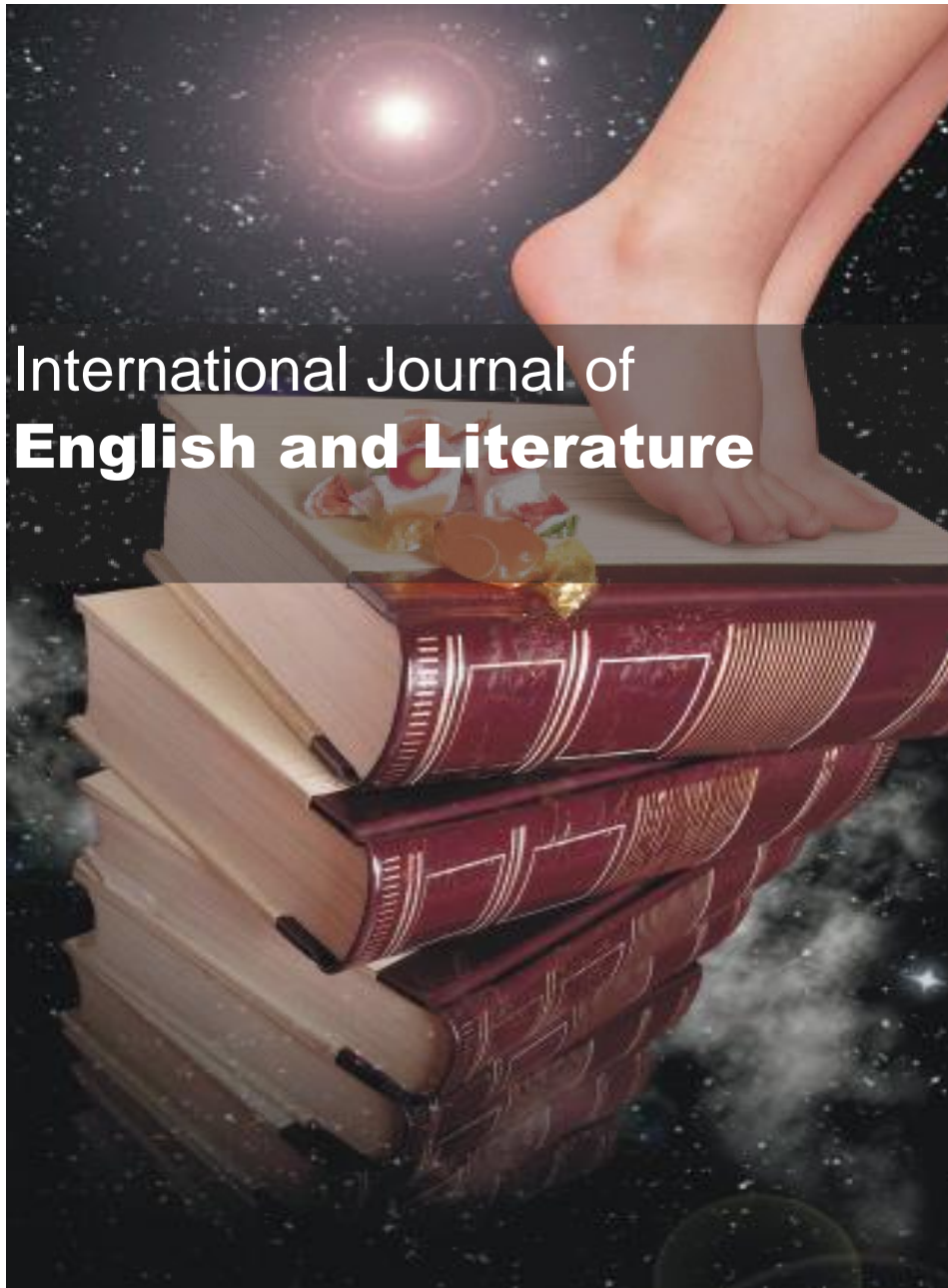


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Review

Hesitancy as an innate flaw in Hamlet's character: Reading through a psychoanalytic lens

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This paper concentrated on hesitancy as a character's flaw from the Freudian psychoanalysis focal point. Hamlet's uncertainty is especially identified with his natural complex which frames his oblivious love for his mom and his lethal abhor for his dad. Freud's ideas of man's concealed want for annihilation and eradication may shape the reason for understanding Hamlet's craving for death and suicide as demonstrated by his popular monologs. Ridiculousness and agnosticism in Hamlet's activities mirror the intrinsic human conduct and flaw. The paper suggests that Hamlet's play ought to be remembered for cutting edge writing courses for its lavishness in examples of general human conduct, for example, the recurrence that is natural to human activities on different events. Educators should expand under study's attention to the nearness of hesitancy and uncertainty as a flaw that can prompt pulverization as Hamlet does.

Key words: Character, critics, flaw, Freudian psychoanalysis, Hamlet play, hesitancy, tragedy.

INTRODUCTION

Hamlet is one of the most astounding and awesome plays. It is the tragedy of a man and an activity constantly frustrated by knowledge. Hamlet is a circumstance of anguish since; he finds the path hard to the demonstration of retribution. For what reason does it take him such a long time to follow up on the apparition's solicitation for retribution? In spite of the fact that hesitancy in Hamlet is one of the most questionable topics, it is a critical and predominant state. Without hesitancy, there is no play; consequently, it requires a comprehensive investigation to concentrate on, since it

bolsters the idea of the flaw of Hamlet's character and the impact of this hesitancy on the structure of the play. Numerous focal points would be utilized to condemn Hamlet's play; in any case, the present investigation would be considered from the psychoanalytic focal point.

The present investigation is constrained to certain imaginative ideas created in Freud's (1965) "Translation of Dreams". These, normally, incorporate the duality of the oblivious and the cognizant; the charismas of Oedipus and Electra complex. Extraordinary consideration will be paid to those pieces of the play showing Hamlet's

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hesitancy, particularly the popular speeches, focusing on this subject will be inspected in the light of Freud's wording and origination of the human mind. The paper attempts to discover how far psychoanalysis offers a valuable instrument in featuring Hamlet's hesitancy when contrasted with before hypotheses. Hamlet's reluctance and procrastination to avenge his father's death has been attributed to the concept of rivalry or opposition towards the father in the theory. Hamlet is a victim of Oedipus complex due to his hesitancy to take revenge. The subject of "hesitancy" is the predominant issue in the play. Hamlet, from a Freudian viewpoint, demonstrates the philosophical impact of the inward mental states and their contention basic wants on outward activities.

PSYCHOANALYSIS AS A LITERARY APPROACH

Psychoanalysis as system owes especially to Freud who is viewed as the most influential and authoritative thinker of the twentieth century in the field of brain research. Most psychoanalysts acknowledge human conduct in any event somewhat in Freudian terms; notwithstanding the conflict with a large number of his ways of thinking. Freud portrays the human personality as cooperation of id, conscience, and super-self-image. Together they make up the character. Freud's model of the mind expresses that the id is the instinctual part of the mind that contains sexual and dangerous thought processes and concealed recollections, the super-inner self works as a controller, and the sense of self goes about as an arbiter between the wants of the id and the super-conscience. The inner self is the outside of the character, the part of the character that is seen by the others. Cognizant mindfulness exists in the self-image, yet not the entireties of the sense of self activities are cognizant.

Hamlet suffers from innatetrait of Oedipus complex which reflects his desire to replace his father. The inner voice is the commonplace illustration of the heavenly attendant and demon on each shoulder. The still, small voice chooses what game-plan one should take. The sense of self perfect is a glorified perspective on one's self. Evaluations are made for both the inner self perfect and one's real conduct, and it is seen that the two create through understanding and social associations. As per Freud, a solid super-sense of self functions as a controller for the organic impulses of the id, while a powerless super-personality prompts the id's persuasions. In this way, the degrees of blame in the two cases above will be high and low.

The Oedipus complex in Hamlet

In the field of brain research, Freud (1856-1939) is

viewed as perhaps the best personality of the nineteenth and twentieth hundreds of years. Psychoanalysis as order owes particularly to him. Most psychoanalysts acknowledge human conduct in any event in part in Freudian terms; in spite of the conflict with a considerable lot of his ways of thinking. Freud depicts the human personality as a connection of id, inner self, and super-sense of self. Together they make up the character. Freud's model of the mind guarantees that the id is instinctual since it contains sexual and damaging drives and concealed recollections, the super-inner self works as an ethical soul, and the conscience goes about as an arbiter between the wants of the id and the super-personality. The sense of self is the recognizable part of the conduct, the immediate conduct that is seen by others.

The psychoanalytic concept Oedipus complex refers to the sentiments and psychosexual desires during the phallic phase in the human natural process, which a youngster child owns towards his mother creating a parallel sense of rivalry towards the father (Liu and Chencheng, 2018). The psychological complex as Freud expresses is extracted from Oedipus complex, who unintentionally slew his father and subsequently married his mother. As indicated by Freud, a solid super-self-image serves to oblige the natural impulses of the id, while a feeble super-inner self yields to the id's persuasions. Further, the degrees of blame in the two cases above will be high and low, separately.

O you not come to tardy son to chide.
That, lapsed in time and passion, let's go by
The important acting of your dread command?
O say! (3.4.107-110)

In response to Hamlet, the Ghost replies:
Do not forget: this visitation
Is but to whet thy almost blunted purpose (3.4.111-112).

Hamlet's superego gains control of his id, thus enabling him to take revenge to the Ghost's death. In Act 5, Scene 3, Hamlet kills Claudius. Finally, Hamlet kills Claudius after so long hesitancy, because Gertrude now dies. Gertrude indicates the object of Hamlet's desire. Hamlet's desire for his mother has also died. Since Hamlet no longer has to suppress his desire, his missed power returns to him consequently enables him to kill Claudius twice: injures Claudius with his rapier, then forces him to drink the poisoned wine. Respectively of Claudius' "deaths" represents different things to Hamlet. One death embodies the death of King Hamlet, and the other embodies the death of Hamlet's id. Now, Hamlet can rest when he has finished his business by taking revenge for his father's death. He might not find an answer for the reason behind his hesitancy in avenging his father's death since the presence of the Ghost. According to Lesser (1977), "He is troubled first and last by the

mysterious force within him which keeps him from executing it."

I don't know
Why yet I live to say, ' This things ' to do,
Sith I have cause, and will, and strength, and means
To don't. (4.4.43-46)

Hamlet is revealing that he does not even know why he hesitates in killing Claudius. And if Hamlet does not know why he is hesitating, any impression that Hamlet is hesitating out of fear is invalid. Hamlet also may have many chances to kill Claudius if the reason is that he is in prayers, so any explanation that includes Hamlet's fears for Claudius' eternal life is also worthless. Both of these interpretations rely on Hamlet being conscious of his actions.

Hamlet as a neurotic character

Depression and psychosis are utilized to depict the conditions or ailment that influences emotional well-being. Both mental issues and psychosis result from restraint, yet the last is the created outrageous phase of the first. The moxie of the sexual sense and unsuitable components and thoughts are not very still in the oblivious. They generally endeavor to attack the cognizant. The Ego consistently attempts to stop the moxie or the sexual intuition and unsuitable components that prompt extreme constraint. Freud guarantees that despondency can be brought about by suppression and injury. The outcome of this contention is the contention among Ego and Id – it is a mental issue. Hamlet's Oedipus complex demonstrates the presence of his suppression. Hamlet's hypochondria are likewise a result of his injury. The unnatural demise of his dad, the rushed marriage of his mom and his dad's Ghost request for retribution make a horrible encounter for him. He experiences tension and melancholy. In the interim, his two chest companions Rosencrantz and Guildenstern are being contracted to spy upon him. Along these lines, he falls into despondency.

Visualization is an impact of anxiety and this is seen in his second gathering with the Ghost as just he, not his mom can see its nearness. His hesitancy ascribes to his horrible disarray which brings about his anguish and situation. So, one might say that uncertainty goes to the depression and flaw of his character. Subsequently, he chooses to end it all as communicated through his discourse "Regarding life, what to think about it". This discourse demonstrates that he has lost his fearlessness. Just a masochist mind loads with despairing can communicate this kind of skepticism.

Feigned madness as a defense strategy

In spite of the fact that Hamlet's imagined frantiness never turns into an issue concerning Claudius' demise, it comes in very convenient when he erroneously murders Polonius. Gertrude backs up Hamlet's misrepresentation of frantiness by revealing to Claudius that Hamlet when murdering Polonius was "distracted as the ocean and wind when both battle which is the mightier." (4.1.7-8). Claudius acknowledges the fiction and passes it when he tells Rosencrantz and Guildenstern that "Hamlet's in frenzy hath Polonius killed" (4.1.34).

Lacan (1982) offers us another understanding of obsessional depression, especially with the investigation of Hamlet's tragedy, during his workshop on Desire and its Interpretation" in (1958:59). He called Hamlet "the tragedy of want" and one of which the conundrum and secret distracted creators and examiners the same. Lacan chooses for comparing the structure of want in Hamlet to the craving of the obsessional. The side effect of obsessional gets a name; it is delaying, leaving everything for tomorrow, liking to hold up as opposed to acknowledging something of want, and this occurs in Hamlet with the demonstration which is anticipated from him. A systematic clarification is that it is Hamlet's oblivious want for his mom which makes this demonstration repulsive to him and makes him reluctant. His second thoughts, Hamlet's manifestations, in regards to the demonstration area to be comprehended with this craving, as its recollections, and of his oedipal wants to kill his dad, stirred by the dead dad's disclosures cause him to feel liable of the wrongdoing he needs to rebuff. This is placed corresponding with the tragedy of Oedipus by Freud in "The Interpretation of Dreams" and by Ernest Jones in an article (Jones, 1910), (in Journal of American Brain Research, The Oedipus complex, as a clarification of Hamlet's secret).

The play depends on Hamlet's hesitancy in achieving the errand of vengeance doled out to him. The content does not give the reason or the intention of this hesitancy, nor have the complex endeavors at understanding prevailing with regards to doing as such. Hamlet speaks to the sort of man who sees dynamic vitality is deadened by over the top scholarly action. As indicated by another origination, the artist has attempted to depict a dismal, indecisive character very nearly neurasthenia. The plot of the dramatization, notwithstanding, gives us that Hamlet is in no way, shape or form proposed to show up as a character entirely unequipped for activity. One might say that Hamlet Play is a play inside a play.

CRITICS AND HAMLET'S HESITANCY

The explanation behind Hamlet's hesitancy has frequented critics for four centuries. In this way, different

creators have displayed dissimilar explanations behind the hesitancy, which brings up another issue concerning this perplexing part of the play: Why does Shakespeare give such a great amount of noticeable quality to the hesitancy without unmistakably showing the purpose behind it? The appropriate response helps guide us to Shakespeare's explanation behind Hamlet's hesitancy. In the nineteenth century, the sentimental people Schlegel (1803) and Coleridge (1809) offered the arrangement that Hamlet is rendered unequipped for activity in light of his inclination to philosophize excessively. They recommended that Hamlet's "local tint of goals is sicklied o'er with the pale cast of thought." According to Coleridge, Hamlet had "incredible, tremendous, scholarly movement, and a subsequent proportionate antipathy for genuine activity." Coleridge reasoned that "Shakespeare wished to put forth for our reality that activity is the main finish of presence."

Bradley (1985) contended that Hamlet's hesitancy is the aftereffect of a melancholic perspective, expedited by the demise of his dad and the rushed remarriage of his mom. Hamlet unquestionably gives a lot of proof of vitality in his sharp and clever sallies, to his greatest advantage in the specialty of the voyaging entertainers, in his astute course of action of the play scene to trap Claudius, and in the way, he plotted the finish of Rosencrantz and Guildenstern.

For all intents and purposes, all critics, paying little mind to their clashing originations of Hamlet's character, concur about the significance of equivocalness in both the legend's style and in the play all in all. Bevington (1968, p.8) says that "Hamlet's language puts a lot of weight on the play on words and different types of wordplay." In perusing Empson's meanings of equivocalness, one is absolutely helped to remember Hamlet's character and character". Vagueness itself implies uncertainty with respect to what you mean, a goal to mean a few things, likelihood that either or both of two things have been implied, is the way that an announcement has a few implications (Empson: 1930, p.7). Regardless, Wilson (1962) is correct when he says that bandy in Hamlet is "too clear to be in any way disregarded.

Freud specifies Hamlet on many occasions. It is advantageous to peruse the play for trailblazers of psychoanalytic ideas. Hamlet is a "sonnet boundless," as Bloom (2003) says, so it should be valuable for considering profundity brain science. Psychoanalysis is frequently observed as the subtext of writing, yet Felman (1987) says it is a lot of a different way: the unaware of psychoanalysis. The point is not such a great amount to utilize Freud to comprehend Shakespeare for what it is worth to reveal in Hamlet as the core of psychoanalysis. Freud says that one could nearly say, "All that I had to think about psychoanalysis I gained from Hamlet. Freud expressed "the artists were here before me" and, as

indicated by Bloom, this writer was Shakespeare. He guarantees that Freudian brain research is a Shakespearean development. Beginning from the age of eight, Freud read crafted by Shakespeare over and over. He is said to have appreciated Shakespeare's capacity of articulation, alongside his understanding of human instinct. Hamlet's hesitation affects Hamlet's levelheaded, the social talk wherein different characters watch him, the substantial impacts of his inactions that lead to the play's end result, and his novel individual account. In the Hamlet scenes of "The Literature of Crisis" by Martin Evans and Marsh McCall, Evans (1979) suggests that there are four rehashed speculations that record for Hamlet's hesitancy; there are the philosophical, good, mental and the stylish arrangements.

The religious arrangement manages the idea of the phantom in the play. Shakespeare's apparition, rather than past interpretations of the Hamlet story, worries about a philosophical concern. The phantom is portrayed in catholic terms despite the fact that Shakespearean England was for the most part protestant. Evans (1979) accommodates Hamlet's hesitancy as a tasteful arrangement. While the other three speculations save the creative respectability of the play, the tasteful hypothesis proposes that it does not have any. The tasteful hypothesis asserts that the incongruity and unpredictability of the playmaker make it too hard to even think about appreciating it as a gem. Eliot (1921) called the play "a creative disappointment" and Voltaire called it "obscene". This hypothesis would recommend that Shakespeare neglected to give Hamlet an adequate thought process in his conduct and that Hamlet's hesitancy is difficult to comprehend. The tasteful arrangement expects that craftsmanship ought to be understandable, fathomable, intelligent, and basic and Shakespeare challenges this supposition.

Adam (1929) characterizes Hamlet as a visionary who does not comprehend or acknowledge the weaknesses of mankind. Hamlet, in Adam's view, gets frustrated with the human condition and, subsequently, gets melancholic and accordingly incapable to act. Adams (1929), holds that "Shakespeare lays substantial accentuation on the coupling idea of retribution; it is an obligation, a sacrosanct commitment". He proceeds to characterize accurately what renders the play's saint powerless despite activity: "Hamlet is overwhelmed with an articulate infection of the spirit that puts forth all attempts unimaginable for him. At the end of the day, he is again sinking into despondency." It is Hamlet's psychological malady, with its general state of misery, which causes him extraordinary trouble settling on a choice and enticing the vitality to act to finish his errand. It tends to be seen that Bradley's hypothesis of despairing as the reason for Hamlet's hesitancy in Adams' work, yet Adams extends and refines Bradley's theory (1913). For Adams, the peak of the play comes in the wardrobe scene

denoting the start of Hamlet's recuperation from sadness. Despite the fact that his recuperation comes past the point where it is possible to spare his life, he kicks the bucket a trooper's passing in the quest for a respectable purpose.

Joseph, in his *Conscience and The King* (1953), sees the play as a particular result of its Renaissance setting. He endeavors to see the play from an Elizabethan stance and recommends that a playwright, of any period, "is frequently misconstrued except if his words, his circumstance and all they infer are deciphered per the importance which they can appear to have had for his counterparts". The Elizabethan crowd, in Joseph's view, would have thought about the lamenting of a lamenting child, undermined his position of royalty, and disrespected by a mother he beyond all doubt adored, an ordinary response and naturally melancholic.

Joseph (1953) says, "Here are no seeds of hesitancy, this is not the rearing ground of uncertainty and powerlessness to vindicate". He reasons that the more one thinks about and comprehends the frames of mind and estimations of the development out of which Shakespeare comes, the better the plausibility of getting Hamlet and the presence of hesitancy. Elliot (1951) goes considerably further observing Hamlet and Claudius are similarly reluctant. He proceeds to state that the basic thought processes in the two characters' aversions are a profane yet evident human blend of goal-oriented pride and darken still small voice". Hamlet's regard for the majesty is the reason for retribution deferral and along these lines one of the variables of his hesitancy. In spite of the fact that Hamlet's pride is the wellspring of his concern all through the play, he at long last accomplishes the attitude to slaughter the lord in 'immaculate still, small voice' as a demonstration of indifferent equity, taking his "discipline" as paradise's "scourge and priest." Elliot cannot help contradicting Bradley's idea that the play is a character study and asserted, rather, that it epitomizes.

HAMLET'S FLAW

Hamlet is an unpredictable character who displays various characteristics through the play's improvement. At the point when he is first presented in Act 1, Scene 2, we consider Hamlet to be a delicate youngster ruler who is grieving the passing of his dad and his mom's rushed union with his uncle. These occasions have left Hamlet in more noteworthy anguish. Hamlet's annoyance and melancholy come from his mom's union with Claudius and this makes him consider suicide, which just dies down because of being a human and strict sin. The way that he needs to end his own life shows a shortcoming in his character, a feeling of weakness. His choice not to ends it all as strict convictions shows that this flaw is offset with some feeling of morals. This observable riddle

is just a case of the inner clash and misperception that at long last leads to Hamlet's heartbreaking defeat.

Notwithstanding this interior battle, Hamlet feels he should depose Claudius and become the King of Denmark. This vengeance, he accepts, would dole out the retribution of his mom's forbidden relationship and would reestablish his family's respect. These contemplations were affirmed in Act1, Scene 5, when his dad's phantom shows up and discloses to Hamlet that it was Claudius who killed him and denied him" of life, of the crown, of Queen" (Line 75). Taking a gander at these occasions, Hamlet's discourse "To be, or not to be," shows him mulling over the possibility of steadfastness, following up on one's ethics and their connection to battling against the difficulties of malice. As a sad legend, one sees Hamlet's ceaseless devotion to keeping up a lot of good benchmarks which is in incredible complexity to the activity of different characters. Now in the play, Hamlet has gotten mindful of the way that Rosencrantz and Guildenstern are keeping an eye on him for Claudius.

This information permits him to control the circumstance and give Claudius bogus data. He is additionally suspicious that Ophelia's enthusiasm for him is not certifiable. With respect to his mom, Hamlet is careful, yet he recollects his guarantee to the Ghost. As Act III Progresses, one sees Claudius' plot against Hamlet proceeds while Hamlet appears to delay looking for his retribution. This strengthens Hamlet's unfortunate character flaw, his common inward clashes about dependability, humankind, life, and passing both have taken as much time as is needed and shielded him from concentrating on what he vowed to do right off the bat in the opening demonstration. He realizes that nobody is genuinely on his side; in any case, he utilizes each opportunity to advance his "bogus" dysfunctional behavior as opposed to scanning for the quickest method to vindicate his dad's homicide and his mom's marriage. This reality is best outlined in Act III, Scene 3 when Hamlet sees Claudius praying, he says:-

Now might I do it pat. Now he is a-praying.
And now I'll do 't. And so he goes to heaven.
And so am I revenged.—That would be scanned.
A villain kills my father, and, for that,
I, his sole son, do this same villain send
To heaven.
Oh, this is hire and salary, not revenge.
He took my father grossly, full of bread,
With all his crimes broad blown, as flush as May.

Moreover, Hamlet doubts that the ghost was real; he stages a plan to confirm his suspicions about Claudius: "The play's the thing wherein I'll catch the conscience of the King" (2.2.616-617).

Hamlet's main tragic flaw is his hesitancy to act, because of a conflict between action and consciousness that makes him anticipate both sides of the question. He is completely tentative during the course of the play. Frequently, Hamlet uses many justifications to hide his hesitancy as a result of his inner conflicts. The hesitancy reveals Hamlet suffering as a result of his innate psychological problems and character's flaw. Hamlet believes that killing Claudius during his prayers sends him to heaven; therefore his hesitancy makes him lose the opportunity to avenge for his late father.

Hamlet decides to pause while he has the chance to slaughter Claudius since his dad was killed before purifying himself of his wrongdoings. He accepts that Claudius must bite the dust in a similar status as his late dad. During Hamlet's contentions of profound quality, and claiming to be intellectually sick, he is scanning for a reasonable opportunity to murder Claudius. Claudius has very much worked different characters on his side. The blend of Hamlet's deferment and Claudius' requirement for the capacity to rebuff Hamlet moves the play nearer and closer to its appalling consummation.

Hamlet approves Claudius's guilt, when Claudius stops the play after seeing the murder scene, but remains rejecting the idea. He thinks he should kill his mother, because she breaks her marriage vows to his late father, but he does not. He is paralyzing with grief over his father's death. He spends most of his time grieving and without any action; therefore his tragic flaw is his inability to act. He is unable to go through with suicide, killing his mother, or killing Claudius while he is praying, we see that Hamlet chooses not to take action. Therefore, the innate fear which causes his hesitancy stops him from taking action, because he cannot decide which would be better; so, he does neither.

Hamlet states that "Haste me to know't, that I, with wings as swift as meditation or the thoughts of love, may sweep to my revenge" (1.5.29-31)

Hamlet says, "Or that the Everlasting had not fixed his canon' gainst self-slaughter. O God, God! How weary, stale, flat, and unprofitable seems to me all the uses of the world" (1.2, 131-134).

This quote is saying that Hamlet's life has lost all meaning, yet he cannot commit suicide because it is forbidden.

Act III, Scene 4 starts the tragedy of the play's fundamental characters. Polonius holes up behind a window ornament as Hamlet meets with his mom. Her dread makes her shout out for help. Hamlet responds and draws his sword and wounds it at the shade trusting it is Claudius yet he pulls the drapery back and finds that he is Polonius. In this way, the first of the ruler's supporters kick the bucket. Hamlet starts condemning Gertrude and he is out of nowhere hindered by the

Ghost's appearance. Hamlet recollects his vow not to hurt his mom and he advises her regarding Claudius' arrangement and he reveals to her that he will look for retribution. At the point when Claudius learns of Polonius' homicide, he intends to dispose of Hamlet. He intends to send Hamlet to England to be going. At the point when Hamlet knows this arrangement, he defines new directions requesting that Rosencrantz and Guildenstern be murdered. In the meantime, Ophelia is overwhelmed with misery over her dad's demise and has suffocated.

At the point when Claudius understands that Hamlet is coming back to Denmark, he builds up another arrangement for murdering Hamlet. He will organize a match between Hamlet and Laertes, Ophelia's sibling. Hamlet will either pass on by the unblunted tip on Laertes' sword or by the harmed wine he will be offered after the match. During the match, Hamlet and Laertes wound each other by the honed sword. Simultaneously, Gertrude tastes from the harmed cup. Just before she kicks the bucket, she reports that she has been harmed. Laertes at that point declares that both he and Hamlet are close to death from the sword cutting and that Claudius is the person who instrumented the entire circumstance. Hamlet at that point wounds Claudius, who kicks the bucket as his transgressions are declared to the entirety of the spectators. After Hamlet and Laertes bite the dust, Fortinbras enters from a fight and learns of every one of that has occurred. After hearing the entire story, he ensures that Hamlet gets full distinctions in death. This scene (Act v, Scene 2) speaks to the peak of the play and seals the destinies of all the rest of the characters, including Hamlet, an appalling legend. Along these lines, the character of Hamlet is away from Shakespeare's disastrous saint.

Bradley expresses that Hamlet's key issue is his mom's indecency. It is tormenting him more than everything else. Gertrude's corruption is the reason for her child's discouragement (Bradley). Carroll (2013) shares his conviction, expressing "a mother making a rushed and debasing remarriage [represents] [the corruption] in the passionate core shaped by the connection among mother and child"(Carroll). He accommodatingly focuses on this issue substantially more than Bradley. Gertrude's lack of still, small voice concerning her late spouse is tormenting Hamlet. The proof that is displayed above empowers one to infer that the sovereign is discouraged. Hamlet's melancholy has made him see passing as a shelter.

O that this too solid flesh would melt,
Thaw, and resolve itself into a dew,
Or that the Everlasting had not fixed
His canon 'against self –slaughter. O, God! God!
How weary, stale, flat, and unprofitable
Seem to me all the uses of this world!
Fie on't, ah fie! 'tis an unweeded garden

That grows to seed things rank and gross in nature. (1.2. 129-136)

The soliloquy is highly relevant for two reasons. First, the initial two lines above show that Hamlet is highly depressed. Second, they indicate that the general immorality of Denmark is another reason why Hamlet would rather prefer death than life. There is nothing attractive about this life. Furthermore, the futility of the world is plaguing Hamlet as the soliloquy shows. The events in Denmark arouse nothing but despair. Forced to endure this problem, Hamlet wishes to "resolve himself into dew!" (1.2.130). Hamlet's first soliloquy in Act I, Scene 2, reveals that Hamlet is depressed to such an extent that he does not wish to live. He wished to die by committing suicide but he feared the punishment of the Creator because God has put his cannons against self-slaughter. These feelings emerge following the death of his father and his mother's hasty marriage to his uncle, the new king, Claudius. Through this soliloquy, we discover the innermost thoughts of Hamlet.

O, that this too solid flesh would melt,
Thaw, and resolve itself into a dew,
Or that the Everlasting had not fixed
His cannon ' against self-slaughter.
(1.11. 129-132)

O God: A beast, that wants discourse of reason,
Would have mourned longer – married with my uncle,
My father's brother, but no more like my father
Than I to Hercules. Within a month,
Ere yet the salt of most unrighteous rears
Had left the flushing in her galled eyes,
She married.(1.11. 150-156)

Hamlet's fourth soliloquy in Act 3, Scene1, is the most famous speech in the English language. It reveals that Hamlet is intelligent and he is thinking through his problems. The opening line of this soliloquy shows that Hamlet is again thinking of suicide.

To be, or not to be – that is the question:
Whether tis nobler in the mind to suffer
The sling and arrows of outrageous fortune,
Or to take arms against a sea of troubles
And by opposing end them. To die – to sleep,
No more; and by a sleep to say we end. (3.1.56-61)

This soliloquy is very much related to the first one; in it, Hamlet raises the idea of self-slaughter He talks about the idea of suicide, but he refuses to commit suicide because of his fears of the unknown. He cannot know if life after death is better or not. He then decides that the uncertainty of the afterlife is essentially what prevents all of humanity from committing suicide to end the pain of

life.

CONCLUSION AND IMPLICATIONS

Human beings are characterized by a scope of all-inclusive mental attributes. These incorporate dread, satisfaction, aspiration, voracity, love, disdain, envy, and so forth... Utilizing Jung's (1950) popular term, we can see these as "model" human sentiments, on a similar level as fundamental, recurrent unavoidable truths that apply to everyone that, for Jung, included such dualities as adoration versus despise murkiness versus light, great versus malevolent, past versus future, to give some examples. One might say that hesitancy, as a prevailing subject of Hamlet, mirrors the human mind. All things considered, there are numerous circumstances in life when individuals are in an issue, persevering through the anguish of picking the correct choice. Subsequently, the confounding of what moves oneself to make can demolish one's estimation of life, prompts shortcoming and unavoidably be the starting point of the saint's grievous fall.

These facts are existentially reflected in an awareness of the absurdity and meaninglessness so strongly reflected in Hamlet's preoccupation with notions of dreary life and death-wish. Thus, puzzling over what course of action to take can destroy one's quality of life, leading to paralysis and can, ultimately, be the origin of the hero's tragic fall. Again, if anxiety (for students and people, in general, can be either "positive" or "debilitating", so can a sense of doubt. On one hand, doubt and anxiety must accompany any serious attempt to resolve one's inner dilemmas, coming to terms with life's many inexplicable events and the endeavor for success.

Hamlet was probably the best tragedy at any point composed. It is reasonably viewed as the zenith of Shakespeare's grievous vision and it gives an encapsulation of flawlessness to the origination of western tragedy figured by Aristotle. While Aristotle took as his model Oedipus Rex by Sophocles, Shakespeare's work is significantly more advanced and offers the soul of Renaissance independence. However, the two works are comparative in the work of a lamentable legend experiencing a lethal hamartia and brought about the torment of both saints.

It is highly recommended that Hamlet be included in any course on Shakespearean dreams due to its versatility and ambiguity, facts that explain the popularity of the play as testified by the choice of Hamlet as a world-tour play to commemorate Shakespeare's 400th death. Teachers are urged to go beyond theme-based superficial interpretations of Hamlet in the light of outmoded new criticism to stress the authorial.

Hamlet can be held up as a model in interdisciplinary examinations and, accordingly, joint tasks between

Departments of English and Brain Research can be organized to overcome any issues among writing and different teaches, for example, history, human sciences, and governmental issues. Utilizing psychoanalysis as a reason for additional comprehension of Hamlet's predicaments, Lacan (1982) endeavor's to join psychoanalysis and Marxism and Kristeva's (1986) adjustment of psychoanalysis to her women's activist way of thinking. Subsequently, an all-inclusive psycho-political or gendered valuation for Hamlet can be picked up. Psychoanalysis is a settled and fruitful ground for contemplating the riddles of Hamlet. However, there are similarly encouraging territories for exploring that future analysts can take part in. These include the following:

- i) How religious conception of death, sexuality, and revenge in the 16th century are reflected in Hamlet's conceptions of himself and the world at large.
- ii) A comparison of our ideas of women empowerment and the behavior of the female characters in the play, including Gertrude and Ophelia.
- iii) An attempt can be made to analyze the problems of Hamlet from the perspective of political corruption and the degenerating political system rendering the individual helpless and leading to the intellectual paralysis typical of Hamlet's case.
- iv) Contemporary critical schools emphasizing the instability of both language and the process of signification that can be attempted. Such deconstructive reading would attempt to show Hamlet as a play trying to articulate meanings that are negated by contradictory points of view.
- v) Finally, a comparative study can be held to give more insights of hamlet and Oedipus who is the better tragic hero from the modern psychanalysts perspective.

CONFLICT OF INTERESTS

The author has not declared any conflict of interests.

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Review

The contribution of Freud's theories to the literary analysis of two Victorian novels: *Wuthering Heights* and *Jane Eyre*

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Sigmund Freud's psychoanalytical theories can be used with reference to the analysis of literary works. Reading novels, poems and other compositions through the lens of psychoanalysis gives the opportunity to analyse and evaluate the works of literature in their genesis and presentation. Freudian doctrine can be considered as a reading tool that allows the investigation of the enigmatic areas of human experience and, therefore, its main contribution to literature is related to the discovery of hidden aspects of the text, of the writer and of the reader as well. In this article, the main characters of two Victorian novels, *Wuthering Heights* and *Jane Eyre* are analysed with reference to Freud theories concerning the tripartite structure of the mind (Id, Ego and Super-Ego) along with the Oedipus complex, the analysis of dreams and other aspects of sexuality. Several passages from the two works are highlighted and discussed according to the psychoanalytical theories with a main focus on the characters: Heathcliff and Catherine and then Jane and Mr. Rochester. The importance of the interpretative capacity of psychoanalysis is widely emphasized.

Key words: Sigmund Freud, psychoanalysis, literary analysis, *Wuthering Heights*, *Jane Eyre*.

INTRODUCTION

Sigmund Freud is generally considered to be the father of psychoanalysis, a branch of psychology that deals with the treatment of mental disorders by the exploration of aspects of the mind of which an individual is usually unaware. Terms such as unconscious, Id, Ego, Super-Ego, Oedipus complex, sexual drives, death wishes, repression of emotions, transference, defense mechanisms and interpretation of dreams (Appendix Table 1) are well common and widely accepted by many mental health providers even though there has often been some skepticism about their scientific foundation.

Anyway, psychoanalytic theories can be very helpful to the analysis of literary works for several reasons as Barry outlines in his theoretical approach to literature (Barry, 2002). Firstly, it is possible to make connections between the hidden content of a novel or poem and the unconscious mind as well as between the explicit content of a text and the conscious. Secondly, the repression of emotions and the disclosure of unconscious elements can be related either to the characters of a novel, poem and play or to the author himself. Thirdly, theories of sexuality can be associated to the representations of

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emotional suffering and mental dysfunctions in the form of psychological complaints or even madness. Fourthly, the Oedipus complex plays a relevant role in influencing gender dynamics and the relationships between men and women in social contexts as it clearly appears, for example, in the Shakespearean play *Hamlet*. Lastly, the belief that the analysis of psychological elements is more important for the critical reading of literary works than any other social or historical approach. In this paper, two novels of the English literature of the nineteenth century, *Wuthering Heights* and *Jane Eyre*, will be analysed according to specific Freudian concepts in relation to the texts and with particular attention to the exploration of the main characters of the novels: Heathcliff and Catherine, Jane and Mr Rochester.

VICTORIAN NOVEL: *WUTHERING HEIGHTS*

In *WH* Volume I, the parts of the mind theorized by Freud, the Id, the Ego and the Super-Ego, are represented by three characters, respectively: Heathcliff, Catherine and Edgar Linton (Gold, 1985). The Id is characterized by being unconscious, chaotic, impulsive, energetic, has no moral rules and is governed by sexual and aggressive impulses which need to be discharged regardless of any possible consequence. The peculiarities of the Id can be associated with Heathcliff's behaviour since he is described by Mr. Lockwood, in Volume I chapters I-II (Bronte et al, 1998), as "rather slovenly", "an aversion to showy displays of feeling – to manifestations of mutual kindness" and "the tone I no longer call Heathcliff a capital fellow". According to Gold, Heathcliff represents the Id since he is wild and uncivilized and, as Nelly describes in Volume I chapter IV, as an infant, he was "a dirty, ragged, black-haired child" and a "gipsy brat", likely a primitive or a person of brutish nature. Furthermore, he is soon judged in the novel as sinister: "it's as dark almost as if it came from the devil", with the use of the pronoun it likely to depict him as a thing rather than a human being. Such a description may be confirmed by the analogies, made in Volume I chapter I, to the place where Heathcliff lives since *Wuthering Heights* is compared to "the atmospheric tumult" and also to the aggressive behavior of the dogs; both similarities reflect the nature of the owner.

In contrast, Edgar's nature is clearly the opposite since he is civilized, rich and good-mannered and, as Gold argues, he represents the Super-Ego, an area of the mind which is distinctive for its morality, religiosity, parental and social prohibitions, disapproval of misconduct. These aspects are clearly in contrast with the Id. In order to highlight Edgar's disposition, it is worth to mention the description of Trushcross Grange given in Volume I chapter VI: "a splendid place carpeted with crimson [...] and shimmering with little soft taper", "We should have thought ourselves in heaven", which is in

antithesis to the representation of *Wuthering Heights*'s place. Therefore, the Lintons are depicted as polite and civilized: "Then the woman-servant [...] washed her feet; and Mr Linton mixed a tumbler of negus, and Isabella emptied a plateful of cakes into her lap, and Edgar stood gaping", definitely in opposition to the attitudes of the "wicked boy". Catherine, instead, can represent the Ego because of her rationality, her attachment to the real world and the efforts, apparently conscious, to control her natural disposition. As a matter of fact, Catherine is first described as similar to Heathcliff and, hence, as a person living her life according to her peevish nature as told by the words of Nelly in Volume I chapter V: "A wild, wicked slip she was", "She was much too fond of Heathcliff", "wakened in her a naughty delight to provoke him " and "turning Joseph's religious curses into ridicule, baiting me". Catherine is, in part, aware of her true nature as shown in the famous quote from chapter IX: "I am Heathcliff!", an expression that underlines the strong likeness between the two or, in a psychoanalytic perspective, it suggests the existence of an identification, a psychological mechanism by which aspects or parts of a person can be interiorized by another individual. Catherine may or may not be completely aware of her analogy with Heathcliff, but what appears as astonishing and strange to Nelly is her decision to marry Edgar because "I shall like to be the greatest woman of the neighbourhood..." which is in stark contrast with the assertion "...- in my soul, and in my heart, I'm convinced I'm wrong!". It is evident that Catherine is ambivalent and smothered her true feelings by repression, a mechanism that Freud emphasized as being unconscious, and makes the decision to marry for convenience, an aspect that is likely driven by the Ego. It is possible to infer that her choice is linked to an identification with Edgar or to the influence of moral and social norms and, eventually, to her wish to increase in wealth, as Gold argues, since a good marriage was a primary concern for many women in the Victorian age.

Catherine's tendency to repress sexual drives or feelings of love, and also Heathcliff's flight, are both motivated by a sense of humiliation and distance because "It would degrade me to marry Heathcliff", aspects that somewhat foresee the tragic events that will follow in the novel. The apparently destructive nature of the novel is a topic that is discussed by Iwase (2005), who states that Heathcliff and Catherine are both responsible of the tragic quality that can be attributed to the composition. The conjecture is that both characters are indeed egoistic and narcissistic, have an aggressive disposition towards the others and display unrestrained animal impulses if not a diabolical conduct, which may confirm the association with the Id. As a consequence, they can never live in peace but repeatedly suffer and end up destroying their lives and the happiness of those who surround them, an example being Isabella's marriage with Heathcliff. Catherine's aggressiveness and

insensibility emerge in Volume II chapter I in the words used by herself: "I care nothing for your sufferings. Why shouldn't you suffer? I do." and later in the text, the theme of suffering is depicted in the lines: "Are you possessed with a devil, [...] I shall writhe in the torments of hell?". It seems that Freud's theories on sadomasochism can help to understand the relationship between Catherine and Heathcliff since they both struggle for love and fight unsuccessfully against their aggressive drives. In the end, they can do nothing but let their nature express itself. As Iwase argues, Heathcliff is so afflicted that his madness and vulnerability result in his pathological obsession for Catherine's ghost as shown in Volume I chapter III: "He got on to the bed [...] my compassion made me overlook his folly". A madness that makes the moment of his death even more impressive as described in the final chapter: "I could not think him dead. [...] Ech! what a wicked un he looks ginning at death!" In the end, their love was impossible either for a matter of tragic fate or for the decisions and natural inclinations of the single individuals.

Further evidence to support the contribution of Freud's theories to the analysis of WH is given by Hoeveler (2006). The first dream described in the novel is that of Lockwood's, Volume I chapter III, "I began to dream [...] to my unspeakable relief, they woke me." This dream can be interpreted according to the following psychoanalytical concepts: condensation, in which different elements of a dream may be united in a single image or context; displacement, a mechanism by which a latent content and the emotions attached to it are displaced to a manifest content that is more acceptable for the individual; representability, which is characterized by the transformation of thoughts or ideas into visual images. In the beginning, Lockwood is going home with Joseph but, in a second part, to a chapel where he listens to a sermon and is then beaten up because of the objections he makes. All things considered, it is possible to argue that phallic symbols are represented in the dream by the "weapon" which Lockwood does not possess while Joseph has a "heavy-headed cudgel". The discrepancy between these two characters may reflect their true natures since Joseph is depicted as rude and aggressive, aspects linked to masculinity, while Lockwood is rather inoffensive and gentle, traits which are typical of females. In addition, fear of castration emerges under the form of being beaten by other people in the chapel, a scenario that can be correlated to the reading that Lockwood made of Catherine's account of the "awful Sunday" and of the service that "lasted precisely three hours" or, additionally, to his previous and unpleasant encounter with the inhabitants of Wuthering Heights, which was characterized by coldness and aggressiveness.

VICTORIAN NOVEL: JANE EYRE

In JE, the Freudian theories concerning the Oedipus

complex can be taken into consideration to explain the relationship between Jane and Mr Rochester. The Oedipus complex concerns a peculiar stage of the individual psychological development of a little boy or girl, and is generally characterized by intense feelings of love for the parent of the opposite sex, while death wishes and aggressive behaviour are expressed towards the parent of the same sex (Laplanche, and Pontalis, 1973). In the novel, Jane can be compared to a little girl since she has positive feelings of affection for Edward, who is twenty years older. Dell'Olio highlights the fact that Jane's love for Rochester is a consequence of the absence of a father figure in her childhood (Dell'Olio, 2010). Little is told in the novel about Jane's parents and the first family picture that appears in chapter I (Bronte, 1994), is characterized by coldness and solitude as shown by the weather conditions: "the dreary November day [...] a long and lamentable blast" and by the distance between Jane and Mrs Reed who cannot be considered a caring and affectionate alternative mother. In fact, the following description of her aunt is worth mentioning: "She regretted to be under the necessity of keeping me at a distance" and again: "she really must exclude me from privileges intended only for contented, happy little children". The initial picture of emotional deprivation, unhappiness and prolonged loneliness may explain the fact that a young girl is so in need of true love and of attachment to a parental figure. As Dell'Olio argues, the relationship between Jane and Edward is so strong and intense that no disagreement or argument between an idealized father and a hypothetical daughter can hinder or diminish the affection they have for each other. In fact, after many tribulations and much sufferance on both sides, the final consideration made by the author in the last chapter is: "No woman was ever nearer to her mate than I am: [...] flesh of his flesh", an intimacy which underlines the idea of blood relationships or gene sharing that is typical of family ties. The Oedipus complex is comparable to a love triangle in which a third person, the parent of the same sex, intervenes to impede or mitigate the expression of the unconscious sexual drives by the child. Jane's rivals can be represented either by Blanche Ingram or Bertha Mason. In the former case, the rivalry is not a matter of love since Rochester does not have genuine feelings of attachment to Blanche, but the point here are Jane's beliefs about Miss Ingram which mainly concern their social discrepancy. She is a threat for Jane, as shown in chapter XVI: "the belle of the evening", "was certainly the queen.", "A very rich and powerful one: she sang delightfully". Therefore, Jane is overtly jealous and struggles with the fear of being neglected by Edward and makes sharp comments about Blanche, likely to emphasize the differences between them as shown by: "Oh! yes. But you see there is a considerable difference in age: Mr Rochester is nearly forty; she is but twenty-five", while Jane is even younger. Moreover, when talking about the Ingram sisters, Jane says that "Mary had a

milder and more open countenance than Blanche; softer features too, and a skin some shades fairer (Miss Ingram was dark as a Spaniard)", this last aspect is clearly in contrast with "this one little English girl", as Rochester defines Jane in chapter XXIV.

It is clear from this comparison with Blanche Ingram that Jane Eyre belongs to a lower social class since she is a person, at least initially, with no money or fortune and forced to work as a governess. Since the beginning of the novel the heroine struggles against her inferiority as shown in chapter II where she refers to her cousin John: "Master! How is he my master? Am I a servant?" differently from her attitude towards Rochester, her master, as it appears in chapter XVII: "My master's colourless, olive face, [...] full of an interest, an influence that quite mastered me". An interesting work concerning the analysis of dreams and artistic production in JE provides important insights into the psychoanalytic reading of the social condition of women in the Victorian age (Arnăutu, 2002). Firstly, Jane's dreams are used in the novel to express fears of motherhood since their manifest content and verbal description are frequently characterized by anxiety and a sense of failure and incapacity to deal with little children. This is apparent in chapter XXV: "I was burdened with the charge of a little child [...] and wailed piteously in my ear" and again: "however much its weight impeded my progress, I must retain it". The elements that emerge in these dreams are likely connected to the events of Jane's life: her marriage to Rochester which can be interpreted as a sort of imprisonment for a young girl and a limitation of her freedom and independence. Other girls at the time might have been overexcited by the idea of marrying a rich man and climbing the social ladder, but Jane goes against the tide, an attitude which is confirmed by her rather cold and ambivalent relationship with Adèle, her constant feelings of emancipation and lack of showiness.

Secondly, Jane's painting ability is the expression of an artistic quality which allows the heroine to emerge from her social inferiority since she is much appreciated as shown in chapter X: "That is one of my paintings over the chimney-piece [...]. Well, that is beautiful, Miss Jane!". At the same time, it prevents her from being conformed to the upper classes as she is not trying to draw people's attention, unlike Miss Ingram as depicted in chapter XVII: "Miss Ingram, who had now seated herself with proud grace at the piano [...] her air seemed intended to excite not only the admiration, but the amazement of her auditors". Exhibitionistic and voyeuristic drives are expressed also by Jane since her paintings may reflect an unconscious wish to show herself and to be watched by others, as Arnăutu argues, along with a need for admiration. In chapter XIII, Jane's self-gratification in painting is described in these words: "Were you happy when you painted these pictures? asked Mr. Rochester presently. yes, and I was happy. To paint them, in short, was to enjoy one of the keenest pleasures..."

Apart from personal satisfaction, it is important to consider that the heroine's artistic skills symbolize the opportunity to distinguish herself as she possesses noble and elevated qualities. It does not necessarily follow that she belongs to an upper social class, indeed she represents an alternative to the maternal role imposed on women by society.

The second rival for Jane's oedipal dream is Bertha Mason, a rather ambiguous figure who, according to Atherton, represents the animal, instinctual and disruptive side of the heroine, an aspect that, in a psychoanalytic perspective, can be associated to the typical sexual and aggressive drives that characterize the Id (Atherton, 2014). Moreover, in chapter XXVI Bertha is referred to with an impersonal pronoun, which dehumanizes her, and she is also compared to some kind of beast: "it grovelled, seemingly, on all fours; it snatched and growled like some strange wild animal: but it was covered with clothing...". A figure that apparently lacks any form of moral principle or self-control like Heathcliff. She is an example, as another scholar argues (Showalter, 1985), of the madwomen who, in the Victorian society, were commonly confined in an asylum or at home in a segregated area, an attic, and abandoned to the cure of a single assistant, typically another woman. Isolation was an experience that occurred also to Jane when, as a child, she was unjustly shut up into the Red room because of her tantrums and irritable behaviour. It seems that antisocial attitudes along with madness or any other troublesome behaviour that could emerge from the discharge of the Id and especially if expressed by women, had to be adequately dominated or kept under control because of the moral rules that governed society.

CONCLUSION

In conclusion, psychoanalytical theories can provide useful insights into the understanding of these two masterpieces of English literature since it is possible to assume that the suppression of individual desires and wishes, either consciously or in an unconscious way, the difficulty to find an adequate compromise between the energies of the Id, Ego and Super-Ego along with the pressures women may encounter in a patriarchal and misogynous society. All these factors, taken individually or in association, can cause an intense emotional suffering and even a great amount of psychological distress. In WH, Heathcliff becomes mad because of the uncontrolled energy associated with aggressive drives and the impossibility to fulfil love wishes or to find some personal satisfaction in life, while Catherine behaves in a hysterical manner because of the conflict between the repressed expression of the instinctual component and the demands of society. Both characters are, consequently, unhappy and dissatisfied and it is evident that there will never be in peace on earth for them. In the

same way, Jane is constantly discontent and restless until she reaches economic independence and unless she could emerge as a respectable and wealthy woman, which is likely what she always struggled to achieve. Her determination and obstinacy to raise the social ladder are also correlated to the suppression of motherhood as discussed above, an attitude that reflects an unconscious and strong control over maternal instincts and the nurturing nature of females: the Ego strives for self-realization but is in contrast with social pressures (Super-Ego) and sexual appetites (Id). Edward Rochester represents the fatherly affection that Jane could never experience in life and, therefore, it is not surprising that their relationship is characterized by strong feelings of attachment and by incomprehension and controversies which are frequently observed in familial contexts, particularly between a caring father and an adolescent daughter who is living an inner turmoil. Rochester is also the symbol of a society in which men were powerful and strong individuals and assumed leading roles, but in the novel a reversal of social roles is likely highlighted. Jane developed into a mature and independent person while her husband is transfigured into a disabled and dependent individual, thus reflecting the frailties and weaknesses of a masculine society. It seems that the psychoanalytic antithesis between masculinity and femininity finds a new equilibrium in the relationship between these two characters and in the future social models. In the end, the analysis of *WH* and *JE* from a Freudian perspective can provide a better understanding of the characters of the novels as well as the reader's response to the text and the authors' lives and personalities.

CONFLICT OF INTERESTS

The author has not declared any conflict of interests.

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APPENDIX**Appendix Table 1.** Definition of Freudian terms (From Fodor and Gaynor, (1950) "Freud: Dictionary of Psychoanalysis")

Freudian term	Definition
Unconscious	"..we call "unconscious" any mental process the existence of which we are obliged to assume.. but of which we are not directly aware.."
Id	"It contains everything that is inherited, that is present at birth, that is fixed in the constitution - above all, therefore, the instincts, which originate in the somatic organization and which find their mental expression in the id in forms unknown to us."
Ego	"We recognize in a man a physical organization which is interpolated between his sensory stimuli and perception of his bodily needs on the one hand, and his motor activity on the other.."
Super-Ego	"The Super-Ego holds a special position between the Ego and the Id. It belongs to the Ego, shares its high psychological organization, but stands in an especially intimate connection with the Id."
Oedipus complex	"..so named because its essential substance is found in the Greek myth of King Oedipus...killed his father and married his mother.."
Repression	"The essence of repression lies simply in the function of rejecting and keeping something out of consciousness"

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