

The Masculine Characters in Henry James's *Roderick Hudson*, *The Portrait of a Lady* and *The Golden Bowl*: A Psychoanalytical Approach

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DEDICATION

To my Father

Acknowledgement

This study wouldn't have been written without the help of Professor Khrisat, who has guided me throughout the time I wrote this thesis; he has granted me some of his knowledge and experience which helped me to have this research in its final form. I also thank Dr. Jalabneh, who has given me his time whenever I needed his help. Concerning research methods, Professor Dweik has been the one who taught me the way to search and write, the way to think and write critically. Dr. Shaikhly has also been a good guide through the last year.

Name:

Signature:

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ABSTRACT

This study aimed at analyzing the psychological features of the masculine characters in Henry James's three novels taken as a sample: (i) *Roderick Hudson* (1876)*, (ii) *The Portrait of a Lady* (1881)* and (iii) *The Golden Bowl* (1904)*. It dealt with some concepts of Freud's psychology and their application to the study in the conflict of the behavior of the masculine characters in James' three novels. The study discussed the three psychic zones of the characters' mental processes (the id which is the source of all aggressions and desires, the ego which is the rational governing agent of the psyche and the superego which is the moral censoring agency). The masculine characters, in this study, had been analyzed one by one in each novel.

The present study revealed that Rowland, in *Roderick Hudson*, had been the superego of Roderick; he had saved him from his id trends, and led him to the right path accepted by society. It also revealed that Ralph, in *The Portrait of a Lady*, had been the superego of Isabel who guided her through her search for knowledge and independence. It showed how Osmond, in *The Golden Bowl*, had been a dictator, who represented the authority of the hated father and how Adam Verver had been the superego of his family members. It also showed the psychological development the masculine characters had undergone through these three novels.

*Dates of their first publication

الشخصيات الذكورية في روايات هنري جيمس: "رُدرك هدسُن", "صورة سيدة" و "الإناء الذهبي" :

المنهج النفسي التحليلي

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المشرف

الأستاذ الدكتور عبد الحافظ خريسات

ملخص

هدفت هذه الدراسة إلى تحليل السمات النفسية للشخصيات الذكورية في ثلاث من روايات هنري جيمس المأخوذة كعينة: (أ) "رُدرك هدسُن", (ب) "صورة سيدة" و (ج) "الإناء الذهبي". إستخدمت هذه الدراسة بعض من مفاهيم نظريات فرويد النفسية وتطبيقاتها لدراسة سلوك الشخصيات الذكورية في روايات هنري جيمس الثلاث. ناقشت هذه الدراسة الاقسام النفسية الثلاثة للعمليات العقلية للشخصيات (النفس المشتبهة والتي هي مصدر كل الشهوات والصفات العدوانية، الأنا والتي هي عبارة عن العامل العاقل الذي يحكم النفس والأنا العليا التي تمثل الرقيب الأخلاقي). وقد تم تحليل الشخصيات الذكورية واحدة تلو الاخرى في كل رواية. لقد كشفت هذه الدراسة ان رولاند كان يمثل الأنا العليا لرُدرك في رواية "رُدرك هدسُن", فقد حفظه من نزعات النفس المشتبهة لديه وقاده الى الطريق الصحيح الذي يقبله المجتمع. لقد كشفت الدراسة ايضا ان رالف مثل الأنا العليا لإزابيل في رواية "صورة سيدة", فقد قادها في بحثها عن المعرفة والإستقلالية. وقد أظهرت هذه الدراسة كيف مثل أزمند الدكتاتور الذي مارس سلطة الأب في رواية "الإناء الذهبي" وكيف مثل آدم فير فر الأنا العليا لأفراد عائلته. وقد أظهرت الدراسة أيضا التطورات النفسية التي طرأت على الشخصيات الذكورية في هذه الروايات.

Chapter One

1.1 Introduction

As one of the most prominent figures of literature in the 19th century, Henry James occupies an important stature. From his early beginnings, James had attracted the attention of critics as well as common readers. His realistic method enabled his readers to go deeply through the events of his novels, to have a close look at the actions, and to feel that they were living an actual life. The large amount of literary works he left behind are still being rediscovered and fathomed repeatedly; critics are still trying to decode some of the mysteries that inhabit almost every piece he had penned. His heritage of literature is still the subject of criticism and debate all over the world. To read all that has been written about Henry James since the beginning of the twentieth century is to encounter an open horizon.

After his death in 1916, James's works began to attract more attention from critics belonging to different schools of criticism. James's works were praised by Percy Lubbock in the 1920s and by F. R. Leavis in the 1930s, by the New Critics in the 1940s and 1950s, by the post-structuralist scholars in the 1960s and 1970s. In the 1980s and 1990s, James's works were the interest of the feminist critics and the scholars of gay literature (Walton, 1995, p. xix).

James has created his own world in the realm of literature. Eliot (1963) states that, "James did not provide us with "ideas" but with another world of thought and feeling"(p. 56). He amazed the literary world with his genius and ability to sail in the human mind, to provide the reader with more insight in his literary characters, and to reveal some dark parts of the human psyche.

Stevenson (1961) remarks, "If James's field is the great world, his world shines with a light that it has nowhere else"(p. 49). For her, reading James's works

requires more than the mere ability to read; his works are not written for general public with shallow knowledge; it requires good knowledge of the world and of the people dwelling this world. For understanding James's *Roderick Hudson*, one has to go deep into the artist's mentality, to taste arts, and to appreciate all that is connected with these arts. Roderick, who is a sculptor, attracts the reader to investigate his works, to look at them with the eye of an artist, and to live the moment with him in his workshop. When we read this novel, we feel that we are living with a real artist; we feel that we're sharing him his interest in it, and furthermore, we think the same way James thinks. On the other hand, the character of Rowland attracts the reader as an art admirer. Mendelssohn (2003) declares, "Roderick does for Rowland what Rowland cannot do for himself- thus making Rowland a creator, as it were, at one remove" (p. 514). He makes the reader feel the beauty of observing other's works of art and invites him to like these works. In reading *The Portrait of a Lady*, one can taste another flavor of life; one is attracted to the young adventurer Isabel Archer, and to her search for knowledge and freedom. Sanner (2005) states, "Isabel embraces the democratic ideals of liberty, freedom, and independence"(p. 148). The struggle between the male admirers around her enables her readers to comprehend her mentality, and to live the situation more directly. The observing Ralph, Isabel's cousin, is another help for the reader to go deeper into the novel, to give him another angle to view the scene.

From where did Henry James create such world? And how did he develop such a talent that made Joseph Conrad (1963) to wonder: "I do not know into what brand of ink Mr. Henry James dips his pen. . . I know that his mind is steeped in the waters flowing from the fountain of intellectual youth"(p. 12).

James traveled across the Atlantic, between America and Europe and plucked the fruits of each orchard he entered. Schor (2005) states, "*The Portrait of a Lady* is the place where James most obviously takes on George Eliot's *Middlemarch*. *The Portrait of a Lady*, through its preface and its highly readerly opening chapters, self-consciously invites us into the spectacle of the woman both reading and turning away from books, looking into the wider world of experience." (p. 238). He shared the Victorian writers some literary traits; he was very much of the same tradition, but his work had also an impact and influence upon later writers. He has been so often considered as the father of the modern novel.

James's contribution to the modern novel is mostly regarded for his special use of point of view. He employed the narrator to convey the inner monologue of the characters in a way that enabled his readers to dive deeper and deeper into his fictional world; it made them live the situation psychologically. Like Dostoyevsky, he was more interested in the psyches of his characters; he dramatized the characters' consciousness in a way that made his characters more realistic. His psychological interest in his characters gave later writers good example to be followed.

Henry James's works have been the subject of a large amount of psychoanalytical studies; they are full of what may attract any critic concerned with psychoanalysis. Swan (1950) argues that "He [Henry James] was years in advance of his time in his psychological interest in his characters; and, above all, it is in its psychological content that the virtue of the modern novel may be found" (p. 33). Anyone who reads any of Henry James's works can touch how he handled the inner dialogue of his characters, how he had drawn the psyches of these characters, and how he had deeply modeled their behavior to light some of the un-trodden ways of the human psyche. The words uttered by his characters were not randomly picked, they

were carefully chosen and shaped to form artful dialogues. It is easy for any one who reads *The Golden Bowl* to notice the protracted description of the major characters' inner psyche, their reactions to the events.

Daugherty (1982) had argued that James's concern for psychology can be noticed from his own words describing the novel, and that the novel is history. James referred to the past (history) as the source from which the writer brings his raw material, builds his imaginative castles and cities, and shapes the features, details, and motives of his characters. Without this history, the writer is not able to create, draw and shape his fiction, because he doesn't have the sources from which the novel is to be structured.

Psychoanalysis can be defined as human nature seen, interpreted, and based on conflict. The mind is understood through a conflict that is built on both conscious and unconscious experiences. The individuals consciously or unconsciously behave in certain ways as a normal reaction to an event or a problem (Tyson, 1999, p. 15).

Psychoanalysis covers many aspects, such as the unconscious and the conscious, the meaning of dreams or death, the meaning of sexuality, and how one can perceive life and its realities according to unconscious and conscious knowledge. Psychoanalysis helps us understand literary texts that are originally written about human behavior and how such behavior leads to an event in literary works. It is true that much of the characters' experience is based on an unconscious set of information in their minds from childhood, according to Freud, but this does not mean that such information is arbitrary.

Freud (1953) says that no one knows the source of his fascination. It is clear that psychoanalysis, when applied to literary works as a method of understanding human behavior, is not always the subject of appraisal and approval of either normal

readers or the experienced critics. Some readers object to the use of such a method to understand the behavior of literary characters because they are not real people and therefore, they do not have psyches that can be analyzed (Tyson, 1999). Every action taken by the individual is either based on his/her conscious or unconscious experience. By understanding the crucial events the characters met in earlier stages; one can understand how these characters later behave and develop.

1.2 Statement of the Problem

This study attempts to find the category in which a masculine character stands (id, ego, or super ego), the main psychological features of the masculine characters and if the masculine characters develop psychologically through these three novels and how.

1.3 Questions and Objectives of the Study

This study tries to answer these questions:

1. In what category does a character stand?
2. What are the main psychological features of the masculine characters in James's selected novels?
3. Can age or sex play a role in the behavior of a character in a literary work?
4. Do the masculine characters develop psychologically through these three novels and how?

1.4 Hypotheses of the study

1. A masculine character represents the ego, the super ego or the id.
2. Every masculine character has its own psychological traits.
3. Age and sex play a significant role in determining the kind of masculine behavior throughout the novels.
4. The psychological features of male character seem to be instable.

A large amount of psychoanalytical studies have been done about the works of Henry James. Most of these studies concentrated either on the female characters –as done on *The Portrait of a Lady*- and somehow ignored the masculine characters, or considered them less important than the female characters in this novel; these studies discussed the character of the protagonist, Isabel Archer in details, but did not refer to the important role played by her cousin Ralph and her husband Gilbert Osmond.

Some of these psychoanalytical studies discussed some aspects of the masculine characters in some of other James's novels, but without studying the psychic situation of these characters through three novels (*Roderick Hudson*, *The Portrait of a Lady*, and *The Golden Bowl*) in particular.

1.5 Significance of the Study

This study tries to show that the masculine characters in the three novels by James, *Roderick Hudson*, *The Portrait of a Lady* and *The Golden Bowl*, can be read psychoanalytically. Moreover, this study seeks to help readers of James's novels for better understanding and better insight into these novels. Hopefully, it will help them value these masterpieces more than before, help researchers for further study, and fill a gap in the body of psychoanalytical studies on James's literary characters.

The study focuses merely on the three James's novels, namely, *Roderick Hudson*, *The Portrait of a Lady* and *The Golden Bowl* following some of Freud's concepts on psychology.

1.6 Limitations of the Study

The researcher focuses merely on the three of James's novels, namely, *Roderick Hudson*, *The Portrait of a Lady*, and *The Golden Bowl* following Freud's views on psychology.

1.7 Definitions of Basic Terms

Psychoanalysis: Psychoanalysis is a theory of mind and practice that cure those who are mentally disturbed; it is also defined as human nature seen, interpreted, and based on conflict. The mind is understood through a conflict that is built on both conscious and unconscious experiences. The individuals consciously or unconsciously behave in certain ways as a normal reaction to an event or a problem.

Freud's Psychology: Freud assigns the individual's mental processes to three psychic zones:

1. The id: it is the primary source of all psychic energy. The id is the source of all aggressions and desires. It is lawless, asocial and amoral. Its function is to gratify the individual's instincts for pleasure without regard for social conventions, legal ethics, or moral restraint.
2. The ego: it is the rational governing agent of the psyche. It regulates the instinctual drives of the id so that they may be released in nondestructive behavioral pattern.
3. The super ego: it is the moral censoring agency. It is a regulating agent, which primarily functions to protect society. Acting either directly or through the ego, the superego serves to repress the drives of the id and blocks off impulses toward pleasure, that society regards as unacceptable, such as overt aggression or sexual passions.

Chapter Two

2.0 Review of Literature

2.1 Freud and the Emergence of Psychoanalysis

From the emergence of psychoanalysis between 1895 and 1900 up to now, many psychoanalytical studies have been conducted on several literary texts of different authors. Freud was the founder of this new field of knowledge. He began with his clinical experience and applied his theories to some literary texts. Despite the fact that some of his theories, especially those connected with sexual motives, and that every human act is motivated by sex, were the subject of severe criticism, some theories were largely appreciated and applied to literary texts after some time of their rise (Brown, 1961).

Brown (1961) discussed the basic concepts of psychoanalysis. He referred to the origin of the word, and how it was specially connected with Freud's theories and method of psychotherapy and investigation based thereon. He went through these theories and through the relationship between psychoanalysis and society. He referred to the developments psychoanalysis had undergone from the time of Freud through Jung and Lacan and some other Neo-Freudians. He discussed the individual's character-structure of Freud and its being the resultant of the three-edged struggle between the external world, the id, and the superego, and how the ego had formed a channel rather than a dam for the libido which was directed on the whole along socially-approved lines.

Skura (1981) argued that poets discovered psychoanalysis before Freud. His emphasis was upon the process rather than the theory, and of psychoanalysis as a method rather than as a body of knowledge. He examined representative samples of

the different kinds of psychoanalytic literary criticism and suggested that all of them ultimately derive from different aspects of the psychoanalytic process.

Wright (1991) gave a critical overview of the relationship between psychoanalytic theory and the theories of literature, and the way that developments in both fields have caused changes in critical practice. She discussed the application of Freud's psychology on different writers, such as Bonaparte's on Poe, and Crews's on Hawthorne, and how some literary works were used to divulge the psyche of their authors. Then she moved to the post-Freudians' application of the theory, and how they concentrated on the character's psyche and the fiction world as an independent world instead of the author's psyche. In this research, the author's psyche is not the main concern; the focus will be upon the characters' psyche, the masculine characters' in particular.

Guerin et al. (1992) went through the psychological approach, discussed the main aspects of this approach, and some applications of this approach to literary texts. The authors discussed the Oedipus Complex in *Hamlet*, rebellion against the father in *Huckleberry Finn*, the consequences of sexual repression in *The Turn of The Screw*, and death wish in Poe's fiction.

Williams (1995) concentrated on debates emanating from the work of Freud, Lacan, and their readers. She discussed psychoanalysis as a therapeutic practice, and the debate around the work of Edgar Allan Poe in psychoanalytic literary criticism since Freud.

While Parkin-Gounelas (2001) tried to explore the practice as much as the theory of reading psychoanalysis with literature. He argued that the role of a psychoanalytic literary criticism is to explore the ways in which the silences and gaps in the texts, the unconscious in all its inaccessibility, can be approached through a

range of different psychoanalytic concepts or structures such as desire or death drive engendered by Freud.

2.2 Review of related literature

A large amount of psychoanalytical studies has been done about the works of Henry James. Every study helps us for better understanding and enables us to read these works from different angles. His writings attracted all those interested in psychoanalysis as a method for interpreting literary works.

Stern and Gross (1975) emphasized that James has suggested that fiction must be morally, stylistically, and psychologically interesting. In *The Portrait of a Lady*, James's subject had afforded him means to explore the problems of evil, social as well as personal, and of moral identity, public as well as private. Moreover, James has emphasized that a writer must concentrate on the internal life within the thematic landscape. In fact, James's works were psychologically interesting; James's dramatizing the masculine characters in *The Portrait of a Lady* had enabled his readers to feel with every character, to understand more the motives behind their actions, and to get into their minds and share their thoughts. One feels that all Isabel's suitors had convincing reasons to ask her hand, and that every character has the right to win her love:

Lord Warburton loomed up before her, largely and brightly, as a collection of attributes and powers which were not to be measured by this simple rule, but which demanded a different sort of appreciation – an appreciation that the girl, with her habit of judging quickly and freely, felt she lacked patience to bestow. He appeared to demand of her something that no one else, as it were, had presumed to do. What she felt was that a territorial, a

political, a social magnate had conceived the design of drawing her into the system in which he rather invidiously lived and moved. A certain instinct, not imperious, but persuasive, told her to resist – murmured to her that virtually she had a system and an orbit of her own. (p. 112)

Isabel is attracted to Lord Warburton; she knows that his qualities are of the highest sort; he has some psychological weight on her, but she has her own plans; she has her goal set in mind. The reader is also attracted to the character of Lord Warburton; he thinks that Lord Warburton is the one for her, but later he faces more of these convincing characters who have their own high qualities and who have their special psychological characteristics too.

Daugherty (1982) wrote about the psychoanalytical novelists in relation to James, and how he was fascinated by Dorothea's character in George Eliot's *Middlemarch*, and how this character became the model for Henry James's selected novels. She concentrated on the resemblance between Isabel's character in *The Portrait of a Lady* and Dorothea's character in *Middlemarch*. She didn't discuss directly the masculine characters in *The Portrait of a Lady*, but referred to some of them as to their relation with Isabel. She referred to Ralph Touchett as the caring cousin, but not as an important character, who plays an essential role in the events of the novel; without Ralph, Isabel wouldn't have been able to complete her journey to Europe in order to attain knowledge of the world, and she wouldn't have met Gilbert Osmond and marry him. Daugherty also didn't refer to the important role played by Gilbert Osmond, who changed all the course of Isabel's journey; his influence upon Isabel was the source of a great change in her personality, at least in looking at things in the world; she began to understand the cruelty of the world around her; she has been no more the innocent young girl from America.

Henke (1995) wrote about the doubling of figures of masculinity and examined James' manipulations of conventions in *Watch and Ward*, with some reference to *Roderick Hudson*. He emphasized that the active part of the masculine character was taken by the protagonist Roderick Hudson and the passive part by Rowland, and how Rowland was the spectator who didn't have the will or the ability to create or change. All that he had done was to wait for results of Roderick's creations and works of sculpture. However, Roderick was the centre from which real change and actions were expected through the novel. Undoubtedly Rowland's part in the novel wasn't entirely passive; there were some passive aspects concerning his lack of talent, but he had also an active part; he guided Roderick and gave him advice when he needed. He was the one who gave Roderick a hand when he badly needed help.

Priest (1999) discussed the idea of vampiric possession in *The Golden Bowl* and how it was changed into the mystic self through a reworking of the basis of identity. She concentrated on the Princess' character, and how she had developed through the novel to make her own plans, to separate her husband from his mistress, her stepmother, and to send her abroad. The treatment of homo-sociality and the aesthetics in *Roderick Hudson* was the interest of Mendelssohn (2003). He didn't tackle the psychological characteristic of the masculine characters, and discussed only the social and aesthetical aspects.

Ross (2005) tried to track James' consciousness in the preface of *The Golden Bowl*, and how it contained his discussion of reading. She found that the interpretation was a record and revision of the author's history and it is beforehand stated that my concern in this study is not the author's psyche but the masculine characters'.

In all these studies, the psychoanalytical traits of the masculine characters are not analyzed thoroughly; some of these studies focused on some psychological traits of some masculine characters and ignored the others, while some of these studies discussed the masculine characters as playing minor role in the selected novels. However, in this study, the psychological traits of the masculine characters are analyzed thoroughly and fully.

Chapter Three

3.0 Methods and Procedures

3.1 Methods

This study is mainly theoretical and analytical. It deals with some concepts of Freud's psychology and their application to the study of the masculine characters' behavior in James's three novels taken as a sample: (i) *Roderick Hudson*, (ii) *The Portrait of a Lady* and (iii) *The Golden Bowl*.

Psychoanalysis has become more and more a useful method for understanding literature, for interpreting the behavior of the characters in a more rational way. In this study, the researcher focuses on psychoanalytical dimensions such as the conscious, the unconscious and the characters' types: the id, the ego and the superego and how such dimensions provide us with new understanding of the masculine characters in the three selected novels.

Psychoanalysis helps readers to understand texts written about the human behavior. Skura (1981) declares, "Every fiction we make is a more nourishing substitute for reality, an alternative world in which we work out our quarrel with the reality principle"(p. 62). Literature is mainly meant to portray and represent human feelings, emotions. Psychoanalysis focuses on the ways characters think and goes deep beyond the conscious to the real realm of the human psyche, the unconscious. It explains why a character behaves in such a way and what are his motives behind such acts. It reveals the underlying true causes of all human conduct. Literature presents the character and psychoanalysis analyzes it, revealing the hidden causes of human behavior. Tyson (1999) states, "If we take the time to understand some key concepts about human experience offered by psychoanalysis, we can begin to see the ways in

which these concepts are operating in our daily lives in profound rather than superficial ways and we'll begin to understand human behavior" (p. 14).

Psychoanalysis has arisen as a result of the desire to find out how the human psyche works and to interpret the various personalities and the personalities' behavior. Sigmund Freud is considered as the father and founder of psychoanalysis; he has invented this science between 1895 and 1900 on the basis of his clinical experience.

Williams (1995) states:

Freud traced the etiology of the disease from its mid-nineteenth century image as a disorder of the nerves to its twentieth century as a psychological condition, in a way which facilitated the discovery of the basic principles of psychoanalysis—the analytic method itself, the existence of the unconscious, repression, fantasy, infantile sexuality. (p. 5).

By studying different people and the conflicts they face, Freud has realized that the mind has its own system of thinking. He has suggested that most of our actions are motivated by psychological forces over which we have limited control and supported his suggestions with convincing evidences; he has also suggested that most of the individual's mental processes are unconscious (Guerin et al,1992). For Freud, the conscious processes of the human mind do not give us a clear interpretation of our actions; they provide us with contradictory and irrational explanation for these actions. He has referred to the unconscious as giving convincing motives and interpretations of our actions.

According to Freud, the experience which can be directly recalled is called the "conscious". In the conscious experience, one is fully awake and responsive to actions. Being conscious stimulates awareness and makes the mind record all events.

The unconscious remains that mysterious realm hiding the true causes of emotions based on the forgotten experience in childhood and adulthood. Tyson (1999) declares, "The unconscious is the storehouse of these painful experiences and emotions, those wounds, fears, guilt desires, and unresolved conflicts we do not want to know because we feel we will be overwhelmed by them" (p. 12). The unconscious experience influences behavior when it is stimulated by an event but the focus is made on the conscious experience. Psychoanalysis tries to explain the conscious experience of the characters but centers on the characters' unconscious experience to show how human behavior is logical and rational and then to emphasize that literature is not merely made up of works of contradictions. The unconscious activities of the mind shape personalities since they contain hidden explanation about life stored while growing up. The unconscious opens up the way for more findings about the interior work of the human psyche and shows how human beings think or feel. As a critical approach and a way of reading literature, it aims at finding out the reasons that control each character's ways of thinking and feelings in any literary work.

Freud assigns the individual's mental processes to three psychic zones: the first zone is the id; it is the primary source of all psychic energy. The id is the source of all aggressions and desires. It is lawless, asocial and amoral. Its function is to gratify the individual's instincts for pleasure without giving regard for social conventions, legal ethics, or moral restraint. The second zone is the ego; it is the rational governing agent of the psyche. It regulates the instinctual drives of the id so that they may be released in nondestructive behavioral pattern. While the third zone is the super ego, it is the moral censoring agency. It is a regulating agent, which primarily functions to protect society. Acting either directly or through the ego, the superego serves to repress the

drives of the id and blocks off impulses toward pleasure, or any act that society doesn't accept or consider shameful (Guerin et al, 1992).

3.2 Procedures

In this study, the masculine characters are analyzed one by one in each novel. Throughout every novel, related situations to each character are introduced and interpreted psychologically in details. In the first part of chapter four, the masculine characters in *Roderick Hudson*, represented in the characters of Rowland Mallet and Roderick Hudson, are analyzed thoroughly. The character of Rowland is analyzed first and then the character of Roderick. Then, the psychological relationship between these two characters is explained.

In the second part, the masculine characters in *The Portrait of a Lady*, represented in the characters of Ralph Touchett and Gilbert Osmond, are analyzed in details. In the beginning, Ralph's character is analyzed, then Osmond's; their influence on Isabel Archer is analyzed at the end of this part.

In the third part, the masculine characters in *The Golden Bowl*, represented in the characters of Prince Amerigo and Adam Verver, are interpreted psychologically. The Prince's character is analyzed first; then Adam's character.

James has written twenty one novels; these three novels [*Roderick Hudson* (1876), *The Portrait of a Lady* (1881) and *The Golden Bowl* (1904)] have been selected as a sample in this study since they cover James's literary career. Swan (1950) states that, "They [*Roderick Hudson*, *The Portrait of a Lady* and *The Golden Bowl*] seem very clearly to mark his progression in subject matter, in style, and, above all, in technique—the change from the simple statement of thought and feeling to the

subtlest, most tenuous expression of states of mind, which few novelists before James attempted"(p. 13).

Chapter Four

4.0 Masculine Characters in James's *Roderick Hudson*, *The Portrait of a Lady* and *The Golden Bowl*: A Psychoanalytical Approach

4.1 *Roderick Hudson*

From the beginning of *Roderick Hudson*, the narrator relates the past of Rowland Mallet, the strict instructions he receives from his father, the miserable and poor life he has led, when he is a child, despite the fact that his father has been rich. He loses his mother when he is still a child. He learns from her, just before her death, that she has suffered all the years she has spent with his father and that she hasn't been happy with him at all. When he grows up, he works hard to earn his own living.

Rowland's father dies and leaves behind him a large fortune. His father's will give him only the third of his legacy. Rowland protests against the will and gains the case. In protesting against the will, Rowland isn't interested in money as he is in standing against his father's dictatorship and authority. From a psychoanalytical view, every child tries to attain such rebellion against the parental, especially paternal, authority (Guerin et al, 1992). Rowland rebels against his father's authority, against all that miserable life he has forced him to lead, and against his mistreatment with his mother. Rowland detests the father. Freud refers to the father as an obstacle in his son's way, as he prevents him from doing what he likes to do and from living the way he chooses, because of the father's strict life of rules and orders (Guerin et al, 1992).

Also from his early childhood on, a strong superego was enforced in Rowland. His strong superego is developed as a result from the strict instructions his father used to dictate, from the orders and rules that have made his life go through a straight path towards social perfection. Guerin et al (1992) argue that,

Freud attributes the development of the superego to the parental influence that manifests itself in terms of punishment for what society considers to be bad behavior and reward for what society considers good behavior. An overactive superego creates an unconscious sense of guilt. (p. 122)

Rowland now is a young man with a good fortune, but without any occupation. He travels abroad to fill his time. He spends much of his time walking around old places and ruins and buying paintings and antiques. While visiting his cousin Cecilia, she suggests that he may take some interest in some social affairs:

Your circumstances, in the second place, suggest the idea of some sort of social usefulness. You're intelligent and are well-informed, and your benevolence, if one may call it benevolence, would be discriminating. You're rich and unoccupied, so it might be abundant. Therefore I say you're a man to do something on a large scale. Bestir yourself, dear Rowland, or we may be taught to think that Virtue herself is setting a bad example. (p. 5)

He is a man with a live conscience, but without the ability to work, to create or to invent. He is just an admirer of fine arts and an observer of what happens around him. He is a passive character in the sense that he waits others to take part while standing aside. He could appreciate beauty but he couldn't make it. Cecilia refers unconsciously to Rowland's superego characteristics, since attaining social usefulness is one of the most important roles played by the superego. Furthermore, Cecilia describes Rowland as Virtue, which is the ultimate goal of the superego, the agent of moral perfection, the agent which leads the characters to behave like angels.

Again he decides to travel to Europe to spend his time. He expresses himself to his cousin:

I'm clever enough to want more than I've got. I am tired of myself, my own thoughts, my own affairs, my own eternal company. *True happiness, we are told, consists in getting out one's self; but the point is not only to get out – you must stay out; and to stay out you must have some absorbing errand. Unfortunately I have no errand, and no body will trust me with one. I want to care for something or somebody. . . . Do you know I some times think I am a man of genius half finished?* (p. 8, my italics)

He is trying to find his missed gifted half to find an interest which may make his life better, but with his own realization that he could do nothing. What he can do is to wait for something to come from the outer world. Graham (1975) argues, "Nostalgia for something lost, and the excitement of growth and discovery, lie together at the heart of *Roderick Hudson*." (p. 29). Psychologically, every human being, after birth, tries to find the other half of his psyche, and usually the other half is from the other sex. Rowland is unconsciously referring to his psychological need for the other half, for all that is missed in him.

The narrator later informs the reader about the rigid Puritan origins of Rowland, and how he has been brought up to think much more of the duties than the pleasures of life.

He had sprung from a stiff Puritan stock and had been brought up to think much more intently of the duties of our earthly pilgrimage than of its privileges and pleasures. . . . His father, a chip of the primal Puritan block, had been a man of an icy smile and a stony frown. He had always

bestowed on his son, on principle, more frowns than smiles, and if the lad had not been turned to stone himself, it was because nature had blessed him inwardly with a well of vivifying waters. (p. 9)

Rowland grows up with a live conscience. According to Freud (1953), the strict influence and authority applied on the child form a strong superego in the child psyche. Rowland has been subjected to his father's ideals of Puritanism, which enlivened and strengthened his moral sensibility when he was still a child. When he grows up, the strong superego plays an important role in shaping his behavior and in drawing a straight line for his life.

Rowland sends for Mrs. Hudson and Miss Garland; he invites them to Rome, so that they may help Roderick to overcome his state of mind. Roderick mother's heart feels that there is an alarm of ill, and she is acquainted with her son's failure and despair. When she arrives, Rowland feels the weight too heavy upon his shoulders. He feels that she depends on him to help her son. She believes in him as her son's redeemer from his state of mind.

Miss Marry Garland thanks Rowland for his taking care of Roderick all the time, and how Mrs. Hudson is grateful for his help. Mary asks Rowland if he has any interest for himself;

'You ought, at any rate,' she continued in a moment, 'to do something for yourself.'

'For myself? I should have supposed that if ever a man seemed to live for himself -!' 'I don't know how it seems', she interrupted – 'to careless observers. But we know – we know that you've lived – a great deal for us.' Her voice trembled slightly, and she brought out the last words with a little jerk. (p. 260)

Mary is wondering how a man of youth and wealth doesn't have something for his own benefits, not for others as he does for Roderick. She notices that he gives all his time and thought for him, but she doesn't know what kind of man he is; he is a man who lives for others, who suffers for others. He is an almost perfect man of social interests; he is the superego which protects society, and without it, a man may eat his brother's flesh, the world would be a wilderness governed only by power standards; the strong eats the weak. Wister (1968) states; "Rowland is not meant for the hero, and, like as we must, we cannot concentrate our sympathies on the second fiddle; at the same time we are very grateful for such a delightful, possible character, if he not be impossibly good; one almost loses patience sometimes with his patience" (p. 41). Mary knows that he isn't just a careless observer; she knows that he lives just for them as for others. Rowland is the man for all society individuals, who offers his hand to those who need.

Rowland confesses his love to Miss Garland, and Roderick is stunned. He confesses his love, after Roderick's repeated phrases that he doesn't care about his fiancée anymore. Rowland respects the laws of society, and has kept his love buried in his heart for a long time. When he is sure that Roderick is not interested in Mary Garland, he declares his love towards her. He doesn't violate social taboos; on the contrary, he is the one to protect society, and to cure injuries. He represents the superego that has been developed by the strict order he used to follow when he was a child.

When his cousin shows him a statuette made by a friend of hers, he is amazed; he enjoys its beauty. He has found something he misses; he has found the missed part of his personality, the artistic part of creation, the part that gives birth to valuable objects of art. Rowland asks about the genius behind the work and he is told that his

name is Roderick Hudson. His cousin also promises to invite that genius in order to make acquaintance with Rowland. When Roderick visits Cecilia, he begins to complain about the hot weather:

'I'm simply dripping wet!' He observed without ceremony.

'You walk too fast,' said Cecilia. 'You do every thing too fast.'

'I know it, I know it!' he cried, passing his hand through his abundant dark hair and making it stand out in a picturesque shock. 'I can't dawdle over things if I try. If I do anything at all I must do it so. There's something inside of me that drives me. A demon of unrest!' (p. 17)

Cecilia here is referring to Roderick's fast walk, and more than that, she is referring to his nature of doing everything in hurry, without thinking properly about what he is doing. Roderick agrees with her and confesses his inability to control himself. He is unconsciously referring to the uncontrollable drives inside him, to the 'id' described by Freud as the source of the psychic energy, the energy driven by pleasure principle, which knows neither values nor morals. Roderick adds, unconsciously too, that he is inhibited by a demon. What a demon, an evil, he is referring to, but that id which leads only to one's destruction.

The narrator later describes Roderick's mood as 'fretful', which also refers to Roderick's inability to control his deeds, or to respect those around them, because he has no values, because his ego and superego aren't strong enough to stop it. He doesn't see the proper way to take, and that is one trait also connected to the id, that it is blind to reason and rational thinking. Wright (1991) states, "With the appearance of these agencies (the id, ego and superego), the picture of dynamic conflict becomes clearer. The id wants its wishes satisfied, whether or not they are compatible with external demands." (p. 11). Roderick's id is stronger than the other two agencies, because his

behavior, in general, lacks the sanity of the ego, or the idealism towards social perfection of the superego; his deeds result only from his dominating id, so they are rash and unbalanced.

When Cecilia and Rowland are alone, she tells him about Roderick's loving mother and about his family history. She describes Roderick's life: "he had no guidance – he could bear no control; he could only be horribly spoiled . . . He sees nothing, hears nothing, to help him to self-knowledge "(p. 23). Roderick's having no guidance and being spoiled when a child didn't help to develop a strong and an active superego. All these words prove Roderick's representing the id, and that his superego was very weak to control his behavior; the result is a man who knows no values or morals, a man who's driven only by his desires and needs; a man is only controlled by the pleasure principle. Rowland, when more acquainted with Roderick, likens Roderick to a restless animal. Roderick really is an "animal" in the sense that he only thinks of himself and of getting his desires satisfied. He doesn't care for others' feelings or reactions towards his misbehavior.

Rowland suggests that Roderick may accompany him to Europe to study the antiques there and that Rowland may pay for Roderick's journey and Roderick accepts. He enthusiastically offers to show Rowland his other works of sculpture in his house. While examining the busts, statuettes in Roderick's house, Rowland notices a bust of an old man, and he learns that it is Mr. Striker's. Roderick stares at the bust:

'I want to begin,' he cried, and I can't make a better beginning than this !

Good-bye, Mr. Barnaby Striker! He strode across the room, seized a hammer that lay at hand, and before Rowland could interfere, in the interest of art if not of morals, dealt a merciless blow upon Mr. Striker's

skull. The bust cracked into a dozen pieces, which toppled with a great crash upon the floor. (p. 30)

Mr. Striker is Roderick's family friend, who is used to take care of them and to give advice when necessary. He is considered the family's guide. Roderick doesn't like his instructions and his views on his future. In a psychological sense, when Roderick destroys the bust of Mr. Striker, he unconsciously kills the father who represents authority, who chains his freedom of act and choice. Roderick here is killing everything that may prevent him from reaching all that he wants. Later Roderick returns the books of law he has studied to Mr. Striker. They are law books; his returning these books is a reference to his disrespect for laws anymore, to his rebellion against all that may represent restrictions over his life. He is now free to act without consideration of any destruction that may result from such deeds.

Later Rowland visits Roderick's family to convince them of the importance of Roderick's journey to Europe with him. He convinces Mrs. Hudson to let Roderick have a chance to improve his talent there. Miss Garland, Roderick's far-away cousin, attracts Rowland's attention. He begins to ask about her and learns that she is the daughter of a country minister, and one of half a dozen of daughters.

Roderick visits Cecilia and he is in good mood. While chanting happily, he exclaims, "I want to do something violent and indecent and impossible – to let off steam!" (p. 53). Roderick is unconsciously describing the outburst of his uncontrollable id. He is very happy because he is to be freed from the watch of his mother and Mr. Striker. While the ego and superego are not at work, or very weak, the id is to dominate. Freud (1953) states, "The ego has the task of bringing the influence of the external world to bear upon the id and its tendencies, and endeavours to substitute the reality-principle for the pleasure-principle which reigns supreme in the

id."(pp. 250-251). Since Roderick's ego is very weak to control and suppress the id, his id reaches a degree of violent eruption and overflow. The id wants to satisfy its destroying trends, without caring about any social considerations. The word "violent" refers to the disastrous energy of Roderick's id, and the word "indecent" refers to its de-consideration of social taboos. All this vocabulary is a clear reference to Roderick's id predominance and to the weak state of his ego and superego, that they couldn't stop these trends of the id.

Roderick throws a picnic, and although it is a family one, he insists to invite Mr. Striker, who has been for a short time his enemy. Mr. Striker now is no longer his enemy, because he doesn't have that authority he used to have before. He is now a normal person, not a father with orders and instructions. Rowland takes Miss Garland on a stroll in the woods. She tells him about her family and about herself. He is in love with her, but he hesitates to reveal his feelings to her.

Soon, Rowland and Roderick sail to Italy. On the ship they happen to like each other and to get closer and closer. Roderick tells Rowland about his engagement to Miss Garland, and when Rowland expresses his astonishment by the news, Roderick clears, "That I was in love with her?. . . Neither did I before this last fortnight. But you came and put me into such ridiculous good-humour that I felt an extraordinary desire to spill over to some woman, and I suppose I took the nearest."(p. 63).

Roderick confesses his own surprise with the idea and that it's a fortnight old idea. He relates the idea with Rowland's suggestion about the journey to Europe. It is Rowland who brings Roderick to this state of mind; he is the one who has broken the chains which surrounded his free choice; he is the one who has opened the door of the cage he used to live in. He is the one who lets Roderick fly freely in the open horizon. By Rowland's freeing Roderick from the authority of Mr. Striker and from the watch of

his mother, Roderick's id is free to act without being stopped or controlled. He, unconsciously, expresses his sexual desires toward the other sex, and that he's just chosen the "nearest", because his purpose relies on his sexual desire towards the other sex rather than the emotional one. His sexual desires are like an erupting volcano, which no one can stop. He has chosen the way of engagement rather than committing adultery because he was still in the range of his mother's watch.

When Rowland and Roderick arrive at Italy, Rowland takes Roderick to see different works of fresco and sculpture. After sometime, Roderick acquires a good experience and begins to think critically about the works of arts he sees. Roderick is an artist, and the word 'artist' has its importance in psychoanalysis; Freud states;

He [the artist] has an introverted disposition and has not far to go to become neurotic. He is the one who is urged on by the instinctual needs which are too clamorous; he longs to attain to honor, power, riches, fame, and the love of women; but he lacks the means of achieving these gratifications. So . . . he turns away from reality and transfers all his interest, and all his libido too, on to the creation of his wishes in the life of fantasy, from which the way might readily lead to neurosis. (Crews, 1967, p.75)

Roderick has failed in his study, so he tries to find another way by which he can attain respect and fame. By being an artist, Roderick wants to cover his previous portrait in the minds of those around him, especially his mother, and to replace it with the new glorious one. He wants to be regarded as a successful man, with a splendid glamour.

Roderick works of sculpture begin to receive appreciation. He is full of life and interested in his work. He is introduced to Rowland's friends; some of them are

artists, art collectors, and painters. He talks to Miss Blanchard, a friend of Rowland, about his future works; "I have been thinking lately of making a Cain, but I should never dream of making him ugly. He should be a very handsome fellow indeed, and he should lift up the murderous club with the beautiful movements of the fighters in the Greek friezes who are chopping at their enemies."(pp. 82-83)

According to this speech, Roderick is planning to make a Cain, Adam's son who killed his brother. His devilish unconscious words are very clear; they are describing his thirst for blood. He is unconsciously expressing his inner drives of the id; he is trying to repeat the act of murder performed by Cain, to shed blood, or at least to express acceptance of Cain's deed. His inner devilish powers are at work. He says that he will make him look handsome because he sees Cain's act of murder beautiful. Moreover, he calls him a fellow, a friend who is to be followed. The action of fight and chopping is something interesting in Roderick's speech; Roderick is referring unconsciously to his sexual needs and to his burning lust since 'fight' and 'chopping' refer to the sexual intercourse. Roderick's id is very active and has no limits of destruction. He wants to evade all that he encounters in his way.

When Rowland and Miss light are alone, they talk about Roderick and the progression he has achieved in his works. Miss light describes him;

'He's the first lion I ever saw, but I should have known he was not a common mortal. There's something strange about him. To begin with he has no manners He seems to have something urging, driving, pushing him, making him restless and defiant. You see it in his eyes. They're the finest, by the way, I ever saw. When a person has such eyes you forgive him his bad manners. I suppose they represent what's called the sacred fire'(p. 158)

Miss Light unconsciously uses the word 'lion' to describe Roderick. The lion is a beast, the strongest of beasts, which attacks, eats without being subjected to laws. It behaves according to its desires and passions, and Roderick is an untamed beast. Then, she talks about Roderick's lack of manners because his dominating id has no manners or ethics. He is, furthermore, driven by the powers of the id and his unsatisfied desires to his end. He has that fire Miss Light is referring to, and that fire is sacred to Miss Light because she is the one who described the fire, but what is sacred to a 'dangerous' female, is not sacred to all society, because she herself is sinful and has no manners. So what is sacred to Devil is devilish itself, and the fire seen by Miss Light is the outburning of Roderick's desires, and is what she likes in him.

Roderick's state worsens when he hears about Miss Light's engagement to a Prince. He is weaker than before; he feels himself disinterested in life. His life now is just an aimless one. He doesn't care, or at least doesn't show that he cares or feels for his loving mother or for his loyal fiancée; his only interest is his sensual love to Miss Light. Freud (1961) clarifies, "Loss of love and failure leave behind them a permanent injury to self-regard in the form of a narcissistic scar"(p. 14). Roderick feels that he is no more the talented man surrounded by people who used to appreciate his genius; he has also lost Miss Light, who is now married to another person. He has lost every thing, and since he doesn't care a bit for those around him, for him, the world now is empty. Mrs. Hudson notices the change Roderick undergoes and how he is unattached from all that around him; she also feels the ambiguity in his behavior and wants to know what is wrong with her son:

'I'm talking about this,' Roderick replied – ' that I'm an angry, savage, disappointed, miserable man. I mean that I can't do a stroke of work nor think a profitable thought. I mean that I'm in state of helpless rage and

grief and shame. Helpless, helpless – that's what it is. You can't help me, poor mother – not with kisses nor tears nor prayers. Mary can't help me – not for all the honour she does me nor the big books on art that she pores over. Mallet can't help me – not with all his money nor all his good example nor all his friendship, which I'm so immensely well aware of; not with all it multiplied a thousand times and repeated to all eternity. I thought you would help me, you and Mary; that's why I sent for you. But you can't – don't think it ! The sooner you give up the idea the better for you. Give up being proud of me too; there's nothing left of me to be proud of. A year or two ago I don't say, for I myself then really believed I was a swell. But do you know what has become of me now? I've gone utterly to the devil.'(pp. 312-313)

Roderick is describing the disastrous powers of the id inside him; they are driving him to blindness in sight, and to destruction of actions. His talent is betraying him. His rage is his only guide, but not to goodness, to his self destruction. Now he is nothing but a living corpse with no feelings towards those who care so much for him, those who live merely for him. He has declared his love to Cristina Light although he is engaged to Mary Garland. He doesn't care a bit for his fiancée's disappointment about his cold feelings towards her. Kemble (1968) describes the character of Roderick,

The character of the hero strikes us as the great failure of the book; the conception is capital and is consistently carried out; but in working it up there occur traits of selfishness and shamelessness which, although natural in themselves, make the relation of the others to him unnatural. His personal charm is not felt by us, while his detestable egoism is; we are

rebelled, and the friendship of Rowland, the constancy of Mary, and even the idolatry of his mother, seem like infatuation. (p. 40)

He is drowned in the ocean of shame, in his endless misbehaviors. He is now the property of his id, the property of Satan, and has no control over his wretched soul.

Roderick tells Rowland that he[Rowland] is weak because he doesn't tell his mother the truth about her son's failure, then Rowland affirms to Mrs. Hudson that, "It's what Roderick says. He's a most unexpected failure." (p. 315). Miss Garland is astonished by the words uttered by Rowland because she doesn't expect such hard words to come out of his mouth. He is the kind-hearted person; he is not used to hurt, or to say anything that might be harsh. But Rowland is not weak too; he is in a situation that the truth should be said plainly and fully. He wants them to know every thing because it is the appropriate time for that knowledge. Rowland is telling them the truth because he feels that it is his duty to do so in such a time. On the other hand, Roderick is telling them about his real situation because he wants to steam off some of the pressure residing inside him. He wants them to share his suffering; he wants them to suffer while he's suffering;

He [Roderick] had been speaking with growing bitterness, quite losing sight of his mother's pain and bewilderment in the passionate joy of publishing his wrongs. Since he was hurt he must cry out; since he was in pain he must scatter his pain abroad. Of his never thinking of others save as they figured in his own drama this extraordinary insensibility to the injurious effects of his eloquence was a capital example ; the more so as the motive of his eloquence was never an appeal for sympathy or compassion – things to which he seemed perfectly indifferent and of which he could make no use. The great and characteristic point with him

was the perfect separateness of his sensibility. He never saw himself as part of a whole; only as the clear-cut, sharp-edged, isolated individual, rejoicing or raging, as the case might be, but needing in any case absolutely to affirm himself. (p. 317)

Roderick is proud of his wrongs because he initially doesn't have a strong superego that might stop him from doing these shameful acts; after committing such acts, he doesn't feel ashamed or guilty; he doesn't have the guilt complex developed in his childhood because he has been spoiled by his mother when he was a child. He doesn't care for others because he thinks of himself as the only creature in the world; for him the world means only his interests in it; the world is where the pleasure principle is satisfied. The most important thing for him is to affirm himself, his identity regardless of the social values and code.

Roderick begins to see the end of his life, "But I'm bidding farewell to Italy, to beauty, to honour, to life." (p. 344). He is saying good-bye to the world that didn't satisfy his desires. Later he tries to explain his inner motives, his psyche, to Rowland,

"It's very easy to exclaim," Roderick went on; "but you must remember that there are such things as nerves and needs and senses and desire and a restless demon within, a demon that may sleep sometimes for a day, or for six months, but that sooner or later starts up and thumps at your ribs till you listen to him. If you can't conceive it, take it on trust and let a poor visionary devil live his life as he can!" (p. 373)

Roderick here is analyzing himself psychologically and unconsciously; he is referring to his essential needs and desires, and to the destructive power behind activating these needs and desires, the id. Guerin et al (1992) argue, "The id is, in short, the source of all our aggressions and desires. It is lawless, asocial, and amoral.

Its function is to gratify our instincts for pleasure without regard for social conventions, legal ethics, or moral restraint. Unchecked, it would lead us to any length - to destruction and even self destruction - to satisfy its impulses for pleasure."(p. 121). Roderick is destroying himself to get the pleasure principle satisfied in him; he is led unconsciously by the id to his end.

After some time of his residence in Italy, Roderick declares that he wants some change; he wants to travel alone.

I think my journey will do me more good if I take it alone. I needn't say I prefer your society to that of any man living. For the six months, it has been a fond of comfort. But I've a feeling that you're always expecting something of me, that you're measuring my doings by a terrifically high standard. You're watching me, my dear fellow, as my mother at home watches the tea-kettle she has set to boil, and the case is that somehow I don't want to be watched. I want to go my own way; to work when I choose and to be a fool, to be even a wretch, when I choose, and the biggest kind of either if necessary. (p. 94)

Roderick wants to travel alone because he feels that Rowland is preventing him from doing what he wants to do. He wants to take off that weight of conscience performed upon him by Rowland. Bartel(2005) states, "Though Rowland Mallet initially appears to occupy a passive, spectatorial position with respect to his protégé [Roderick], this relation becomes increasingly legible over the course of the narrative as an active, coercive force."(p. 170). After their journey to Italy, Rowland begins to occupy more active part; he is no longer the passive observer of fine arts. He is now Roderick's patron and guide; Rowland acts as an authority, a barrier on Roderick's way; so, Roderick wants to overcome this obstacle and go freely; Roderick is

stripping more and more from the remaining morals. He wants to pour his fierce and untamed desires unnoticed, and not to be interfered by any authority or watch. He unconsciously likens himself to a boiling kettle; he is boiling with his desires and passions, and wants to steam off in a deserted place, deserted from all those he has relation with. He wants to be a wretch, with no blame thrown upon him. Again he is selling himself to the Devil. Rowland says good-bye to Roderick while he is leaving to Switzerland;

Standing in his place as the coach rolled away, he [Rowland] looked at his friend lingering by the roadside. A great snow mountain behind Roderick was beginning to turn pink in the sunset. The slim and strait young figure waved its hat with a sort of mocking solemnity. Rowland settled himself in his place, reflecting, after all, that this was a salubrious beginning of independence. Roderick was among forests and glaciers, leaning on the pure bosom of nature. (p. 95)

In the previous excerpt, the mountain behind Roderick is pink, a feminine color, and that could be a reference to Roderick's thirst for women, and that the goal, behind his taking the journey alone, is the search for women. Roderick is led by his libidinal forces. Roderick goes to destroy himself by following his blind desires; the powers of the id are at work in him. The narrator describes the scene where Roderick is as a forest. Of course, the forest is the place with no rules or order; the place of devilish acts, of sin and of any immoral behavior. The time is sunset, and it is going to be dark; in darkness one loses his ability to see, to differentiate between good and evil; it is where the character's acts are hidden and buried. Roderick has freed himself from any social constraints. His ego is very weak to protect him, and his superego is much weaker; he is now free with no restraints to prevent him from acting immorally.

Rowland writes to Mrs. Hudson about her son's success and receives a letter from her telling him how grateful she is. While alone in Switzerland, Roderick gambles and is drowned in debts. He sends to Rowland and asks for some money to pay the debts. Roderick is back with Rowland. He talks about his experience there.

'One conviction I've gathered from my summer's experience,' he went on –
 'it is as well to look it frankly in the face – is that I'm damnably susceptible, by nature to the grace and the beauty and mystery of women, to their power to turn themselves "on" as creatures of subtlety perversity. So there you have me.'

Rowland, so 'having' him, stared, and then strolled away, softly whistling to himself. He was unwilling to admit even tacitly that this speech had really the ominous meaning it seemed to have. (p.104)

Roderick is unconsciously describing the powers of the id residing in him; he is describing the conflict between the id, the ego and superego in his psyche; he is referring to the powerful rule of the id in him, and that it is the winner of that conflict. He is driven by the libido towards women; he is confessing his weakness towards women. He is expecting himself to fall in that abyss, because he, himself, doesn't have the ability to protect himself from these powers which lie inside him, the powers of his sexual drives towards the other sex. Roderick's superego is too weak to stop such powers of the id, because Roderick has been reared spoiled and with less instructions and meager knowledge of what could be accepted and moral for society, from what would be unaccepted and amoral. So, he has also weak sensibility towards the degree of acceptance of his acts by society.

Guerin et al (1992) declare that "Acting either directly or through the ego, the superego serves to repress or inhibit the drives of the id, to block off the thrust back

into the unconscious those impulses toward pleasure that society regards as unacceptable."(p. 122). Since Roderick's superego has not been developed and strengthened when he was a child, the age from which the superego is to be enriched by instructions of adults around him, Roderick is solely driven by his id. Rowland, on the other hand, begins to touch such weak points in Roderick, and even more, to expect such bad 'ominous' acts from him. Rowland is still the guard of Roderick. He wants to be always near him because he believes in his friend's susceptibility to sin. Rowland, who represents the superego, is Roderick's guide towards perfection, towards achieving high morals. He wants Roderick to behave properly, to be loyal to his fiancée, despite the fact that Rowland himself is in love with her before Roderick's engagement, but he keeps his feelings deeply unfathomed in his heart, and tries to forget his love, because the woman he loves is in a sacred relation with another man. Rowland's superego protects him from making a relation with a woman, regarded by society as another's; the ruling superego in him also protects society itself from Rowland's doing such acts.

While Roderick is busy with his work of sculpture and Rowland is in his company, Miss Light with her mother and an elderly man enter the studio. Roderick remembers the young lady. He stares at her amazedly. He is enflamed with passions towards her; he calls her a "goddess". He offers to model her bust and she accepts. His passions towards her are sexual; he is looking at her beauty and body without thinking about her personality. He is driven again by his lust although his friend Rowland warns him and tells him that he sees danger in her eyes: "She's all the more dangerous." (p. 118). Rowland is still trying to protect his friend from her and from his friend's sexual drives towards her. Later the narrator describes Roderick's modeling of the bust: "His extraordinary success in modeling the bust of the beautiful

Miss Light was pertinent evidence of the quantity of consciousness of the great feminine fact always at his service for application and discrimination." (p. 132). He has achieved the bust rapidly despite the fact that he isn't able to achieve previous works for Rowland's friend; this is due to his thirst for the other sex; for about a year he hasn't been able to do something worthy and suddenly, within two weeks he has finished the bust for Miss Light. Furthermore, Roderick likes Miss Light's changing moods; the same changing moods he has; the same dominance of the pleasure principle of the id in both of them; she is his companion to the devilish recesses.

Miss light now is Roderick's only interest in the world and his selfishness is apparent more than before to Rowland. Roderick speaks to Rowland about himself: "'You're the best man in the world,' he said, ' and I am a vile brute. Only', he added, in a moment, 'you don't understand me!' And he looked at him out of such bottomless depths as might have formed the element of a shining merman, who should be trying, comparatively near shore, to signal to a ruminating ox.'" (p. 165). Roderick is drowning in his bestial trends, in his severe wants without being able to control them, and Rowland is judging his friend's deeds according to his live conscience and to his powerful superego. So, for sure there would be misunderstanding between them resulted from the different norms and standards every one use. Dupee (1951) argues that "Roderick's violence prevented him, as a character, from getting into a convincing relation with his patron, Rowland Mallet, the mild conscientious New Englander"(p, 88). Roderick couldn't control himself; he is that rushing animal without a bridle to stop him or guide him, so it is difficult for Roderick to behave properly with his friend, or at least to show some respect for Rowland's help.

Rowland warns Roderick repeatedly against Miss Light, and Roderick asks for more freedom:

If you want a bird to sing you mustn't cover up its cage. Shoot them, the poor devils, drown them, exterminate them, if you will, in the interest of public morality: it may be morality would gain – I daresay it would. But if you suffer them to live, let them live on their own terms and according to their own inexorable needs!

'I've no wish whatever either to shoot you or to drown you,' Rowland perhaps a little infelicitously laughed. 'Why defend yourself with such very big guns against a warning offered you altogether in the interest of your freest development? Do you really mean that you've an inexorable need of an intimate relation with Miss Light? – a relation as to the felicity of which there may be differences of opinion, but which can't, at best, under the circumstances, be called innocent. Your last summer's adventures were more so ! As for the terms on which you're to live, I had an idea you had arranged them otherwise.'

'I have arranged nothing – thank God ! I don't pretend to arrange. I'm young and ardent and inquisitive, and I'm interested in that young woman. That's enough. I shall go as far as the interest leads me' (pp. 166-167)

Roderick unconsciously equates his inner drives to devils and they are really devils. He, unconsciously, describes the powers of the id, which resides inside him and leads him, as devils. While he describes unconsciously too Rowland's warnings as an interest for the public morality, Rowland wants to protect Roderick from his id and from the id of Miss Light, and at the same time he wants to protect society from Roderick's deeds. Rowland is the superego which protects society from the disastrous trends of his partner's id; Rowland warns Roderick against the sexual 'intimate' relationship he wants to make with Miss Light. However, Roderick confesses his

interest in her. Roderick, unconsciously too, admits that he is led by his sexual interest in Miss Light. All the time Rowland thinks, not about himself but, about others' interest, specially about Roderick's. He is the one who takes care of those around him.

While walking in the mountains, Roderick decides to take his path lonely and Rowland asks him, "Where are you going?" Roland then demanded. 'Oh, I don't care! To walk, to look about, to 'commune with nature'"(p. 378). Roderick's communion with nature, his going to earth, to tomb, is a clear reference to his decision of commit suicide. Rowland again tries to stop him, but Roderick insists and walks to his fate.

At home they wait for Roderick at luncheon, and in the evening Rowland comes without the sight of Roderick. Mrs. Hudson asks Rowland to fetch her son and he doesn't go because it is stark darkness outside. Later in the morning, Rowland and his friend Singleton find the corpse of Roderick down a reef. Rowland loses one of the most important interests in the world for him; he feels that the world is empty without Roderick. He has lost his own creation; he has lost life in its live form.

Mendelssohn (2003) declares; "Roderick is created by Rowland insofar as he owes his identity as an artist to Rowland's patronage: had it not been for Rowland, Roderick would have remained a part-time dilettante with a day job as a lackey for the lawyers Striker and Spooner"(p. 530). Rowland loses his gifted part, but he keeps living on his memory. Rowland is still the conscientious man of society, the superego, who is always ready to give all that he can to help.

Throughout the novel, Rowland, with his life conscience, has been the superego of Roderick. He has offered him the chance to improve his talent; he has guided him to goodness, to the right path; he has saved him from his disastrous id trends and protected him from the "dangerous" Miss Light. He has also protected society from his irrational deeds. Roderick, on the other hand, has been an aimless

creature, who has only tried to satisfy the pleasure principle, to behave according to his amoral id regardless to those around him.

4.2 *The Portrait of a Lady*

The novel opens with an English scene, in which three men, Mr. Touchett, his son Ralph and Lord Warburton, are having their tea in front of Mr. Touchett's luxurious house. Ralph is ill and invalid, and his gait refers to his weak health. He is a caring nurse, who looks after his old father; he always makes sure that his father is in a good state; he is more female like; his father describes him, "He's a very good nurse"(p. 21). Ralph's relation with his father is so strong that they can't part from each other:

His father, as he had often said to himself, was the more motherly; his mother, on the other hand, was parental, and even, according to the slang of the day, gubernatorial. She was never the less very fond of her only child and had always insisted on his spending three months of the year with her. Ralph rendered perfect justice to her affection and knew that in her thoughts and her thoughtfully arranged and servanted life his turn always came after the other nearest subjects of her solicitude, the various punctualities of performance of the workers of her will. (p. 48)

Ralph's mother is used to travel; she leaves him with his father for several months. She is more paternal, and from a psychological view, she represents the father, the authority. Although he knows that his mother loves him so much, he loves his father more, and has dedicated his life to take care of him. Psychologically too, boys have stronger ties with their mothers than those with their fathers (Freud, 1953). Ralph's relation with his father is understood from the point that his father represents the mother, represents all that kindness and self-sacrifice and unlimited grants: "Ralph was not only fond of his father, he admired him - he enjoyed the opportunity of observing him"(p. 49). Ralph is interested in observing his father because Ralph is not

able to act; he waits others to take action, while standing aside, thinking of possible interpretations for these actions, and what may be the outcome of these actions. Ralph is invalid; it means he suffers, not only physically, but also mentally. He compensates his lack of action by abundance of thought and observance. He has to find such occupation to have his time filled, to have his interest in life satisfied.

When Miss Archer arrives from America, Ralph finds another subject to be observed, but now with more vitality, with more life than that his father has: "It was very probably this sweet-tasting property of the observed thing in itself that was mainly concerned in Ralph's quickly-stirred interest in the advent of a young lady who was evidently not insipid. If he was consideringly disposed, something told him, here was occupation enough for a succession of days."(pp. 51-52)

Another flavor of life is added to Ralph; he has found an interesting object to be observed, he has found Isabel. While he is expecting to part with his father, who is in a bad health, something promising comes and colors his life. In view of the fact that his health doesn't help him to live a normal life, he lives the lives of others and thinks for them; what are the outcomes of their deeds and how they act. He throws himself to live in the bodies of others and he puts his psyche under the skin of others and watches what would happen.

Isabel asks Ralph more than once to show her the ghost residing in their house and he declares:

I might show it to you, but you'd never see it. The privilege isn't given to anyone; it's not enviable. It has never been seen by a young, happy, innocent person like you. You must have suffered first, have suffered greatly, have gained some miserable knowledge. In that way your eyes are open to it. I saw it long ago,' said Ralph.

'I told you just now I'm very fond of knowledge,' Isabel answered.

'Yes, of happy knowledge - of pleasant knowledge. But you haven't suffered, and you're not made to suffer. I hope you'll never see the ghost!(p. 58)

Ralph is referring here to the unseen side of his psyche; he is not talking about the ghosts Isabel asks about, but he is using the word "ghost" as a reference to that dark part of life. He is referring to the ghost of death swaying in front of him, to that bank of the river not yet trodden by such a young being like Isabel. Ralph is used to suffering, not only the physical one, but also to the psychological one; he is driving his way through darkness, through the painful experience of his illness. His future is as dark as his suffering, and the only thing left for him is his interest in other living beings. The ghosts described by Ralph are not those seen in Ibsen's *Ghosts*; they are not the inherited id drives dominating the lives of sons; they are not the ghosts seen in James' *The Turn of the Screw* that represent the governess's sexual repression; Ralph's ghosts represent the death drive; an urge inherent in all human beings to return to the state of calmness, to death state (Freud, 1961). Ralph is unconsciously referring to the death drive in him, to his unconscious urge towards calmness.

Ralph had always taken for granted that his father would survive him - that his own name would be the first grimly called. The father and son had been close companions, and the idea of being left alone with the remnant of a tasteless life on his hands was not gratifying to the young man, who had always and tacitly counted upon his elder's help of making the best of a poor business. At the prospect of losing his great motive, Ralph lost indeed his own inspiration. If they might die at the same time, it would be all very well; but without the encouragement of

his father's society he should barely have patience to await his own turn.

(p. 72)

Ralph wishes to die before his father because he doesn't imagine life without him; without that interest, he loses the desire to live, since his father represents his last interest in life. Without his father, he would lose that interest and he would lose the interest in life in general; death drive is dominating Ralph's psyche; he isn't interested in life because he doesn't taste pleasure anymore. In his *Beyond The Pleasure Principle*, Freud (1961) refers to the important role played by the pleasure principle for all human beings, and that without the feeling of this pleasure, humans stop to be interested in life and try to move to the other part of existence, which is death, the absence of senses, the eternal calmness; and in death, beings do not taste that pleasure tasted in life. Ralph's devotion to his father and his motherly taking care of him refer to his feminine traits also. Women are well-known for their willing to sacrifice their lives for those who love; they are the donators of unlimited passions and they prefer to die before they see the lives of their beloved ones taken.

Later, Isabel remembers the ghost she has asked Ralph about;

He had told her, the first evening she ever spent at Gardencourt, that if she should live to suffer enough she might some day see the ghost with which the old house was duly provided. She apparently had fulfilled the necessary condition; for the next morning in the cold, faint dawn, she knew that a spirit was standing by her bed. (p. 569)

Ralph dies calmly and Isabel sees him more handsome than when he was alive; she begins to remember his words. Isabel sees the ghost Ralph used to tell her about when he was alive. She sees the ghost inhibiting her life, not only in Gardencourt. She realizes that when she dives deeper she suffers greater; when she

gets some of the knowledge she used to search for, she realizes how painful knowledge is and how astonishing is to face the covered parts of those around her. She begins to feel the death drive referred to by Freud; Isabel begins to feel what Ralph used to feel when alive; she now feels the urge towards the state of calmness after what she has undergone with her husband. She realizes that the world is not rosy and begins to lose her interest in life; she is no more feeling that pleasure in life; her life has stopped to satisfy the pleasure principle; so, she feels her need to move from her present state to the state of calmness, which is death.

Ralph's relation with his newly introduced cousin, Isabel, grows deeper and his interest in her takes another track:

If his cousin were to be nothing more than an entertainment to him, Ralph was conscious she was an entertainment of a high order. 'A character like that,' he said to himself - 'a real little passionate force to see at play is the finest thing in nature. . . . It's very pleasant to be so well-treated where one had least looked for it. (pp. 72-73)

Ralph expresses his happiness for finding an interest in life which may compensate the expected loss of his father; he, unconsciously, uses the word "pleasant" to express his positive impression towards Isabel's arrival, and that is a clear reference to his thirst for pleasure, to attain the pleasure principle. Isabel is an entertainment for him, but an entertainment for higher purpose; he adopts her maternally since he is more feminine than masculine. He is thankful to her being now with him, for her giving that pushing force he badly needed lately. She comes in the time when he finds himself struggling through life with a heavy weight of despair on his shoulders. She is the new light that may bring sight and conception of colors for his eyes.

Isabel wants to see the world, the people in that world, and her guide to that world is Ralph,

"Need I go, dear aunt? I'll come up in half an hour."

"It's impossible I should wait for you," Mrs. Touchett answered.

"Ah, you needn't wait! Ralph will light my candle," Isabel gaily engaged.

"I'll light your candle; do let me light your candle, Miss Archer!" Lord Warburton exclaimed. "Only I beg it shall not be before midnight."(p. 76)

Isabel wants her cousin to light her way into darkness, into the unknown in her future search for knowledge; she wants him to be with her in her coming days. Isabel wants Ralph to show her, with his strong superego, which is light, the right path through the abundance of id powers around her, which is darkness. She wants Ralph to be her superego, to protect her, to lead her to her goodness; she needs guidance from the elders, from her cousin, Ralph.

Guerin et al (1992) states that:

There's a certain psychological validity in the old saying that rambunctious child (whose id has not yet been brought under control by ego and superego) is 'full of the devil.' We may also see in young children (and neurotic adults) certain uncontrolled impulses toward pleasure that often lead to excessive self-indulgence and even self-injury. (p. 121)

Isabel needs a superego to guide and protect her. Ralph represents Isabel's superego, who protects her from the uncontrollable trends of the id. On the other hand, Lord Warburton wants to be her guide and more than her companion and husband. But she doesn't answer him, because she doesn't think that he is the one she needs; she likes him, but her search for knowledge is superior to her love for him. He asks her not to ask him to light her candle after midnight, and what she wants is

someone who guides her, especially in the dark coming days; a kind of superego to guide and control her conduct.

Lord Warburton is a handsome noble man and also a reformer. He is more acquainted with Isabel after some days of her arrival; he meets her in more than one occasion:

Lord Warburton loomed up before her, largely and brightly, as a collection of attributes and powers which were not to be measured by this simple rule, but which demanded a different sort of appreciation - an appreciation that the girl, with her habit of judging quickly and freely, felt she lacked patience to bestow. (p. 112)

Isabel is interested in Lord Warburton, and doesn't know what the reasons behind her admiration are. The narrator refers to the existence of some powers behind this admiration, they are the powers of the id - they are her sexual interests in Lord Warburton.

Warburton is a man with all that may attract any woman; he is interested in Isabel. He proposes to marry her and she spurns the proposal, not because she dislikes him, but because she thinks that such a marriage may impede her search for knowledge and independence. She has that sexual interest in him and she has those id drives, but her superego, with the help of Ralph, is now stronger than her id, and that what enables her to complete her mission towards achieving knowledge of the world.

Henrietta Stackpole, Isabel's friend and an American correspondent, arrives from America. She tries to convince Isabel to marry the American wealthy mill owner Casper Goodwood. She thinks that he is the best husband for her friend, and that it will be a gross loss to refuse his marriage proposal. Later Mr. Goodwood hopes that she may accept his proposal:

The idea of a diminished liberty was particularly disagreeable to her at present, since she has just given a sort of personal accent to her independence by looking so straight at Lord Warburton's big bribe and yet turning away from it. Sometimes Casper Goodwood had seemed to range himself on the side of her destiny, to be the stubbornest fact she knew.

(p. 124)

Isabel is more masculine than feminine; she's the rushing adventurer who fears nothing, who takes the decisions more rationally than emotionally; she has refused to marry Lord Warburton, and now she refuses Casper's proposal. Despite the fact that Warburton is a liberal noble man, she reads in his eyes a strong force that she is afraid of, that is the power of controlling those around him, which may stop her march to the open world. Isabel's refusal of Lord Warburton's proposal is understood psychologically from the point that she rebels against authority, against the father; for her, marriage is a chain, a restraint that will diminish her liberty, and her ability to move and act freely.

Mr. Touchett's health is in decline, and Ralph is expecting to lose him soon, so he is now more interested in his cousin from the point that he considers her his only interest in life, the remaining pleasure. Isabel will be his only taste of life and he wants to know what might the outcome of her search for knowledge and independence be. He wants her to act freely and her marriage from anyone would prevent her from doing that freely. When talking to Ralph about Goodwood, Henrietta wants Ralph to help her to convince Isabel to marry Goodwood. When she finds him using his normal sarcastic tone, she is somehow uneasy:

His companion stopped in the garden-walk, fixing on him perhaps the very gaze that unnerved him. 'That too would amuse you, I suppose. The way you do say things! I never heard anyone so indifferent.'

'To Isabel? Ah, not that!'

'Well, you're not in love with her, I hope.'

'How can that be, when I'm in love with Another?'

'You're in love with yourself, that's the Other!'(p. 128)

Henrietta wants him to do the opposite of his wishes; she wants to reduce the freedom of Isabel by marriage; on the other hand, Ralph wants to free her, to see her free on field. Henrietta wants Isabel to get into the golden cage and Ralph wants her to fly in the open sky. Henrietta is not fully aware of that; she thinks that he is a selfish and an indifferent person. Concerning all that's connected with Isabel, he is the opposite. He is interested in Isabel, not to be her husband, but to be his only pleasure in life; observing her satisfies the pleasure principle. Henrietta doesn't understand how essential Isabel is to Ralph's life. Ralph loves Isabel to have her watched and observed, not married. He is an invalid, and doesn't regard his relation with Isabel as that intimate.

Henrietta asks Ralph to invite Casper Goodwood in order to let him be closer to Isabel. She strives to make Isabel accept Goodwood's marriage proposal. She thinks that he is a perfect and a well-mannered person, who has a good fortune and an unlimited ambitions; she declares, "He's a splendid man and a perfect gentleman, and Isabel knows it."(p. 130). Henrietta wants Ralph to destroy the only castle he has in this world by his own hands. She describes Goodwood as a splendid and perfect and she doesn't know that Isabel's search is not for perfection, but for freedom and

knowledge. Isabel wants someone to help her to invade the world for knowledge; she needs a man with the same goal in mind. Her cousin tells her:

'You've told me the great thing: that the world interests you and that you want to throw yourself into it,'

Her silvery eyes shone a moment in the dusk. 'I never said that.'

'I think you meant it. Don't repudiate it. It's so fine!'

'I don't know what you're trying to fasten upon me, for I'm not in the least an adventurous spirit. Women are not like men.'(p. 158)

Ralph refers directly to Isabel's inclination for adventure to discover the world; she connects adventure with masculinity in her own words, and in that she is masculine herself, because her search for knowledge is full of adventure. Psychologically, Isabel is more masculine than Ralph, while he is more feminine than her. He is her caring mother, while she is his adventurous son. With his feminine traits, Ralph is able to read her, to tell her what she is not able to say.

Casper Goodwood meets Isabel in London. He re-expresses his love to her and renews his marriage proposal to her. She directly tells him that she doesn't want to marry him, and that he should give up his pursuit; she doesn't want anyone to stop her from her path towards the open horizon. Of course, Isabel doesn't want any restrictions to control her behavior. She doesn't want any repressions practiced on her desires.

While abroad, Isabel and Ralph receive the news of Mr. Touchett's bad health and they leave to be near him. Ralph sits lonely beside his dying father. When his father wakes up, he asks him about his future plans, and he states,

'I take great interest in my cousin,' he said, 'but not the sort of interest you desire. I shall not live many years; but I hope I shall live long enough to

see what she does with herself. She's entirely independent of me; I can exercise very little influence upon her life. But I should like to do something for her.'

'What should you like to do?'

'I should like to put a little wind in her sails.'

'What do you mean by that?'

'I should like to put it into her power to do some of the thing she wants.

She wants to see the world for instance. I should like to put money into her purse.'(p. 189)

His father wants him to marry Isabel, but Ralph insists that he is not interested in marriage; he is interested in her as an adventurous girl, as a lively energy on stage. He wants to watch her while acting. His interest in Isabel is not that sexual one, which is one of the purposes behind marriage, instead, his interest in her lies in watching her acting in life stage, watching her compensating what he lacks, his ability to take action. Her acting in front of him is his only pleasure; that is all he wants. Ralph convinces his father to let Isabel inherit a large portion of his legacy; he wants her to act without the detainment; he doesn't want her poverty to stop her, to form an obstacle in her way. By granting her the money indirectly, Ralph plays a very important role; he begins to affect her future, to draw her future without his being aware of that. He doesn't expect to live for a long time, so he wants to invest his time in observing her. He wants her to act faster and faster, to take larger gulps of pleasure before he dies.

Isabel and Madame Merle are more acquainted with each other; Isabel has found something interesting in Madame Merle's character. She asks Madame Merle if there is any kind of enmity between her and Ralph, and Madame Merle declares that

he doesn't like her, and that she doesn't have any idea about the reasons why. Madame Merle introduces Gilbert Osmond to Isabel. Later, Isabel visits him in his villa; she begins to like his liberal views of the world and his self-confidence; she also likes his daughter Pansy. He believes in himself and thinks that the only problem he has is his lack of a large fortune. He states:

'I had no prospects, I was poor, and I was not a man of genius. I had no talents even; I took my measure early in life. I was simply the most fastidious young gentleman living. There were two or three people in the world I envied - the Emperor of Russia, for instance, and the Sultan of Turkey! There were even moments when I envied the Pope of Rome - for the consideration he enjoys. I should have been delighted to be considered to that extent; but since that couldn't be I didn't care for anything less, and I made up my mind not to go in for honours.'(p. 267)

Osmond here is unconsciously referring to his feeling of his imperfection, of his feeling that he lacks something, that he lacks the other's appreciation. He is openly expressing his want for regard, respect from others. He, unconsciously, expresses his admiration for those who have the power to rule, those who have the unlimited authority over people. Psychologically, Osmond represents the hated father who has the authority on his family members. Osmond, like Ralph, wants some interest in life, but Osmond's interest is different from that of Ralph; Ralph wants to let the bird out of the cage in order to watch it acting freely; on the other hand, Osmond wants to catch the bird and have it in the cage, to perform his authority upon it. Furthermore, Osmond is not interested in Isabel's human characteristics as Ralph is, but in her physical traits and inherited fortune, because he lacks that fortune. Ralph gives her money indirectly to free her, and Osmond wants to lock her up to obtain her money.

Isabel is engaged to Osmond. Mrs. Touchett is unhappy with this decision. Ralph, on the other hand, expresses his astonishment with such an action; he declares, "You must have changed immensely. A year ago you valued your liberty beyond everything. You wanted only to see life." (p. 339). He is frustrated because he feels that the drama he has longed for, his only pleasure in life, is at risk; he also foresees the failure of such a relation, and that Isabel will not be happy. Ralph is interested in human nature; he reads the psyches of Osmond and Isabel and foretells the misfortune Isabel is to face when married to Osmond.

Ralph's health is in decrease; he decides to return to London and Isabel visits him before he leaves:

'You've been my best friend,' she said.

'It was for you that I wanted - that I wanted to live. But I'm of no use to you.'

Then it came over her more poignantly that she should not see him again.

She could not accept that ; she could not part with him that way. 'If you should send for me I'd come,' she said at last.

'Your husband won't consent to that.'

'Oh yes, I can arrange it.'

'I shall keep that for my last pleasure!' said Ralph. (p. 497)

Isabel has been Ralph's only interest in life, but after her marriage, he is not able to observe her from that closeness he used to observe her from, but he is still the one who understands her. She still has some of that pleasure he lives for; she still has all that concerns him in life; he invests every moment she spends with him to observe her, to live the life in her veins. He understands that her relation with her husband is not that good, and that she cannot visit him later in England.

The relationship between Isabel and her husband worsens. She receives a letter from her aunt telling her that Ralph's health is very bad and that he is dying. She leaves to London despite her husband's protest. When she arrives, she finds the same house but without Ralph accompanying her:

'I never thanked you - I never spoke - I never was what I should be!' Isabel went on. She felt a passionate need to cry out and accuse herself, to let her sorrow possess her. All her troubles, for the moment, became single and melted together into this present pain. 'What must you have thought of me? Yet how could I know? I never knew, and I only know today because there are people less stupid than I.'

'Don't mind people,' said Ralph. 'I think I'm glad to leave people.'

She raised her head and her clasped hands; she seemed for a moment to pray to him. 'Is it true - is it true?' she asked.

'True that you've been stupid? Oh no,' said Ralph with a sensible intention of wit.

'That you made me rich - that all I have is yours?'

He turned away his head, and for sometime said nothing. Then at last: 'Ah, don't speak of that - that was not happy.' Slowly he moved his face toward her face again, and they once more saw each other. 'But for that - !' And he paused. 'I believe I ruined you,' he wailed. (p. 566)

Ralph also is the only solace for Isabel; he's gained her love and respect. Powers (1970) argues that, "In falling away from Ralph, she falls into the clutches of evil embodied in Gilbert Osmond." (p. 66). Ralph has lighted her path towards her goodness, towards achieving her goals before she gets married. After her marriage, Ralph's influence on her has been diminished and Osmond's influence has begun to

precede, but not towards her goodness; it has been towards her misery. Ralph has been her superego, her guide towards her perfection, towards idealism. She regards him as the benefactor, without whom her life wasn't to proceed, but Ralph himself believes that he has ruined her; he feels guilty because he's given her the money which has been later the temptation which attracted the attention of Madame Merle and Gilbert Osmond.

Ralph's strong superego makes him feel guilty, although he's meant no harm to Isabel. Guerin et al (1992) states that "an over active superego creates an unconscious sense of guilt." (p. 122) Ralph also feels guilty because he couldn't help her, couldn't repair what he has unconsciously caused when he gave her the money. Ralph has always warned her against such marriage; he's foreseen that that marriage was a disaster for her. He has been the intelligent observant who, besides observing, gives his sane advice. All humans need someone to reveal their secrets to.

It may be suggested that Isabel is the protagonist of the novel, and that the masculine characters are less important; I argue that the masculine characters in this novel, especially Osmond and Ralph, are the source from and by which Isabel moved. Sanner (2005) remarks that, "Nowhere does James better expose the danger of masculine domination than in Isabel's eventual marriage to Gilbert Osmond, which does put an end to her freedom, much in the way Ralph predicts." (p. 153). By giving her a large fortune, Ralph wants to see his expectation on ground; he wants to know what the outcome of her search for independence and knowledge would be. On the other hand, Osmond is attracted by her money; he entraps her, chains her freedom. He puts her under his authority; he becomes her father in a psychological sense; he becomes the dictator of rules.

4.3 *The Golden Bowl*

The Golden Bowl opens when Prince Amerigo, an impoverished Italian nobleman, prepares for his marriage to Maggie Verver, the child of Adam Verver, a wealthy American art collector. The Prince and Maggie are talking about the Prince's ancestors, and how Maggie and her father have read a lot about them, and how they were interested in them. The Prince describes the unknown part of his personality:

Ah, love, I began with that. I know enough, I feel, never to be surprised. It's you yourselves meanwhile,' he continued, 'who really know nothing. There are two parts of me' - yes he had been moved to go on. 'One is made up of the history, the doings, the marriages, the crimes the follies Those things are written - literally in rows of volumes, in libraries; are as public as they're abominable. Everybody can get at them, and you've, both of you wonderfully, looked them in the face. *But there's another part, very much smaller doubtless, which, such as it is, represents my single self, the unknown, unimportant* - unimportant save to you - personal quantity. About this you've found out nothing. (p. 7, my italics)

Amerigo relates his personality to have two parts, the inherited part, his history, and the part which implies the uniqueness of his personality, which is formed through his own adventures and hasn't been influenced by the past. He, unconsciously, describes his ancestors' history to have crimes and follies and that the larger part of his own personality is formed out of that history; he describes that part as the larger part; he is referring unconsciously to the dominance of his past over his deeds. He has connected himself to that past of his ancestors, and describes it as a larger one, but he's also alluding to that dark part of his past, of his misdeeds, to his devilish traits. He is referring unconsciously to the dominance of the id powers over

his deeds and since the id knows no values and laws, it would lead him to act only according to the pleasure principle and to have his desires satisfied. Amerigo is also referring to his weakness towards that past because it has happened and cannot be changed; he has surrendered to that past; he has surrendered to his id powers.

Williams (1995) refers to the importance of the past in forming the psyche of the individual, and that our knowledge of the past of this individual enables us to understand his actions more clearly. The narrator later states, "It showed, for that matter, how little one of his race could escape after all, from history." (p. 8). The Prince is mostly governed by his past, the past referred to in Ibsen's *The Ghosts*, the past which has a disastrous power over the individual's deeds and with which he is very weak. According to Freud, most of the characters' actions are forced on them and they don't have much power to control them (Guerin et al, 1992). History also forms most of the unconsciousness formed in the Prince's psyche, the stored memories of the past, the complexes governing his behavior.

The Prince has had an adulterous relation with Charlotte Stant, and he is trying now to overcome that relation, to get used to the new relation with his future wife. He visits Fanny Assingham, a friend, and tells her about his fears:

Do you mean you're afraid?' his hostess has amusedly asked.

'Terribly afraid. I've now but to wait to see the monster come. They're not good days; they're neither one thing nor the other. I've really got nothing, yet I've everything to lose. One doesn't know what still may happen.

(p. 20)

The Prince is not afraid of marriage itself; he is afraid of the shameful acts he may commit after marriage. He refers, unconsciously, to the id powers in him, "the monster", and that it may return to perform influence on him. The superego gives him

that feeling of being afraid, but this feeling is not strong enough to stop him; it hasn't yet been developed to form a guilt complex; it is still very weak, since he has committed adultery before. He is afraid because of the expected conflict which will result after his marriage. The conflict is between his weak superego and his strong id. The Prince talks to Fanny Assingham about the difference between him and her, and that his morals are not as hers:

'The moral, dear Mrs Assingham. I mean, always, as you others consider it. I've of course something that in our poor dear backward old Rome sufficiently passes for it. But it's no more like yours than the tortuous stone staircase - half-ruined into the bargain! Your moral sense works by steam - it sends you up like a rocket. Ours is slow and steep and unlighted, with so many of the steps missing that - well, that it's as short, in almost any case, to turn round and come down again.'

'Trusting,' Mrs Assingham smiled, 'to get up some other way?'

'Yes - or not to have to get up at all. However,' he added, 'I told you that at the beginning,'

'Machiavelli !' she simply exclaimed.

'You do me too much honour.' (p. 24)

Morality is the dominating power over the superego, and the superego is considered the moral censoring agency (Guerin et al, 1992). The Prince refers to morals as something foreign to him; he is unconsciously referring to his very weak superego, as something for which he has a very little consideration. He doesn't consider or respect the others' consideration [social considerations]. He tells Mrs. Assingham that he doesn't have such morals that she and the society have. Amoral is the right description of the actions performed according to the id trends.

The Prince is, unconsciously too, referring to the absence of the superego which may make him feel guilty when he commits deeds that society consider as shameful and unaccepted; he is also very proud of the absence of his moral considerations, of his weak superego. He tells Mrs. Assingham about her strong superego compared to his slow [weak] one, and that he doesn't undergo the pains she might undergo. He is proud of his being a Machiavellian, whose supreme goal is to accomplish his interests and desires regardless to what may society consider unacceptable or shameful. Since his superego and ego are very weak, his id powers are the rulers of his behavior. The only principle he has is the pleasure principle, the law of the id.

Charlotte Stant, who was in America, arrives at Mrs Assingham's house and meets her old lover, the Prince. The Prince and Charlotte are left alone for some time:

'My dear friend,' he returned, 'it's always a question of doing the best for one's self one can - without injury to others.' He felt by this time that they were indeed on an excellent basis; so he went on again, as if to show frankly his sense of its firmness. 'I venture therefore to repeat my hope that you'll marry some capital fellow; and also to repeat my believe that such a marriage will be more favourable to you, as you call it, than even the spirit of the age.'(p. 44)

The Prince is afraid of Charlotte Stant because he loves her and can't resist her charms when she is near him, so he wants her to get married in order to stay away from him while he is married. The Prince's ego, although weak, still has some decaying effect. The Prince, from a psychological view, is afraid of his uncontrolled desires, of his id powers, that may result from her being near him. The Prince can't control himself when Charlotte is at hand. He doesn't want to be put in such a

situation because he's also afraid of being caught by anyone that may tell Maggie about him; therefore, it means loss of Maggie as well as her wealth if she leaves.

Charlotte asks the Prince to accompany her to buy a present for Maggie as a marriage present. Charlotte describes Maggie's doing everything herself as terrible, and the Prince asks:

'Terrible?'

'Well, unless one is almost as good as she. It makes too easy terms for one.

It takes stuff, within one, so far as one's decency is concerned, to stand it.

And nobody,' Charlotte continued in the same manner, 'is decent enough, good enough, to stand it - not without help from religion, or something of that kind. Not without prayer and fasting -- that is without taking great care. Certainly,' she said, 'such people as you and I are not.' (p. 77)

Charlotte sees Maggie's perfect qualities as terrible, because Charlotte has different standards to judge with; they are the standards of the id, her rush towards satisfying her desires regardless of the social morals; she is almost nervous with those qualities of Maggie, and she connects such qualities to have resulted from religion, which she doesn't give a thought.

According to Freud (1939), religion practices some kind of control over the sensory world, the world dominated only by the pleasure principle, and that its prohibitions constitute a chain over the individual's actions and instincts. Therefore, religion plays some of the role performed by the superego to protect the society. Charlotte knows that the Prince is like her, and that he isn't controlled neither by society nor by religion. The Prince and Charlotte have the same qualities and are governed by the same powers of the id. Both of them are following the directions of

their desires; what concerns them is to have their desires satisfied, to have the pleasure principle satisfied.

The Prince and Charlotte enter a little shop to buy the present for Maggie. The man in the shop shows them a golden bowl. Charlotte is fascinated by the bowl, but the Prince isn't. Charlotte suggests to buy the bowl and to give it to him instead of Maggie, and the Prince refuses to accept such a present, and tells her that the bowl has a flaw; and they leave the shop without buying that bowl.

Maggie's father, Adam Verver, is one of the great art collectors of the world. He has made a great fortune, and is considered as a genius in tasting and dealing with different works of art. He has accepted the Prince's proposal to marry his daughter, because he is interested in the Princes' history; He considers him as a precious work of art with a long history. He is a man who cares so much to have everything done in perfection. He is also the kind-hearted father, who cares so much for his daughter's happiness:

He should belie himself by completing without a touch at least of the majesty of delay a monument to the religion he wished to propagate, the exemplary passion, the passion for perfection at any price. He was far from knowing as yet where he would end, but he was admirably definite as to where he wouldn't begin. (p. 107)

Adam Verver is a man who seeks perfection; his superego has a strong status in him. It makes him behave as an angel, who doesn't hurt or cause problems. Instead, he is an active member in society. Pearson (1972) states,

Mr Verver's blankness, whiteness, unassumingness stand for this business mastery to which James had no access. And he makes a kind of dramatic

virtue out of the mastery by rendering it inaccessible to any of his characters either. (p. 338)

Pearson refers to Adam as a man of virtue which is the ultimate goal of the superego, since the superego's most important mission is to make humans behave like angels.

After her marriage, Maggie feels sorry for her father because she thinks that he will feel lonely, so she invites her friend Charlotte Stant to live with them for some time. Adam Verver, when left alone with Charlotte, proposes to her:

'She [Maggie] feels the one she made herself by her own marriage--made, I mean, for me. She constantly thinks of it--it allows her no rest. To put her at peace is therefore,' he explained, 'what I'm trying, with you, to do. I can't do it alone, but I can do it with your help. You can make her,' he said, 'positively happy about me.'

'About you?' she thoughtfully echoed. 'But what can I make her about herself?'

'Oh, if she's at ease about me the rest will take care of itself. The case,' he declared, 'is in your hands. You'll effectually put out of her mind that I feel she has abandoned me.' (pp. 164-165)

Adam Verver's interest in marrying Charlotte is to make his daughter Maggie overcome the feeling that he has been forsaken when she's married. Maggie too is interested in her father's life; she doesn't want him to feel lonely. Adam Verver represents the superego in that he takes care of those around him more than he does for himself; he is specially so interested in the life of his daughter; he wants her to feel that he is not feeling lonely, even if the price is to marry a woman towards whom he may not have feelings; he does anything he can do in order to please his daughter and to make her happy. The mutual feelings between the father and the daughter reach a

degree that every one of them is ready to sacrifice anything to make the other happy. Adam Verver marries Charlotte Stant, and the old relation between the secret lovers, Amerigo and Charlotte, is renewed by this marriage since they are brought into the same house, but now as a mother-in-law and a son-in-law.

Amerigo discusses with Fanny Assingham the life they lead:

"There's always the fact that we're of the same connection, of-what is your word?--the same "concern". We're certainly not, with the relation of our respective sposi[spouse], simply formal acquaintances. We're in the same boat'--and the Prince smiled with a candour that added an accent to his emphasis. . . . 'And, pray, am I not in Mr Verver's boat too? Why, but for Mr Verver's boat, I should have been by this time'-and his quick Italian gesture, an expressive direction and motion of his forefinger, pointed to the deepest depths--'away down, down, down.' (p. 195)

The Prince is referring to his being in the same boat with Adam Verver, and that the boat is Adam Verver's. He is referring unconsciously to the psychological position occupied by Mr Verver; Adam Verver is the superego of all those with him in that boat. Priest (1999) declares: "The image of the boat suggests a realm of consciousness, order, and control." (p. 219). The boat is occupied with Adam Verver, his daughter, the Prince and Charlotte. They represent the smallest social unit kept only by his patronage. He is the one who is used to give his money and time to keep that boat in the right direction to fulfill its role in society; he is the one who is responsible for the safety of all those in the boat. He doesn't care so much for himself as he does for those in the boat. He is the unseen leader of the two families towards social perfection.

The Prince feels satisfied because Adam Verver has brought him and his mistress Charlotte together:

'Isn't it rather as if we had, Charlotte and I, for bringing us together, a benefactor in common?' And the effect, for his interlocutress, was still further to be deepened. 'I somehow feel, half the time, as if he were her father in law too. It's as if he had saved us both--which is a fact in our lives, or at any rates in our hearts, to make of itself a link. Don't you remember'-he kept it up-'how, the day she suddenly turned up for you, just before my wedding, we so frankly and funnily talked, in her presence, of the advisability, for her, of some good marriage?'(pp. 196-197)

The Prince is talking about how fate has brought him together with his mistress to live in the same house. He considers Charlotte's relation with Adam Verver as that between a father-in-law and his daughter-in-law; the Prince is, unconsciously, describing the psychological status of Adam Verver as the superego of Charlotte, and that despite the fact that he is her husband, he is also the one who protects her; he is her responsible elder who will guide her with his long experience.

Edel (1972) declares that if Adam Verver is Adam, he seems to be that one who is still living in the Garden. Edel's words refer to Adam Verver's being the man of morality, the man who hasn't yet eaten from the forbidden tree. The Prince also, refers to Adam Verver's saving him and Charlotte; he has brought them together in the same boat, but without his knowledge of their old love relation. He has brought them from the wilderness, they used to live in without anyone to take care of them, to the house, boat, he has built. Adam Verver is the one, who first has chosen the Prince for his daughter, then later he chooses Charlotte for himself. He plays that positive part in society as to build and to raise generations. The Prince states that his father-in-

law has saved their hearts, he and Charlotte; the Prince refers, unconsciously, to the saved parts as hearts. What is saved for him is his illegitimate relation with Charlotte. He is happy because his id trends are to be satisfied and saved by this relation; The Prince and Charlotte can act freer with this new state offered to him and his mistress. He understands marriage not as a sacred bond, but as back route to accomplish his id desires.

Charlotte comes to see the Prince while Maggie and her father are not in the house. When she turns up, "He stared almost as if it had been a violence"(p. 216). The "violent" powers of the id are at work, since his ego and superego are very weak to stop these powers. Again the past is present with all its shameful memories; the Prince and Charlotte are alone, they are left only with their uncontrolled ids:

The sense of the past revived for him nevertheless as it had not yet done: it made that other time somehow meet the future close, interlocking with it, before his watching eyes, as in a long embrace of arms and lips. . . . What had happened, in short was that Charlotte and he had, by a single turn of the wrist of fate--'led up' to indeed, no doubt, by steps and stages that conscious computation had missed--been placed face to face in a freedom that partook, extraordinarily, of ideal perfection, since the magic web had spun itself without their toil, almost without their touch. Above all, on this occasion, once more, there sounded through their safety, as an undertone, the very voice he had listened to on the eve of his marriage with such another sort of unrest. Dimly, again and again, from that period on, he had seemed to hear it tell him why it kept recurring. (p. 218)

The past is repeated again by the Prince and Charlotte's intimate relation. They are again with their furious sexual desire; the id powers in each of them are the

rulers of the situation. Guerin et al (1992) declare: "The id is, in short, the source of all our aggressions and desires. It's lawless, asocial, and amoral. Its function is to gratify our instincts for pleasure without regard for social conventions, legal ethics, or moral restraint."(p.121). When Charlotte and the Prince have the least chance to act, they act according to their thirsty sexual desires. These id powers in them know no law, their only law is the pleasure principle referred to by Freud. They, Charlotte and the Prince, are led, because they don't have the power to face their strong ids and their egos and superegos are too weak to stop such a violation of social taboos. In this situation, the Prince's sin, from a social view, is much bigger than that before his and Charlotte's marriage.

Now, the Prince is committing adultery with his mother-in-law, and she is with her son in law. So, what they do is worse than that they used to do in the past. Charlotte and the Prince are behaving with "that conscious computation had missed"(p. 218); they are unconscious of their actions; they are bodies controlled by their ids, and these ids do not regard any social taboo. They behave with freedom. The word "freedom" refers to the uncontrolled actions of Charlotte and the Prince that consider no laws; it also refers to the absence of any forces that might prevent them from committing such unacceptable act, the absence of the influence of their sane power of the ego and superego. The gross sin they are undertaking is an "ideal perfection" for their ids; their ids powers are much stronger; they are now committing the doubled sin; firstly, of committing adultery in general, and secondly, in committing adultery with those who are in sacred social connections with, as a mother in law with her son in law, the incest. The Prince hears the sound he is used to hear when satisfying his sexual desires, either with his wife, or with Charlotte; this sound is the sound unconsciously uttered by his id powers from the depth of his psyche; this

sound also tells him the secret of such powerful desires, the motives behind his behavior. When they finish, they sit by the fire:

'It seems to me now that I then liked everything. It's the charm, at any rate,' she said from her place at the fire, 'of trying again the old feelings. They come back-they come back. Everything,' she went on, 'comes back. Besides,' she wound up, 'you know for yourself.'

He stood near her, his hands in his pockets; but not looking at her, looking hard at the tea-table. 'Ah, I haven't your courage. Moreover,' he laughed, 'it seems to me that, so far as that goes, I do live in hansoms. But you must awfully want your tea,' he quickly added; 'so let me give you a good stiff cup.'(p. 219)

Charlotte is proud of her act; she calls it a charm and has no regret for that. The narrator describes her place while uttering these words, as "at the fire"; it is the fire of her id that leads her towards her actions, and this fire is able to eat all that may come in its way. Charlotte's id is very active in a sense that she is always the one who begins any sexual initiative between her and the Prince. The Prince confesses her superiority and that she has more courage than him; he, unconsciously, refers to her id as being stronger than his and that she has much weaker ego and superego than him. Charlotte is courageous because her ego and superego are very weak to stop her, or at least to make her feel any pang of conscience. She is a woman led only by her id powers, and her id powers also lead the Prince to their abyss. However, the Prince feels some regret for his deed because he still has that weak superego which plays that blaming role. He still has moments when he feels himself sinful and acting improperly, and that is the work of his weak superego.

Maggie decides to buy a present for her father in his birthday. While she is checking for the present, she is shown a golden bowl, she pays a high price for the same golden bowl Amerigo and Charlotte has seen before. The shopkeeper comes back to Maggie's house, feeling guilty for selling the golden bowl with such a high price; he wants to return her some of the money she has paid. Accidentally, he sees the photographs of Charlotte and Amerigo while waiting for Maggie to come; he tells Maggie about the Prince's and Charlotte's coming to his shop, and the intimate conversation between them. Later, Maggie sends for Fanny Assingham; she tells her about her buying the golden bowl and about what the shopkeeper has told her:

'They spent together hours--spent at least a morning--the certainty of which has come back to me now, but that I didn't dream of it at the time. That cup there has turned witness--by the most wonderful of chances. That's why, since it has been here, I've stood it out for my husband to see; put it where it would meet him, almost immediately, if he should come into the room. I've wanted it to meet him,' she went on, 'and I've wanted him to meet it, and to be myself present at the meeting. But that hasn't taken place as yet; often as he has lately been in the way of coming to see me here--yes, in particular lately--he hasn't showed to-day.' (p. 419)

Maggie uses the cup, the golden bowl, as a witness against her husband, but this cup, itself, is a part of the Prince's psyche which represents the unconscious of the Prince, the unfathomed trends of the id. Maggie has discovered her husband's psyche and has begun to understand his actions more than before. She has been his superego, without being conscious of this part of his psyche, but now, after she has discovered that dark part of his psyche, she wants him to see, to look closer at his own misdeeds. Snediker (2006) states: "Maggie's waiting at home is legible as a gesture toward

repairing the asymmetry between marriages."(p. 35). She wants him to confront his own faults, while she is standing aside, not because she wants to take revenge, not because she wants to do him any harm, but because she wants to protect him from his own id powers and to protect the society from his shameful acts.

The conversation between Maggie and Mrs. Assingham turns to the other half of this shameful relation, to Maggie's mother-in-law, Charlotte Stant, and her relation with her father:

Her visitor[Fanny Assingham] took it as might be. 'They both married-ah, that you must believe! - with highest intentions.'

'Father did certainly!' And then, at the renewal of this consciousness, it all rolled over her. 'Ah, to thrust such things on us, to do them here between us and with us, day after day, and in return, in return - ! To do it to him - to him, to him!'

Fanny hesitated. 'You mean it's for him you most suffer?' And then as the Princess, after a look, but turned a way, moving about the room - which made the question somehow seem a blunder - 'I ask' she continued, 'because I think everything, , everything we now speak of, may be for him, really may be made for him, quite as if it hadn't been.'

But Maggie had the next moment faced about as if without hearing her.

'Father did it for me - did it all and only for me.' (pp. 423,424)

Maggie knows that her father has married because it might help her to overcome her feeling that he has had a feeling of loneliness after her marriage. Each of them, Maggie and her father, sacrifices for the other, even if they are to pay so much for such sacrifices and even if the price is to suffer for life time. Although this kind of self-sacrifice is so difficult, it gives each of them, the father and the daughter,

a special taste of life. They live for each other, and like life for its being made for the other. Maggie describes her father's marriage as a sacrifice for her; he has done it with "the highest intentions"; he is her superego and her guide towards perfection. What makes her suffer more is that this incestuous relation continues in her own house between her husband and her mother-in-law.

The Prince finally enters the room and finds that there is something smashed and scattered on the floor. When Fanny sees him, she quit the scene for the Prince and his wife. He looks carefully at the pieces on the ground and realizes that they are the pieces of the golden bowl, the same bowl Charlotte wanted to buy before his marriage day as a present for him. He is confronted with her knowledge, and he tries his best to defend himself, but her knowledge is stronger than his pretexts. He is now silent, with his shameful incest, with his uncontrolled id's actions in front of him. Maggie's purpose of this confrontation is not to insult him, is not to see him humble in front of her:

There was even a minute, when her back was turned to him, during which she knew once more the strangeness of her desire to spare him, a strangeness that had already, fifty times, brushed her, in the depth of her trouble, as with the wild wing of some bird of the air who might blindly have swooped for an instant into the shaft of a well, darkening there by his momentary flutter the far-off round the sky. (p. 435)

Maggie's purpose is to save her husband from his uncontrolled id. She wants to stop his shameful deeds. She can't leave him alone to his strong id actions which will destroy him in the future; she forgets her anger and decides to save him from that disastrous part of his psyche, from his id drives. She is his superego, the agent who saves him from his uncontrolled actions, the agent that guides him to the right path

accepted by society. According to Guerin et al (1992), "the primary function of the superego lies in protecting society, and that it is the repository of conscience and pride." (pp. 121-122)

The golden bowl represents that part of the Prince's psyche; it represents his id. It has been first admired by Charlotte Stant because Charlotte herself has the same strong id; she wants to give it to him as a present because she wanted that id in him to be more activated. She wants their adulterous relation to continue after his marriage, and he has refused that present because, in his psyche, there has been still some influence, although weak, of his ego.

Maggie doesn't reveal her findings to Charlotte. However, Charlotte begins to suspect Maggie's behavior and she notices a change in the Prince's behavior too. Adam Verver and his daughter are together:

Oh, it's you, father, who are what I call beyond everything. Nothing can pull you down.' He returned the look as with the sociability of their easy communication, though inevitably throwing in his time a shade of solemnity. He might have been seeing things to say, and others, whether of a type presumptuous or not, doubtless better kept back. So he settled in the merely obvious. 'Well then, we make a pair. We're all right. (p. 491)

Maggie refers, unconsciously, to her father's strong superego, and that he cannot be "pulled down" to the abysses of the id. She also refers to his being inaccessible to the temptations of the id. Both of them, the father and the daughter, are the superego of each other; every one of them tries his best to make the other happy, to do all that's important for the other's happiness. Furthermore, they are the superego of those around them. They try their best to be pleasant to them. Even to correct their bad deeds and to guide them to the right path accepted by society. Adam Verver,

unconsciously, expresses the importance of their being the protectors, the superego of each other, and that since they are together they will be alright, since their superego will protect and control them. Maggie also admires her father's amiability with others and his ability to forgive: "Then there, exactly, you are!" she triumphed. 'Everything that touches you, everything that surrounds you, goes on - by your splendid indifference and your incredible permission - at your expense.'"(p. 493).

Maggie secretly begins to separate Amerigo from Charlotte. She decides to send her father and Charlotte to America and to stay with the Prince in England. Fanny Assingham visits Maggie, and she discusses Maggie's plan. Maggie understands the weakness of the Prince when he is left alone with Charlotte. She understands the strength of his id and wants to save him from such drives; she also wants to save his relation with her. She understands the part taken by Charlotte and that she is the active part in their relation. She risks the company of her father for the continuity of the two marriages, of her to the Prince and of her father to Charlotte. Maggie is the superego of Charlotte and the Prince, since she protects society from their misbehavior, from their dominating ids. She keeps the Prince for "decency"(p. 493), and that is social regards and considerations. Maggie is the Prince's strong superego which compensates the weakness of his ego and superego; she protects him from Charlotte, and protects society from him. Maggie tells Fanny about her new situation:

'We're the ones who are lost.'

'Lost - ?'

'Lost to each other - father and I.' And then as her friend appeared to demur, 'Oh yes,' Maggie quite lucidly declared, 'Lost to each other much more, really, than Amerigo and Charlotte are; since for them it's just, it's

right, it's deserved, while for us it's only sad and strange and not caused by our fault.' (p. 541)

Maggie is suffering because she's going to part with her beloved father, who is, for her, the entire world, but she knows that the separation of the guilty couple is necessary for the goodness of them. She knows that the price for such a step is so dear, but she pays that dear price to protect her husband and Charlotte from their socially unaccepted behavior, from their strong ids. Her father, however, knows nothing about that relation and is also ready when asked, to forgive without being asked. She sends Charlotte to America with her father as her superego, who would stop her id trends? Who would lead her to perfection? and she stays with her husband also as his superego, to guide him, and to stop his id trends.

Throughout the novel, Maggie has represented the superego of all the family members; she has been the one who has saved her marriage to the Prince and kept what she has known secret in her chest. She has separated the Prince from Charlotte in order to save them both from their id trends. She also has kept what she has known about the love affair between her husband and Charlotte in order not to hurt her father's feelings. On the other hand, Adam Verver has also played the role of the superego; he has married Charlotte in order to make his daughter feel that he is not feeling lonely; he has tried his best to make her happy.

Chapter Five

5.1 Conclusion

This study has discussed the masculine characters of three novels written by Henry James, *Roderick Hudson*, *The Portrait of A Lady* and *The Golden Bowl*. The psychoanalytic theories of Freud were used to analyze the masculine characters in these three novels. Psychoanalysis is a theory of mind and practice that cures those who are mentally disturbed; it is also defined as human nature seen, interpreted, and based on conflict. The mind is understood through a conflict that is built on both conscious and unconscious experiences. The individuals consciously or unconsciously behave in certain ways as a normal reaction to an event or a problem.

In *Roderick Hudson*, the researcher has argued that Rowland Mallet has been the superego of Roderick Hudson; the one who has saved him from himself firstly and from Miss Light secondly. The superego is the moral censoring agency. It is a regulating agent, which primarily functions to protect society. Acting either directly or through the ego, the superego serves to repress the drives of the id and blocks off impulses toward pleasure, that society regards as unacceptable, such as overt aggression or sexual passions. Despite the fact that Rowland has been in love with Miss Garland, he keeps his love deep in his heart until he realizes that Roderick is not interested in her anymore; his superego prevents him from destroying the relationship between Roderick and his fiancée. Rowland cares so much for others' feelings and doesn't want to hurt anyone. When his father dies, Rowland rebels against his father's will; in his rebellion against his father's will, Rowland does what every child likes to do, in psychoanalytic interpretation, to rebel against the father's authority.

The researcher has also argued that Roderick Hudson has been only motivated by the pleasure principle and that he has represented the id. Roderick, on one hand,

has been spoiled by his mother since he was a child, so his superego has not been developed. On the other hand, his id grows stronger and stronger because of his weak superego. The id is the primary source of all psychic energy. It is the source of all aggressions and desires. It is lawless, asocial and amoral. Its function is to gratify the individual's instincts for pleasure without regard for social convention, legal ethics, or moral restraint. Miss Light describes Roderick as a "lion", and he is a lion in that he behaves only according to his desires and passions not to social ideals and manners. She talks unconsciously about his dominating id and his lack of manners. He is driven only by the powers of the id to his end.

In *The Portrait of A Lady*, Ralph is an ill and invalid young man; he lives with his father in a country house. His mother is used to travel; she leaves him with his father for several months. The researcher has argued that Ralph's mother is more paternal than his father since she has represented the father's authority, while his father has been more maternal than his mother; Ralph's relation with his father is understood from the fact that his father represents the motherhood.

Ralph tells his cousin, Isabel Archer, that she will meet the ghosts she seeks for when she faces problems and is driven by the death instinct. Ralph is used not only to physical suffering but also to psychological one. Ralph's ghosts represent the death drive which is an urge inherent in all human beings to return to the state of calmness, i.e., to death state.

When Isabel Archer is more acquainted with her cousin, she asks him to be her guide through the darkness. The researcher has argued that she wants him to be her superego in the darkness of the unknown world. Isabel relates adventure to masculinity in her own words, and in that she is masculine herself, because her search for knowledge is full of adventure. Isabel is more masculine than Ralph, while he is

more feminine than her. He is her caring mother, while she is his adventurous son. With his feminine traits, Ralph is able to read her and to tell her what she is not able to say.

The researcher has also suggested that Ralph's strong superego makes him feel guilty when he realizes that the money he has given to Isabel has become the reason behind her misfortune; this money has attracted Osmond to Isabel and without that money she wouldn't have married him

Some critics have considered Isabel as the most important character in the novel and that she has influenced the other characters, specially, the masculine characters with her attractive personality. They have also considered the masculine character as ineffective in the novel. In this study, the researcher has argued that the masculine characters in this novel, represented in Osmond and Ralph, have been the source from and by which Isabel moves. Ralph gives Isabel a fortune to see her plans on ground, to observe her search for independence and knowledge, and to taste life in her actions. On the other hand, Osmond is attracted by that fortune; he marries, chains her freedom and puts her under his authority; he becomes her father in a psychological sense; he becomes the dictator of rules.

In *The Golden Bowl*, Maggie Verver, the daughter of a wealthy art collector, marries Prince Amerigo, an Italian Prince. Prince Amerigo has had love affair with Maggie's friend Charlotte Stant. The researcher has referred to the dominance of the id drives in Amerigo and that he refers unconsciously to the dominance of the id powers over his deeds. The researcher has also shown how these id drives would lead him to act only according to the pleasure principle in order to have his desires satisfied. Sometimes, his superego makes him afraid when he does something wrong,

but this feeling is not strong enough to stop him; it hasn't yet been developed to form a guilt complex. The conflict is between his weak superego and his strong id.

The researcher has shown how the Prince's ego, although weak, still has some decaying effect and that the Prince is afraid of his uncontrolled desires, of his id powers, that may result from Charlotte's being near him, so he wants her to marry someone. Later, Charlotte Stant marries Adam Verver, a wealthy art collector, and the two old lovers are again in the same house.

However, Adam Verver is a man who seeks perfection. The researcher has argued that Adam's superego has a strong status in him; he is an active member in society. Adam Verver's interest in marrying Charlotte is to make his daughter Maggie overcome the feeling that he has been forsaken when she's married. Adam Verver represents the superego in that he takes care of those around him more than he does for himself; he is especially interested in the life of his daughter.

The Prince uses the word "boat" to refer to the social unit he lives in. The researcher has suggested that by referring to the boat, The Prince refers unconsciously to the psychological role occupied by Mr Verver and that he is the superego of this social unit. Adam Verver is the one who is used to give his money and time to keep that social unit in the right path to fulfill its role in society; he is the responsible member for the safety of all those in the boat. He has brought them from the place they used to live in without anyone to take care of them, to this social unit in which every one is taken care of.

The researcher has shown how the golden bowl has represented a part of the Prince's psyche and that it represents the unconscious of the Prince, the unfathomed trends of the id. Maggie discovers her husband's psyche and begins to understand his actions better than before.

Questions of the study have been answered in details in chapter four. Here, these questions will be answered briefly.

In *Roderick Hudson*, Roderick Hudson's character represents the id and Rowland Mallet's character represents the superego. While in *The Portrait of a Lady*, Ralph Touchett's character represents the superego and Gilbert Osmond's character represents the id. In *The Golden Bowl*, Adam Verver's character represents the superego and Prince Amerigo's character represents the id.

In each of the three selected novels, one masculine character, who represents the superego, protects the other masculine character, who represents the id, from his disastrous id trends.

Most of the masculine characters who represent the superego are older than those who represent the id, and this is due to the fact that the superego becomes stronger when a person is older and more exposed to the social taboos. The id also becomes weaker because the libidinous powers in the person lessen when he is older.

Throughout the three novels, the masculine characters have undergone an evident psychological development. In *Roderick Hudson*, the representation of the superego and the id in Rowland and Roderick's characters is very simple. While this representation is more complex in Ralph and Gilbert's characters in *The Portrait of A Lady*. In *The Golden Bowl*, the representation of the superego and the id in Adam and Amerigo's characters is the most complex one and the characters are psychologically the most elaborate and intricate in the three novels.

5.2 Recommendation

Finally, the researcher recommends researchers to study more of Henry James's works to fathom his unknown worlds and to discover the beauty of the masterpieces he has pinned. More psychoanalytical studies will help readers to understand the greatness of such works and will give them more insight in the studied works. The researcher also recommends other scholars to study the psychological features of the masculine characters in other novels and to compare the results with mine in order to have a clear idea about the masculine characters in Henry James's novels.

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