eugene, but she was Carel's mistress for years. In *Oranges are not the Only Fruit*, Jeanette as an adopted child is repressed by her dominant abject mother who is an outcast living in a religious society. Jeanette does not have a family with the triadic structure of mother, father and child,

therefore, she looks for affection from her mother's friends. She falls in love with girls and as a consequence, she is abjected in their Church community.

The study indicates that the subjects-in-process are foreigners or strange characters in society as they do not conform to the rules of the symbolic order and are outcasts in society. Lucy Snowe as a British Protestant teacher does not conform to the rules of Catholic society in Belgium. Muriel, Elizabeth and Pattie are outcasts in London as they live enclosed in the rectory house. Pattie is a foreigner in society, as she is a black girl who is doubly othered in society because of her sex and colour. Lastly, Jeanette as an adopted child becomes an outcast first at school because of her religious beliefs and her devotion to God, then in Church as a consequence of her sexual orientation.

The analyses of the selected novels show that to be happy, the subjects must challenge against the dominant rule of patriarchy regardless of its nature and take their place in the symbolic order. In the first novel, Lucy opposes Mrs. Beckham, who is an abject dominant mother trying to prevent Lucy and M.Paul's love. Lucy challenges her with her love and by opening a boarding school, so that she takes her place in the symbolic. In the second novel, Muriel and Pattie does not approve Carel's immorality and change their lives. Muriel leaves her father, Carel to death and starts a new life with her sister, Elizabeth, while Pattie chooses to quit her job in Carel's house and goes away. In the last novel, Jeanette challenges against both her mother and the Church as she leaves home and finds a new job to have the freedom of sexual choice in a secular society.

To conclude, it is seen that in the selected novels as representatives of first-wave, second-wave, and third-wave feminism, the female characters do not obey the constructed gender roles in the period they live. Lucy does not live in the domestic sphere of the first-wave era, Muriel is an outcast in the second-wave era living apart from the society by not working or studying at university. Lastly, Jeanette is an abject girl who does not conform neither her Church with her sexual identity, nor her school because of her religious upbringing. In the third-wave feminists defend sexual freedom in society with multiple desires. These characters do not do what society expects them to do, instead, as a result of their semiotic discharges, they revolt against the established symbolic rule over them.

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