

People's Democratic Republic of Algeria
Ministry of Higher Education
and Scientific Research University Amar Thelidji Laghouat Faculty of
Letters and Languages Department of English



A Psychoanalytical Study of Victorian Female Characters in Wilkie Collins's
Neo-Gothic Novel The Woman in White

A Dissertation Submitted in Partial Fulfilment of the Requirements for
the Master Degree in English: Literature & Civilisation

Supervised by:

Bentahar Soumia

Submitted by:

Soumani Bassma

Academic Year

2019-2020

Dedications

I dedicate this humble work to my beloved mother, my sisters and brothers, my friends, and for all who supported me to conduct this research.

Acknowledgements

I like to express my special thanks and gratitude to my ideal teacher Madam Soumia Bentahar whom I feel lucky to be her supervisee. I'm very grateful for her guidance and much support May Allah Bless her. I also would like to extent my gratitude to all teachers who taught me during the last five years. My sincere thanks go to Madam Amira Hiba Nouioua and the members of the Jury; the president and the examiners.

Abstract

This dissertation is an attempt to provide an insight into the status of woman in nineteenth-century England. It investigates an important subject which is gender inequality in Victorian society. It reveals that woman's lives at the epoch were deteriorated. Many of their rights including education, work, marriage and inheritance, were neglected. Additionally, the misery of the Victorian women was depicted widely in literature mainly in Neo-Gothic genre. This literary genre combines realistic events with gothic elements. It challenged the depiction of woman as "Angel in the House" through giving interact representations to woman suitable to their real state. It also emphasizes on the psychology of characters. Moreover, the psychoanalytical study of Victorian female's character will be on Neo-Gothic novel "The Woman in White" written by Willkie Collins in 1859. The analysis is accompanied with Sigmund's Freud theory of the Uncanny.

Table of Contents

Dedication.....	i
Acknowledgement.....	ii
Abstract.....	iii
Table of Content.....	v
General introduction.....	1
Chapter One: Woman in Victorian Era and Their Depiction in Neo-Gothic Literature	
I.1.The Status of Women in Victorian England.....	8
I.1.1.Education.....	9
I.1.2 Marriage.....	9
I.1.3. Unmarried Women.....	10
I.1.4.Work.....	10
I.1.5.Violence and Sexual Abuse.....	11
I.2.1 The Stereotypical Depiction of Woman in Victorian Literature.....	11
I 2.2.The Angel of the House.....	12
I. 2.3.The Fallen Woman.....	13
I.3. 1Neo-Gothic Literature and the Subversion of the Angel in the House.....	14
I.3.2. Neo-Gothic Fiction.....	14
I.3.3.The Representation of Women in Neo-Gothic Literature.....	15
I.3.4. The Mad Woman.....	15
I.3.5.The Ghost Woman.....	17
I.3.6. The Predator Woman.....	18
I.4.1. Realism and Psychology in Neo-Gothic Literature.....	18
I.4.2.Neo-Gothic Genre anRealism.....	18
I.4.3.Neo-Gothic Fiction and Psychology.....	19
Conclusion.....	19

Chapter Two: Sigmund Freud’s Psychoanalysis and The Uncanny

Introduction.....	22
II .1.An Overview about Sigmund Feud and Psychoanalysis.....	22
II .1.2.The Study of Human Mind and Behavior before the Foundation of Psychoanalysis...22	
II .1.3.Sigmund Freud’s Biography.....	23
II .1.4.Definition and Foundation of Psychoanalysis.....	23
II .1.5.Sigmund Freud’s Most Influential Ideas.....	24
II .1.6.Psychoanalysis and Literature.....	26
II . 2. Definition and conceptualization of the uncanny.....	27
II .3.1Themes and Factors of The Uncanny.....	29
II .3.2.The Double.....	29
II .3.3. The Intellectual Uncertainty.....	30
II .3 .4. The Repetition Compulsion.....	30
II .3.5 The Omnipotence of thoughts.....	31
II .3.6.The Relationship between Anxiety and the Uncanny.....	32
II .4.The Genre of the Uncanny.....	33
Conclusion.....	34
Chapter three: The Manifestation of The Gothic Elements and The Uncanny in The Woman in White	
Introduction.....	36
III.1.Analysis of Wilkie Collins's "The Woman in White".....	36
III.1.2.Wilkie Collins’s Biography.....	36

III .1.3.Summary of the Novel.....	37
III.2.Gothic Elements in The Woman in White.....	39
III.2.1.The Sublime.....	39
III.2.2.Supernatural Elements.....	40
III.2.3. The Villain.....	40
III .2.4.Mystery and Horror.....	41
III.2.5. The Setting.....	42
III.2.6. The Plot.....	44
III.3. Female Characters in the Woman in White.....	45
III.3.1. Anne Chatherick	45
III.3.2.Laura Fairly.....	46
III.3.3.Marian Halcombe.....	47
III.4. The Manifestation of the Uncanny in The Woman in White.....	48
III.4.1. Confusing setting.....	48
III.4.2. The Double Of Anne Catherick.....	48
III.4.3. Omnipotence of thoughts in the novel.....	49
III.4.4. Intellectual uncertainty.....	49
Conclusion.....	50

General Introduction

Introduction

The Victorian era was the period of Queen Victoria's reign from 1837 to 1901. It proves to be the most prosperous and progressive in terms of politics, economy, and technology. It was described as "The Empire on which the Sun Never sets". However, it was a time filled with problem issues and as well as paradoxes. Among the problems that were prevailing in Victorian society is gender inequality. Women's status in British society was highly deteriorated in the point where many of their rights including, education, work, marriage, and inheritance were neglected, bearing in the mind that the British system was ruled by male. Moreover, Society dominated an ideology known as the separate sphere', which determines the role of women and man. It posited men in the public sphere of politics, science, and law, and confined women in the private life, home. The ideology was justified with the argument that men were believed to be stronger than women, both physically and mentally. Therefore, it was considered to be unhealthy for women to participate in any activities that would strain them physically or mentally.

The inequality between the two sexes in the Victorian society can be seen in the unequal rights they possess. In the framework of education, Victorian women are not allowed to be educated or gain knowledge outside home. If they were fortunate enough, they learn at home with a governess or tutor. They only learn a very few subjects like literature, art, and dance. Unlike men, who gain high education and undertake subjects such as science, mathematics, philosophy and several others. Since the overwhelming majority of women are not educated, they have no jobs. It is only the lower class women who may work, but they work in unsavory places like factories where they put their lives at risk. Furthermore, marriage becomes a contract for many Victorian women, men expected women to possess feminine qualities like beauty, elegance, and innocence; otherwise, they would not be of marriage potential. In addition, married women are totally subjected to man. They endure their husband's control, and cruelty, including verbal abuse, sexual violence, and economic deprivation and they have no way to end up the marriage unless with the husband's will. In the case of inheritance, British law gives man the right of gaining the heritage of his wife. When Victorian women marry, all of her properties will be given over to her husband.

The hard living conditions of Victorian women become a subject matter in the field of literature. Many writers mainly females like Jane Austen, Mary Shelley, Browning and others

found no better way to expose the struggle and hardships of Victorian women than the novel. At the time the novel was the most popular literary genre, and it takes various forms. Neo-Gothic is regarded among the fashionable forms that captured the reader's attention. It revived set of elements of the traditional gothic of the eighteenth-century and mingled them with new literary streams like realism. The genre has also focused on the psychology of characters in narratives as it was affected by the uprising of psychological ideas and theories in the era. On the other hand, this genre has created interact representations to portray the real status of women in society to subvert the old description of women as being the "Angels in the House". Women are portrayed either distressed and mad, or strong and independent.

Moreover, one of the novels that made a sensation amidst the literary arena is "The Woman in White". It was written in 1859 by the English author Willkie Collins, who is known as the "The Master of Mystery". Some of the scenes of the story are based on real events occurred to the writer himself. It describes a woman he meets in a dark night escaping from a tyrannical man. The novel is full of mystery, horror and suspense. It is devoted to be a commentary on the suffering of women in patriarchal society.

The emergence of Neo- Gothic genre in Victorian era was followed by a wave of criticism. Marie Luise Kohlk and Christian Gutleben's edited volume *Neo-Victorian Gothic: Horror, Violence and Degeneration in the Re-Imagined Nineteenth Century*, in which they explore the impact of traditional gothic on Victorian gothic. They argue that Victorian gothic novels barrowed many motifs from the eighteenth century gothic literature. The most recognizable ones are the use of ghost characters, confrontation with past events, and the use of real figures in narratives.

Moreover, Wilkie Collins novel as it regarded belonging to Neo-Gothic Genre, has received great amount of critics after its publication. Philip Maccouat wrote an article in "Journal of Art in Society" in which he argues that the book introduces a new modern genre that combines detective fiction, gothic literature and psychological realism. He says, "The book is regarded now generally as [...] a precursor of modern genre of detective fiction, which fused the apprehensive thrills of Gothic literature with the psychological realism of the domestic novel". He also comments on the style of narrative and the setting believing that Collins has created an impactful style of narrative, which put its characters through series of mental experiences and the setting has shifted from Italian castles to domestic places.

Furthermore, the novel had largely examined from feminine perspective. Many critics throw the light on female character on the novel called Marian Halcombe, who represents the "New Woman". Scott Brewster, reviewing Lyn Pykett in his introduction of the book *The Woman in White* 1990, argues that Collins, through giving the character Marian a large part of the narratives, indicates the power of women and her ability to overcome the dominance of men over women "the novel's dominance structure allocates her a large part of narrative, and she has the final word. Assertive, rational, enterprising, with a 'dear, dark, clever gipsy-face'".

In regard to the previous views, it has been noticed that Wilkie Collins's novel *The Woman in White*, has been tackled from different perspectives. However, it seems that no studies approached the novel from psychological point of view, and by amalgamating gothic elements and Freud's theory the Uncanny on the literary work.

For the purpose at hand, this research aims at depicting the status of woman in Victorian era, exploring how women were portrayed in Neo-Gothic literature, analyzing female characters of the novel, and as well as applying Freud's theory the Uncanny in the literary work. The research raises the following questions:

- 1_ To what extent does Neo-Gothic literature contribute in depicting the psychology of Victorian women?
- 2_ What anxieties faced women in Victorian England and how did the literature of the era portray them?
- 3_ What is Freud's psychoanalysis and what does his theory the Uncanny stand for?
- 4_ What are the gothic elements found in the story, and when does the uncanny manifest within the novel?

To answer these questions, I deemed to adopt the analytical approach. The method that I see fulfill the planned objectives is the close reading method.

The research consists of three chapters. The first chapter throws light on the status of woman in Victorian society tackling issues concerned them such as education, marriage, work, violence. Also explores the rise of the Neo-Gothic genre in the Victorian era, and elucidates the portrayal of women within this literary genre. The second chapter is an overview of Sigmund Freud's psychoanalysis, and his theory the Uncanny. The third chapter

is devoted for the analytical study of the novel "The Woman in White", followed by a trace to the gothic elements in the novel, and analysis of female characters. Last, applying Freud's the Uncanny in the novel.

Chapter one

Woman in Victorian Era and their Depiction in Neo-Gothic Literature

Introduction

During the Victorian era, the ideology of separate sphere¹ placed men as part of the public world of politics and law and isolated women in the private realm of home and family. The British system, although was under the rule of Queen Victoria, did not support women. On the contrary, it deprived them from many rights such as education, marriage, inheritance. Women were subjected to men and they were prone to violence. This social issue becomes the concern of many Victorian writers not only females, but also males who choose literature as a means to portray the unequal state of women in British society.

Literature during this era made great strides. It witnessed prosperity due to the diversity of its genres. The novel became the leading form of Victorian literature. Additionally, Victorian writers were interested in the gothic genre. They revived the gothic literary style regarding the essence of their writings which is depicting social issues mainly women abuse. The revival of the gothic became known as Neo-Gothic fiction, or Victorian Gothic. The later is influenced by the original gothic themes of the middle ages that focus on the supernatural and uses elements of terror, mystery, and suspense. Besides, Victorian gothic writers intended to subvert the image of the 'Angel in the House' and substituted with a new depiction that portrays the real and miserable life of Victorian women.

I. 1. The Status of Women in Victorian England

The Victorian era was believed to be the era of male supremacy in all areas of life. Ironically, England was under the reign of a female sovereign, Queen Victoria. The Victorian government had set laws and restrictions which elucidated the great distinction in rights between women and men. For instance, the majority of women were prevented from education, making no decisions in marriage and divorce, deprived of inheritance, have no right to vote as citizens, and never to think of occupying good positions in society. Instead, Victorians assert that women were created to do household, look after their children and husbands and they were expected to be the angels of their homes.

¹ Separate sphere: refers to social phenomenon, it determines the adequate position of male and female in society.

I. 1.1. Education

In the Victorian era, many girls received no education at all. However, the ones that did typically learned at home with a governess or tutor, or they went to a boarding school. The boarding schools were dark, grim, and unpleasant. Most girls lived there for many years. Besides, the curriculum for girls was limited. It includes drawing, dancing, and literature; unlike for boys whose curriculum includes high subjects, for example, politics, art, business, and science. Sarasvati Sri, in her article 'Domesticized Women in Victorian Era,' says "Women were not encouraged to pursue higher education to enrich their qualifications as an unequal human being..., they only learned about such 'skills to be a good wife and mother' like playing music, drawing and painting"(np). Victorian women if they were fortunate enough were able to learn how to play music and dance only to please men and serve their families. Victorian families valued the sons and supported their higher education to preserve the position of men in society as dominant and superior.

Moreover, it was until 1870 that girl's education was taken into account by the British government. The state accepted to build a colleague for the girls who were over the age of twelve. Despite this, women have not been liberated from the patriarchal mentality. Few girls had the chance to have secondary education. In the workplace, they were gaining low wages compared to men.

I.1.2. Marriage

Women in the Victorian era rarely get the opportunity to be independent, because their lives were strictly controlled by men from the moment they born until marriage. Marriage is one of the complicated issues in society. It became a contract for women. Victorian women endured the control of their husbands, their cruelty, including verbal abuse, sexual violence, and economic deprivation, and it was nearly impossible for woman to get a divorce because it was considered a social taboo. The Victorian government also renders the divorce impossible for women. It enacted the conjugal right that enforces woman to live with her husband against her will. Furthermore, Victorians believe that marriage is the only and the right potential for women," the destination for women, the prospect they are brought up to and the object which it is intended should be sought by all of them"(Mill 27). Some families even force their daughters to marry with no regard to their choices.

In the case of inheritance, once the woman married, the English common law governs her property. All the rights of the wife will be given over to her husband. Besides, married women are not allowed to make a will or dispose of any property without the agreement of their husbands

I.1.3.Unmarried Women

Marriage was considered the main goal for women. It was supposed to be the natural purpose of life. In Victorian society, unmarried women were known as spinsters. Spinsterhood was considered a curse for women living there because of the belief that there was something wrong with the lady who refuses marriage. Unmarried women of the lower class worked as servants or in factories. Those of the upper and middle class took care of their relatives' nieces and nephews or served as companions to elderly relatives. Moreover, in British society, the status of a married woman differs from that of a single woman. Married ones have social acceptance since they fulfilled their duty, whereas spinsters were marginalized and criticized because they failed to build a family. In literature they were described as eccentric old ladies.

Many contemporaries agree that spinsterhood was a serious problem in Victorian era. In his 1862 article "Why are Women Redundant?" British writer William Rathbone Greg wrote that the increasing number of single women was not only "quite abnormal" but "indicative of an unwholesome social state" and "both productive and prognostic of much wretchedness and wrong." Spinsterhood increased due to the First World War when a large number of men went to fight, in addition to the fact that the mortality rate of boys was higher than that of girls.

I .1.4.Work

In the nineteenth and early twentieth England, women were not supposed to work outside. They were confined at homes where they carried home-based work such as laundering, cooking, and raising children. Their lives must be wholly devoted to the private sphere of domestic and family life. Most of the Victorian women were not educated, thus they did not hold professional jobs. The highest work they may occupy was teaching. Additionally, Working-class women had no choice but to work to support their families financially. They worked either in factories or in domestic service for richer households or

agricultural labourers. In the workplace, they were no equal payment between the two sexes; women's wages were thought of as secondary earnings and less important than the men's wages.

I.1.5. Violence and Sexual Abuse

Violence and sexual abuse toward women in Victorian society were highly prevailing. The reason that made women prone to violence is the inferior social position they had. Women in the eyes of men were weak beings; hence, they supposed to be subjected to them; otherwise, they receive verbal or physical abuse. Additionally, the British court did not support women. It excluded her from many rights including freedom. Women were considered properties of their fathers and husbands. Also they were disadvantaged as second-class citizens in a male dominated society," Whatever their social rank, in the eyes of the law women were second class -citizens"(Gallagher 57). The British legal system strengthened the ideology of patriarchal society, as a consequence, men became exercising all kinds of control that reached to violence.

On the other hand, Victorian society witnessed a great spread of sexual abuse phenomenon toward women. The working-class women were the most affected by this problem. According to Debora Anna Logan, author of *Fallenness in Victorian Women's Writings* during the Victorian age the life of the working-class women was considered a breeding ground for fallenness. The reason for that the conditions and places in which the women were working exposed them to sexual exploitation. They were forced to work in unsavoury places like factories, or as servants in the households of middle and upper classes and they oftentimes forced into a sexual liaison by their bosses.

I.2.1. The Stereotypical Depictions of Women in Victorian Literature

Women's presence in Victorian literature can be traced in different genres: poetry, drama, and mainly the novel that captured the spirit of the age. Women have been the concern of many writers, male and female. They are represented as the central character of the literary works. Additionally, dealing with the representation of women in literature, one eventually comes across the term stock character which refers according to the latest edition of the Oxford Dictionary of Literary Terms, to a stereotypical fictional character repeatedly

used in works of literature and art. It is sometimes based on archetype motif or symbol so prominently featured in myth, literature, art, or folklore that is suggested to capture some essential element of universal existence. The female stereotypes that were prevailed in Victorian literature are the Angel in the House and Fallen Woman. The Angel in the House represents the perfect housewife, the domestic goddess of the middle class that we nowadays strongly associate with the nineteenth-century. On the other hand, the fallen Woman is somewhat vague in that it encompasses several conditions in which a Victorian woman could find herself.

Moreover, stereotyping women in the nineteenth-century was not a new phenomenon. In western Christian culture, Mary and Eve were the first stereotyped females. Mary holds the features of the Angel in the House. She was described as a virgin, pure and benevolent. However, Eve was seen as a fallen woman. She was seduced by the devil and caused the human expulsion from paradise.

I.2.2.The Angel in the House

The Angel in the House is a concept used to describe a woman who has the qualities of angels. It took its fame after the publication of a poem written by Coventry Patmore in 1854. The title of the poem is 'The Angel in the House'. It was inspired by Patmore's love for his wife, Emily, and tells the tale of how the narrator met, courted, and married his beloved girl. Critics and writers of the era regarded the poem as a great piece of literature. John Ruskin wrote a letter to Patmore in which he said, 'I cannot tell you how much I admire your book. I had no idea you had power of this high kind. I think it will at all events it ought to become one of the most popular books in the language and blessedly popular, doing good wherever read'². Furthermore, what catches the attention of readers is a lot of descriptions, the many qualities that make Honoria the female protagonist, a perfect bride and wife; a modest, chaste and innocent woman, who unconditionally loves and supports her husband and take care of her family.

In the poem, the author defined the qualities that women should have to be considered ideal. A human being who is unselfish, kind and sweet, pure in thoughts, chaste and angelic,

² Eron, Sarah. *The Victorian Web* ."Letters from Carlyle, Ruskin and Tennyson on The Angel in the House", July 6,2004.

innocent and untouched, passive and confined, pious, religious and spiritual, comforting and healing, life-giving and supportive. Patmore's poem influenced many writers of the era. For instance, In the Scottish Arthur Canon Doyle's novel a 'Study in Scarlet, the Angel in the House image is embodied in the female character Lucy Ferrier. First, apparently, Lucy has the standards of the beautiful girl', she has 'blushing cheek and ...bright, happy eyes (Doyle 90). Second, she appears obedient and voices a few own opinions. She practices no agency even when other men's actions harm her wellbeing. This is demonstrated when she was forced to marry Drebbler,' in that "she never held up her head again, but pined away and died within a month of the wedding" (Doyle114).

Furthermore, another distinct stereotypical depiction prevailed within the Victorian society was the Fallen Woman, which describes a woman who dared to rebel against the Victorian morals and values.

I.2.3.The Fallen Woman

The term 'Fallen Woman' describes a woman who lost her innocence; had had sex out of marriage whether voluntarily or against her will and which led to a loss of social position, ruin, and death. It was first associated with the paintings of August Egg, titled Past and Present 1858. The triptych portrays the disastrous consequences of a wife's adultery a middle class Victorian. The paintings were accompanied by a quotation from a dairy." August the 4 have just heard that B_has been dead more than a fortnight, so his poor children have now lost both parents' hear she was seen on Friday last near the strand, evidently without a place to lay her head . What a fall hers has been!"³. The paintings, as they hold targeted messages about women's fallness influenced Victorians who became more aware of this sensitive subject and immensely aggressive toward women. Also, the image of the ' Fallen Woman' was widely portrayed in the literary arena. Most notably in Robert Browning's narrative poem *The Ring and the Book* 1860, that relates a story set in Rome where a young wife Pompilia had been murdered because of her husband's suspicion of her having an affair with a young cleric man.

³ Edelstein, T. J. "Augustus Egg's Triptych: A Narrative of Victorian Adultery." *The Burlington Magazine*, vol. 125, no. 961, 1983, pp. 202–212. *JSTOR*, www.jstor.org/stable/881098. Accessed 13 Aug. 2020.

I.3.1. Neo-Gothic Literature and the Subversion of the Angel in the House

The stereotypical image of the Angel in the House that defined the 19th-century Victorian England gradually started to lose its popularity with the emergence of a new literary genre known as Neo-Gothic. Theatre challenged the old views of women and substituted them with new depictions mingled with a sense of horror and the supernatural.

The word 'Gothic' can be defined in many ways. David Punter states in his work *The Literature of Terror* (1996), that the concept has even now a wide variety of meaning. It is used in several, distinct fields: literature, history, art, architecture. As a literary term in contemporary usage, it has a range of different applications' (1). It can refer to architecture styles like building cathedrals with features of gothic churches as it refers also to a style of writing relates strange and mysterious stories fulfilled with adventures turned around dark and odd places such as ruins of castles, dark spaces, and haunted mansions. Additionally, this literary genre originated in the United Kingdom with Horace Walpole's *The Castle of Otranto* 1764, followed with some works considered masterpieces of their time, the most well known that is of Ann Radcliff, *The Mysteries of Udolpho* 1794, Mathew Lewis's *The Monk* 1796, and Marry Shelly's *Frankenstein* 1818. Robert Charles Maturin's novel *The Albigenses* 1824 marked the end of the first phase of gothic literature.

I.3.2. Neo-Gothic Fiction

According to Collins English Dictionary, the prefix 'Neo' is used with nouns to form adjectives and nouns that refer to a modern version of styles [...] that existed in the past. Neo-Gothic Fiction often called Victorian Gothic is a continuation of the traditional gothic. The genre gained popularity and great interaction from readers. It revived a set of elements of the classic gothic including, familial secrets, twists, damsels in distress, and women as victims, villains, horror, and uncanny effects. Besides, themes such as death, insanity revenge, hallucination, identity crisis.

Furthermore, the newness within this literary genre can be traced in the setting that shifted from outlying regions of the countryside like old and isolated castles to urban cities. Charlotte Barrett, in her article, "Introduction to The Victorian Gothic" states that "The Victorian gothic moves away from ...ruined castles...to situate the tropes of the supernatural

and the uncanny within a recognizable environment"⁴. Writers of this genre believe that the use of familiar settings in gothic narratives unsettle the readership and hence, conjure an uncanny sense that reinforces the sense of mystery at the heart of the story.

I.3.3. The Representation of Women in Neo-Gothic Literature

Neo-Gothic literature, in response to Patmore's stereotypical image of the Angel in the House that dominated Victorian culture, has created an intricate representation of female characters. These representations can be classified into three categories the mad, the ghost and the predator woman.

The depiction of women as mad, ghost, or as a predator has been widely used in Neo-Gothic writings to comment on women's helpless position in Victorian culture and to subvert the image of the Angel in the House. Writers of this literary genre focused on women's psychological deterioration. They revealed that the double oppression women had experienced in their environment particularly the Victorian unfair, biased system and men's authority are the direct reason that led to women's downfall and eventually to madness. Moreover, writers have seen that there is no better way to capture their misery than depicting them as mad or human beings with supernatural power. Therefore, within Victorian gothic novels, the reader encounters a set of images that describe women as having escaped from asylums, damsels suffering from mental illnesses like a hallucination, hysteria, neurasthenia, and women with ghostly appearance imprisoned in domestic houses.

I.3.4. The Mad Woman

In the context of Victorian history, madness was the malady that defined the era. It touched a huge number of Victorians men and women. However, historians perceived it as a feminine illness. According to them, the female gender was the most affected by the mental breakdown. Psychiatrists believed that madness was stemmed from emotional causes thus; women were more prone to lunacy as they have weak nerves. Elaine Showalter demonstrates this idea in her *Female Malady* 1987. She stated, "The prevailing view among Victorian psychiatrists was that...women were more vulnerable to insanity than men because the instability of their reproductive systems interfered with their sexual, emotional, and rational control" (55).

⁴ <https://researchguides.library.tufts.edu/c>.

Many psychiatrists and doctors aim at consolidating this belief in the mind of Victorians for a purpose. As already clarified, Victorian women were assigned to follow the patriarchal system imposed by society. They were supposed to be subjected to the indisputable control and domination of male authority in all aspects of life to preserve the ideal structure of the British family. In the wake of such circumstances, Victorians oppressed women who sought to defend their gender role in society and labelled them 'mad' to curb their growing quest for personal freedom. Apart of personal freedom, women were considered insane for trivial reasons like asking for a divorce. Also, many of them were sent to asylums on weak evidences notably those contravened expectations concerning duties, modesty, conduct, or behaviour like bending not to the husbands' will.

Furthermore, the number of women who were considered insane was elevated. As a result, Britain built many asylums. Charles Dickens had visited one of those asylums called Luke's Hospital for The Insane. He described his visit in an article for Household Words in which he reveals that the majority of the fools were women. He declares that "Insanity is more prevalent among women than among men. Of the eighteen thousand seven hundred and fifty-nine inmates. St Luke's Hospital has received in the century of its existence; eleven thousand one hundred and sixty-two have been women." (qtd in Busfield 157). Besides, it has been stated that many women attempted to escape asylums yet, their attempts mostly end with failure due to the strict control, and many of them remained there until death.

In Victorian gothic literature madness is a major theme. Women suffering from mental instability have been a captivated subject. Madwomen were central characters in popular novels; stripped of their glamour and viewed dangerous, wronged, and delusional. Writers provided scenes in which female protagonists were victims of abuse. They are depressed, anxious and suffering from maladies such as hysteria, mania, hallucination. These maladies exiled them from society. Fathers and husbands send their women to asylums where they were supposed to recover their health. Moreover, Victorian gothic authors intended to tackle a subject which was considered taboo in Victorian society and literature which is sexuality. In several works women were described as objects for men's desire and lust; suffering from violent sexual experiences which cause them psychiatric disturbances

Portraying women as insane reflects a real fact in Victorian society. Madness especially in the form of hysteria was a malady associated with women in Victorian era.

Authors turned this trope around and used it to represent the effects of societal repression on women. An example of woman who suffers from mental malady addressed in Victorian gothic work can be seen in the novel of 'Ralph the Bailiff' by Mary Elizabeth Brandon, which uses the ghost story in order to portray a woman with no marital property rights and no familial control, unknowingly married to a murdered being blackmailed by his manservant. The story's protagonist, Jenny, is haunted by hallucination of the dead and unsettling dreams that is a whisper of her husband's guilt. The hallucinations eventually lead her to overhear a conversation between her husband and his blackmailer and the truth behind her husband's past was revealed. After she discovered that her husband's estate including her dowry is being seized by his blackmailing manservant, Jenny realizes that the only way to escape is to flee. By doing so, she loses the only property she brought into her marriage, leaving her penniless. Jenny's plight is example of 'demonic domestic possession, which uses the supernatural to examine the limitation of Victorian women, especially within the confines of marriage.

I.3.5.The Ghost Woman

The Victorian era was fascinated with the supernatural. The supernatural was not merely a form of entertainment, of chilling ghost stories before bedtime but "an important aspect of the Victorian intellectual, spiritual, emotional and imaginative worlds, and took place in domestic centre of their daily lives" (Bowen, and Thurschwe 112). Unlike the typical ghost stories which are simple in its purpose, the Victorian ghost stories operated on two levels entertainment and cultural commentary. Writers seized the supernatural to portray the situation of women within their society. Women were described as ghosts in domestic spheres usually dressed in white, silenced and scary. Sometimes they appear real human beings either in distress, mad, or imprisoned in house and asylum. Picturing women as ghosts in domestic house creates a sense of horror and uncanny; a supernatural power yet, set in familiar sphere. The reader will no longer distinguish between what is real and what is unreal. This complexity in fact is a reflection of the complicated, intricate psychology of Victorian women. It also signifies that women are silenced; powerless marginalised hence, render invisible in patriarchal society. Their presence, thoughts, emotions have no importance. According to De Saverio Tomaiuolo, "images of imprisonment and suffocation are put

alongside parodic reference to gothic literature which prevailed the role of women as undefended victims of male villains" (16)

I.3.6. The Predator Woman

The predator falls under the third classification of woman's representation in Neo-Gothic literature is considered a real threat to the traditional image of the Angel in the House. Women were portrayed as selfless, innocent, and obedient; however, this description has been subverted in Victorian gothic works especially with the rise of the first wave of feminism. The latter inspired many writers of the genre who start to employ themes of feminism in their gothic texts. Female characters hence, are represented as rebellious, passionate and decidedly uncontrollable. An example of Victorian gothic fiction that explores supernatural and feminist themes is the 'Turn of the Screw', a novella written by Henry James. The story revolves around a young woman who experienced scenes of terror. She encountered a ghost during her time as governess and as well as, scenes indicates the power of the female protagonist. The work becomes a concern for many critics who read it from feminist perspective commenting on the emerging role and power of women in Victorian society.

I.4. Realism and Psychology in Neo-Gothic Literature

I.4.1. Neo-Gothic Genre and Realism

Realism is a particular tendency of Victorian literature. It sought to give a truthful representation of the real world. George Eliot, reviewing John Ruskin's book, confirms that realism is "the doctrine that all truth and beauty are to be attained by a humble and faithful study of nature and not by substituting vague forms, bred by imagination on the mists of feeling, in place of definite, substantial reality". Far from imagination and idealism, realism intended to give a candid image to the Victorian society that witnesses social anxieties.

Although realism and gothicism seem different, they were combined in Neo-Gothic Fiction. The inclusion of realism within gothic narratives became a new mode of writing adopted by many writers at the time. Realistic events were portrayed by making use of gothic elements such as horror and supernatural. This amalgamation between opposite mainstreams was challengeable. Its difficulty lies in making something grotesque and uncanny in real

context. Also, several critics denote that Victorian gothic literature made no boundaries between fact and fiction. Michael Cox and R.A Gilbert, in their book *Victorian Gothic Stories: An Oxford Anthology* (1991) state that, "⁵The ghost story of the second half of the nineteenth century became more domestic in nature, 'blurring', and therefore, destabilizing the lines between facts and fiction, real and unreal".

I.4.2.Neo-Gothic Fiction and Psychology

In nineteenth-century Britain, the sciences of the mind have become one of the central subjects in Victorian studies. Psychology became a discipline with its own journals and professional organizations. By the turn of the century, psychological laboratories were established and the first textbooks were published. The psychological texts include a range of topics like theories on the relation between brain and mind, constructions of psychopathology, studies of altered mental states, theories of the unconscious and several others.

The emergence of psychological theories mainly that of Karl Robert Edward "The Philosophy of the Unconscious" and "Psychoanalysis" that was founded by Sigmund Freud, had influenced Victorian literature. Neo-Gothic Literature particularly was characterized by the heavy reliance on psychology. In this context Chathrine Lanon stated that "Freudian psychoanalysis is a pretext for the New Gothic to explore the dark concern of the psyche". Writers of this genre were attracted by Freud ideas that tackled mental states and disorders including dreams and hallucination.

Conclusion

To recapitulate, this chapter describes the role of women in Victorian society. According to the dominant British belief, women are supposed to confine at home and devote themselves only to serve family; to be perfect wives, and mothers. They should have qualities of the angels, like being obedient, beautiful, and well mannered. Besides, Victorian women were deprived from many rights like having education, obtaining jobs, or having freedom in marriage potential. In literature a women who are subjected to men, and respect Victorian

⁵ George Eliot, "Art and Belles Letters: Review of Modern Painters", *Westminster Review*,1856.

Woman in Victorian Era and their Depiction in Neo-Gothic Literature

morals and values are described as Angels in the House. This image, in fact, has been subverted as soon as the Neo-Gothic genre emerges. Neo-Gothic, or as it known also Victorian Gothic represents women completely in different manner. It portrays them as mad and distressed, or rebellious. This description reflects the misery of women in patriarchal society.

Chapter Two

Sigmund Freud's Psychoanalysis and the Uncanny

Introduction

Psychoanalysis is composed of the words 'psychology' and 'analysis' which indicates the study of the human psyche and behavior. The first who coined the term was the Austrian psychiatrist Sigmund Freud. Initially, psychoanalysis was recognized as a form of therapy that aims at treating mental disorders. It was first applied to Freud's famous patient 'Anna O'. Then, it reached the field of literature. Literary texts began to be studied, evaluated, and interpreted based on the ideas and theories developed by Freud. The Uncanny is considered one of those theories that fascinated many scholars of the twentieth century and even the present day.

Although the uncanny is vague in its nature, it catches the attention of Freud. Freud, in Reliance on Ernst Jentsch's views about the subject and Hoffman story 'The Sandman', devoted an essay titled 'The Uncanny' in 1919. He traces the origin of the word which is German. He clarifies that the uncanny is a matter of ambivalence in which the familiar, domestic can become strange and disturbing. Also, he identifies a number of the uncanny effects and themes in literature like the figure of the double. Furthermore, the uncanny themes and effects become widely used in the gothic literature of the nineteenth-century.

I .1. An Overview about Sigmund Feud and Psychoanalysis

I .2.The Study of Human Mind and Behavior before the Foundation of Psychoanalysis

Psychology is a field of study that focuses on the human mind, behavior, and experiences. It is both an academic discipline and applied science which pursues to interpret a group or individual using founding's principles through case study and research'. During the Victorian era, the emergence of psychology as a distinct field is one of the major successes in science. Initially, the human mind was not studied through scientific approaches; instead, it was based on abstract speculations. Philosophers believed that the mind and the body were two separate entities. It was until the mid-nineteenth century when the mental health, human body, and environmental factors were recognized related to each other and need a scientific methodology to study.

At the beginning of the 1800s in Victorian England, mental illnesses were attended by unprofessional physicians who used to treat patients with punitive actions like restraining them with chains and locks. By the turn of the century, psychology had made a great leap. Psychologists advanced in understanding the complexity of the human brain. Mental illnesses like hysteria, hypochondria, and neurasthenia started to be studied into specific clinical and scientific approaches. Many psychologists have contributed to the advancement of scientific psychology like Thomas Brown, Alexander Bain, and Herbert Spencer. The field enriched with the emergence of Sigmund Freud and his invention of Psychoanalysis.

I . 3. Sigmund Freud's Biography

Sigmund Freud was born in Austria in Freiburg town on May 6, 1856. In his early childhood, Freud's family moved to Vienna where he spent most of his life there. In 1881, he graduated as a doctor. As a medical student, his research focuses on neurobiology. He explored the biology of brains and the nervous tissue of humans and animals. After graduation, Freud began treating various psychological disorders in his private practice. As a scientist, he endeavored to understand the journey of human knowledge. In his career, Freud met Josef Breuer a famous psychologist who became his friend and colleague and he was influenced by his works. Freud is considered the father of psychoanalysis. He developed many theories among them the seduction, the unconscious, the personality, the instincts, the uncanny, and many others. He was interested in literature and mastered many languages, German, Yiddish, English, French, and Italian. Additionally, his main works are the Interpretation of Dreams 1899, Psychopathology of Everyday Life 1904, Introduction to Psychoanalysis 1917, and Beyond the Pleasure Principle of 1920. The Austrian Sigmund Freud died in 1939.

I . 4. Definition and Foundation of Psychoanalysis

Psychoanalysis is a theory that explains human behavior as well as a method of treating mental disorders. A type of therapy aims at releasing repressed emotions and memories conducting the patient to catharsis or healing. It involves treatment sessions during which the patient is encouraged to talk freely about personal experiences, and dive into the complexities that lie beneath the simple-seeming surface. Collins English Dictionary defines

the concept as a method of studying the mind and treating psychiatric and emotional disorders based on revealing and investigating the role of the unconscious mind'. Moreover, psychoanalysis is part of a large movement known as 'depth psychology' originated in the work of Carl Jung, Alfred Adler, and Sigmund Freud. The psychologists called attention to the importance of what lies below the surface of ordinary awareness.

The first who coined the term psychoanalysis is the Austrian psychiatrist Sigmund Freud. In clinical observation, Freud and his colleague doctor Josef Breuer had an experience with a patient known as 'Anna O'. Anna O was a twenty-one year old who became infected with physical symptoms with no apparent physical cause. She suffered from paralysis of the extremities of the right side of her body, contractures, disturbance of vision; she also began to experience lapses of consciousness and hallucination. Both psychiatrists believed that hysteria in this girl had meaning and this meaning could be recovered by encouraging her to express her feelings and experiences. The symptoms of the patient abated when the doctors helped her to recover memories of traumatic experiences hidden from her conscious mind. Freud was influenced by this experiment which increased his interest in the unconscious. Soon, he separated from his colleague Breuer because of controversies in ideas. Later on, Freud had developed several methods and theories.

I . 5 .Sigmund Freud's Most Influential Ideas

After the case of Anna O, Sigmund Freud became more interested in the study of the mind. He developed ideas and theories that gave much to the branch of psychology. The most impactful idea put forth by Freud was the model of the human mind. According to him, the mind is divided into three layers. The conscious, the preconscious, and the unconscious. The conscious is the place where human thoughts, feelings, and focus reside. The preconscious often called the subconscious consists of all which can be retrieved or recalled from memory. The unconscious acts as a repository of primitive wishes and instinctual desires that drive our behavior. Later, Freud introduced a more developed structural model of the mind. One that involves entities called the Id, Ego, and Superego. Each of the three parts develops at a particular age. The Id operates at the unconscious level of the mind. It is governed by the pleasure personality which is the idea that all of our needs should be met immediately. The Superego develops during early childhood. It exists in all three levels of consciousness. It operates on the morality principle and motivates us to behave in a socially, responsible, and

acceptable manner. The Ego develops from the Id during infancy. It operates in both conscious and unconscious. The goal of the Ego is to satisfy the demands of the Id in a socially acceptable and realistic way.

Moreover, another idea represented by Sigmund Freud was the interpretation of dreams. Old views considered dreams insignificant and insensible ramblings of the mind at rest; however, Freud sees them as 'royal roads to the unconscious'. According to him, analyzing a person's dream helps to get valuable insight into the unconscious mind. Dreams provide clues on how the unconscious mind works. Freud's dream analysis began with a personal dream that he had in July of 1895 about a patient called Irma. Freud hoped that the patient's health will be recovered after having her treatment, but this did not happen. Freud blamed himself for this and felt guilty. One night he had dreamed that he met Irma and evaluate her. He discovered that it was given to her a chemical formula from a drug by another doctor using a dirty syringe. His guilt was thus relieved. Freud interpreted his dream as wish-fulfillment. In the reality, he wished that Irma's suffer was not his fault. The dream had fulfilled his wish by informing him it was the other doctor's fault. Based on this dream, Freud argued that dreams reform of repressed wishes which are wants that have been denied and have become part of the unconscious. Freud argued that in a dream the defenses of the ego decrease hence the repressed material 'wishes' comes through to the conscious mind. Freud's ideas and assumptions about dream works are demonstrated in his work 'The Interpretation of Dreams' wrote in 1899.

Sigmund Freud came up with the idea of the Oedipus complex. The idea derives from the tragedy of the Greek philosopher Sophocles of the young Oedipus who kills his father to marry his mother and, as a self-punishment, blinds himself. Freud believed that all children fell in love with a parent. He described these stages as the "penile stages" of a child's development. Freud believes in his book, *Three Essays on the Theory of Sexuality*, that "the first choice of mankind for any object is an incestuous one directed at mothers and sisters, and the harshest, stringent measures are required to prohibit it" (172). Freud believed that this tendency was present in all children but was most evident in neurological diseases. Since the child knows the danger of acting on these impulses, he suppresses this feeling that leads to anxiety. This idea took shape with the study of a young boy known as Little Hans. In 1909, Freud's paper analysis of Phobia in a five-year-old child shared the idea that Hans fear of horses was actually due to the boy's inner rage toward his parents.

I . 6. Psychoanalysis and Literature

The importance of the unconscious, the invisible human psyche has always been emphasized to understand human actions, and thus to understand and produce worthy literature. The essence of psychoanalysis precedes the complex human psyche. It exists in the field of literature long before the twentieth century. It can be seen in Greek mythology, Greek literature is full of descriptions of mentally disturbed characters, and writers such as Marcel Proust, Thomas Stearns, and Elliot explored the psychologist through application of symbolism tools, metaphors, hints, and many other psychoanalytic techniques. On the other hand, Shakespeare provided insight into the complexity of the human psyche through many characters in his works such as Othello and Lady Macbeth. The exploration and the interpretation of human psychology developed in literary texts in the twentieth century with the establishment of psychoanalysis as an interdisciplinary science, and criticism of psychoanalysis.

Sigmund Freud was a psychologist rather than a literary theorist or literary critic. Nevertheless, his ideas were applied to literature by many thinkers who are often called Freudian critics, or psychoanalytic critics. The field of psychoanalysis showed a range of connections to literature, and literary criticism was the mediator between the two disciplines. Celine Surprenant, a professor at the University of Sussex, notes that “‘psychoanalytic literary criticism does not constitute a unified field. However, all variants endorse, at least to a certain degree, the idea that literature...is fundamentally entwined with the psyche”⁶ criticism and it has sought To the use of psychoanalytic concepts and theories to explain literary texts. In the way of reading, critics focus either on the author or characters and sometimes both. They believe that there is a direct relationship between the text and its writer. The author's psyche is revealed through the text. The traumas of the author's childhood and family life could be Conflicts are subjective and can be traced within the behavior of characters. Anxiety and problems related to a specific historical context can also be detected through text and character actions.

⁶ Reading Charles Burn's Black Hole Psychoanalytically.
<https://www.tutorhunt.com/resource/13448/>

Many scholars agree that Sigmund Freud's interest went beyond psychoanalysis. He tackles different subjects in different fields among which aesthetics. His contribution to this domain was marked by his analysis of an ambiguous subject which is uncanny. Freud blurs the lines between aesthetics, psychoanalysis, and literature.

II .1.Definition and conceptualization of the uncanny

The Uncanny is a form of aesthetics. Aesthetics according to Merriam Webster is a branch of philosophy that studies art, especially concerning beauty. Although weirdness is part of this branch, studies have neglected it due to their classification. The stranger is categorized as ugly and ugly. Aesthetics prefer to focus on aesthetics and emphasize positive emotions such as attractiveness and sublime. According to Freud, the meaning of strangeness does not have a precise definition; however, it denotes everything strange, mysterious, and unexpected. It is also related to the supernatural; something that goes beyond the expected and the natural. The weird is when suddenly something familiar becomes strange and unfamiliar making us confused and uncomfortable. It comes with fear, horror, and dread. Freud stated that "the stranger is the category of horror that leads to something long, known to us, once it is very familiar" (1919.1). Freud came to this understanding of the concept after taking courses on the topic. In his essay, he first explores the meaning associated with the word throughout history and then realizes the common features of individuals, objects, emotions, and situations that evoke a sense of mystery.

Freud essay the Uncanny 1919 came as a response to Ernst Jentsch. Ernst tackled the uncanny in 1906 essay, *On the Psychology of the Uncanny*. He considered it a product of 'intellectual uncertainty'. He argues that in relating a story, one of the successful techniques for creating uncanny effects is leaving the reader in uncertainty, making him doubts whether a particular character in the story is a human being or an automaton. The reader becomes confused and is not able to clear the matter up immediately. Besides, in examining the German Hoffmann's work 'The Sandmann', Jentsch believes that Olympia, the doll, is the basic element of the uncanny in the story. Freud in his essay criticized Jentsch's belief and gave a further understanding of the concept. He writes, 'I cannot think and I hope most readers of the story will agree with me that the theme of the doll Olympia, who is to all appearance a living being, is by any means the only, or indeed the most important element that must be held responsible for the quite unparalleled atmosphere of uncanniness evoked by the story.'(5)

Sigmund Freud's Psychoanalysis and the Uncanny

Moreover, Freud argues that the uncanny is a matter of ambivalence. He traces how the German *Heimlich* 'homely' modulates into and finally coincides with its opposite 'Unheimlich'. The German word *Heimlich* means both familiar belongs to the home and also strange, secret, and kept from sight.

Furthermore, it was until the twentieth century when the uncanny was considered as a theory. Before, it refers to descriptions of phenomena in literary texts or artistic sources, and it lacked theoretical and philosophical discourses. The conceptualization of the uncanny was led by Freud in his essay 'The Uncanny' 1919. The essay was considered as a central text for Freudian aesthetics. Martin Jay states in his work the 'Uncanny Nineties', by common constant, the theoretical explanation of the current fascination with the concept is Freud's 1919 essay, 'The Uncanny' (157). The psychiatrist Ernst Jentsch and the philosopher Schelling are considered by some scholars the first who tackled the uncanny, and both were cited by Freud. However, it has been agreed that Freud's essay is the primary source of the conceptualization of the uncanny.

Initially, Freud's essay the *Uncanny* 1919 was marginalized. Few investigated the notion. Berlegh 1934, Grotjan 1948, and Lancan 1962 examined the uncanny from a clinical perspective. In the seventies and eighties, more attention started to be received particularly in the Lacanian circle. The French psychoanalyst Jacques Lacan had commented on many of Freud's writings including his essay 'The Uncanny'. Additionally, thematic issues were devoted by the *Revue Francaise de la Psychoanalyse* 1981, and Belgian journal *Psychoanalytische Perspectieven* 1992 which led the notion more accepted as a concept, and it became included in several psychoanalytic dictionaries. Jaques Derrida also threw light on the subject of the uncanny in his work 'La Double Seance'. In 1972, Bernard Merigot considered the uncanny unique, complex, yet important' the *unheimlich*, which, although it does not occupy a central position in the Freudian development, is nevertheless, for those who pay attention to it, an important and complex. Complex by its mode of functioning...important it is situated at one of the notes of the theoretical articulation of analysis' (Masschelein 55). Besides, the largest critical and theoretical receptions about the subject came from the fields of literary theory and criticism, philosophy, aesthetics, films, and cultural studies. Literary studies' interest in the uncanny matter had coincided with the emergence of structuralism and post-structuralism which themselves paid attention to it.

Todorov, the French structuralist had discussed Freud's essay in his structural study of the genre of the fantastic.

In the 1990s, Freud's essay has been tackled from different perspectives and it moved from a marginal position to a central one in the canon of Sigmund Freud. The uncanny has been recognized as a concept and it spread in various fields such as sociology and anthropology. At the dawn of the twenty-first century, it extended to the world of art. It inspired and fiction. Nicholas Royle, an English literary reviewer, and novelist devoted a monograph to the subject. In his book 'The Uncanny' (2003), he claims that the uncanny is a general perspective, a style of thinking, writing, and teaching that is the same as deconstruction. It prevails in various topics such as history, religion, humanity, psychoanalysis, and technology, as well as, literary texts, genres, and motifs. The uncanny is in a persistent alteration' [t]he unfamiliar [...] is never fixed but constantly altering'. (qtd in Masschelein⁵). This alteration is the reason that makes the uncanny concept undeterminable.

II . 2. Themes and Factors of the Uncanny

Freud in his essay, the Uncanny 1919, has introduced several themes and factors that create a sense of uncanniness. These themes, in fact, have been studied by many psychoanalysts and some of them are widely used in art and literature until nowadays. Like the theme of the double, intellectual uncertainty, repetition compulsion, omnipotence of thoughts, and the line between reality and imagination.

II . 2.1. The double

The double is highly related to the idea of the 'doppelganger'. According to Webster Dictionary, the German word means 'a ghostly counterpart of a living person'. In German mythology, the doppelganger is referred to bad omens or signs of death. It can be whether an attempt of the spirit to advise the person they shadowed or seek to plant evil thoughts in the minds of their doubles to confuse them. The double has been tackled in different writings. The figure of the double can be found in legends of old civilizations. The German Otto Rank is considered the first who developed the idea in psychoanalysis. In his 1914 essay 'The Double', the theme was based on the Freudian theory of narcissism. According to Rank's vision, the double represents the element of morbid love. Narcissism as a personality disorder, characterized by a set of double standards and paradoxes. These elements cause an

unbalanced and frustrating personality. Rank in his researches leans on anthropological evidence. He also argues that his theory can be applied in several literary works such as Peter Schlemihl, Hoffmann's *Elixiere*, and Oscar Wilde's *Dorian Gray*. Rank was quoted lengthily by Sigmund Freud in his essay 'The Uncanny'.

Freud sees the double a device help us to examine personality conflict. It indicates the dualities of good and evil, beauty and ugliness, reason and instinct. He considered it as a representation of the ego that can undertake diversified forms like shadow, reflection, portrait and twin. It also expresses the idea of repetition of the same situation, faces, features, names throughout successive generations. Freud in analyzing Hoffmann's story relates the theme of the double to telepathy which is at its core definition direct communication of thoughts and feelings between people's minds without the need to use speech, writing, or any other normal signals' Additionally, Freud regards the figure of the sandman as the double that produce the uncanny effect throughout the story.

II .2.2.The Intellectual Uncertainty

Intellectual uncertainty is when a person cannot distinguish whether an event is fictional or real; He is unable to recognize whether the thing is an object or a living being. This baffled the reader and left him in a state of uncertainty when reading the text. German psychiatrist Ernst Jentsch believes that intellectual uncertainty is the primary and sole cause of the strange influence in Hoffmann's "The Sandman", and has justified his argument using the example of an Olympia doll that appears in the story alive. However, his opinion has been criticized. Freud disagrees with Ernst on considering intellectual uncertainty as a key factor in producing the weirdness in Hoffman's story. He notes that it cannot be denied that the subject of intellectual uncertainty creates a feeling of fear and weirdness. So far, he's not the only one Jentsch says,

In telling a story, one of the most successful devices for easily creating the uncanny effects is to leave the reader in uncertainty whether a particular figure in the story is human being or automation; and to do it in such a way that is his attention is no directly focused upon his uncertainty, since that, as we have said quickly dissipate the peculiar emotional effect of the thing. Hoffmann has repeatedly employed this psychological artifice with success in fantastic narratives. (Freud 5)

II .2.3.The Repetition Compulsion

Repetition of compulsion is a psychological phenomenon in which a person recalls a traumatic event repeatedly. This including putting the self in a situation where that incident would likely occur again. This re-living can come in the forms of dreams, repeated memories, feelings, and as well as hallucinations. The concept is explored in Freud's 1920 essay 'Beyond the Pleasure Principle'. According to Freud, the recurrence of the same event, the remembrance of negative experiences is factors that create uncanny feeling. Marilyn Ivy believes that in fiction, what creates feelings of uncanniness is commonly repetition of traumatic events which usually trace back to infantile anxieties. The involuntary repetition which Freud called the 'the repetition compulsion' is 'central to the notion of the uncanny'.

II .2.4.The Omnipotence of thoughts

Omnipotent derives from the Latin words 'Omni' means total and 'potent' means power. The omnipotence of thought principle can be applied to describe any exaggerated power or superstitions that are believed by our primitive forefather's actual possibilities such as, the prompt fulfillment of wishes, injurious powers, and the return of the dead. Freud adopts the concept from his patient who suffered obsessional ideas. The patient after having been recovered was able to describe that state. He provides a set of examples as an explanation like meeting a person immediately once he thinks about him. Being informed that a person had died, or would die soon just after asking about his state of being.

Moreover, Freud linked the concept with animism. Animism involves the idea that the world is peopled with spirits, the overestimation of mental processes, and the figment of the imagination stand against reality. Freud explains that passing through the animistic stage would leave thoughts that would possibly be reactivated whenever seeing something strange. He also argues that when the distinction between reality and imagination is effaced, the uncanny is produced.

III.1.The Relationship between Anxiety and the Uncanny

Freud in the classificatory opening remarks of his essay denotes that the Uncanny is a specific type of anxiety 'is undoubtedly related to what is frightening-to what arouses dread

and horror' (219). He characterized the Uncanny as one of the restrained emotional impulses that contribute to aesthetics studies.

The uncanny experience made Freud face a paradoxical fact which is that people's aesthetics pleasure can be derived from anxiety sense. The uncanny is a weak, harmless form of the effect that contravenes the function of anxiety. Freud when formulating his preliminary definition of the concept he did not focus on this point. Instead, it was clarified in the first of the two essential remarks of his summary on the uncanny. He believes that the uncanny is a prototypical form of anxiety because it demonstrates the intimate relationship between anxiety and repression.

In the first place, if psycho-analytic theory is correct in maintaining that every affect belonging to an emotional impulse, whatever its kind, is transformed, if it is repressed into anxiety, then among instances of *frightening* things, there must be on class in which the frightening element can be shown to be something repressed which *recurs*. This class of frightening things would then constitute the uncanny; and it must be a matter of indifference whether what is uncanny was originally frightening or whether it carried some *other* affect (Freud 241)

The uncanny is explained as affect transformation as well as it reveals the process of repression that generates anxiety as the return of the repressed (Masschelein42).

Additionally, Freud specified three major types of anxiety, real, neurotic, and moral anxiety. First, real anxiety is a reaction to the perception of danger. It is an expression of self-protection, 'Ego Based Anxiety'. Second, neurotic anxiety arises from an unconscious fear that is controlled by libidinal impulses of the id. This type has several forms such as anxiety neurosis, phobia, an anxiety attack. Third, moral anxiety appears as guilt or shame; it results from the fear of violating moral or societal codes (43).

Moreover, Freud posits two theories about anxiety. In the first theory, he states that any repressed effect turns into anxiety. In the second theory, he moderates his first idea. He clarifies that anxiety is no longer considered the effect of repression but its cause. He explains as well anxiety resides in the ego rather than the id and the ego is responsible for producing anxiety to signal danger that may come from the id, the superego, or reality. Besides, within the same context, he focuses on neurotic anxiety which he believes the motor of repression.

In the id repressed contents attract in accordance with repetition compulsion new traumatic contents or impulses that are similar to earlier repressed ones. Both the id and the ego fight these contents through the mechanism of repression. Next, the id undermines the ego and forces it to fixate the repressions constantly. As soon as the unconscious contents threaten to return to the ego, a danger in a form of anxiety will be signaled and repression will be renewed. This process consumes a lot of energy; hence, it weakens the ego and makes it prone to neurosis in the long term

In the first theory, it has been revealed that uncanny belongs to both real and neurotic anxiety. The return of the repressed is conjured up by something in reality. In the second theory, the distinction between the two types is meaningless, because anxiety at all times signals a threat from real-life experience. Additionally, the return of the repressed is predicted as a minor danger by the uncanny because the repressed impulse remains more unconscious than full-blown anxiety that is strengthened by a perception in reality. Thus, the uncanny could be considered as a defense mechanism against anxiety production. This interpretation of the uncanny as protection against anxiety can be connected to its relationship with art. The uncanny can be pleasurable in art due to its ability to forestall danger and satisfaction of forbidden impulses from unconscious sources. In association with other pleasures from art, this results in a pleasurable mixture of fear and delight (47)

IV. The Genre of the Uncanny

During the late seventeenth and eighteenth centuries, the literary uncanny emerged as a genre of its own right. The uncanny texts are related to the occult, supernatural, horror. The effects of the uncanny such as disturbance and alienation were imbedded in gothic fiction during this time. Terry Castle, a literary historian, relates the function of the uncanny enlightenment. Freud clarifies in his essay that the uncanny had been concealed, but eventually comes to light. According to Castle, in the age of technological advancement, irrational beliefs in the supernatural and anxieties disappeared, and then are raised to the surface in distorted and terrifying forms. In her *The Female Thermometer*, she writes,

The Uncanny though perhaps most strikingly in the sections dealing with literary representations of the uncanny it is difficult to avoid the conclusion that it was during the eighteenth-century, with its confident rejection of transcendental explanation compulsive quest for systematic knowledge, and self-conscious valorization over

'superstition,' that human beings first experienced that encompassing sense of strangeness and unease Freud finds so characteristic of modern life (10)

Enlightenment was unsettled era. Constant conflict between science and religion was taking place. The age of reason suppressed religious beliefs as well as it raised ineffable anxiety which led to the loss of confidence in the meanings and values of human life. Within this uncertain universe the genre of the uncanny found its place. Scholars of western literature like George Lucas, Ian Watt, Michael Mckean, and Tzvetan Todorov came to the conclusion that the rise of the uncanny in the eighteenth century indicates that modern western literature is highly associated with alienation from traditional mythic ways. In this respect, the genre of the uncanny can express lack in certain cultural aspects such as loss of morals and values and the meaning of human life.

Conclusion

Sigmund Freud is one of the most innovative thinkers in the history of psychoanalysis. At the turn of the twentieth century, he began his career as a neurologist. Then, he found the discipline of psychoanalysis. This discipline, in fact, started as a method of therapy based on the idea that people are motivated by unconscious desires and repressed memories and their problems can be addressed by making this motivation conscious through talk. Freud propagated several theories that influenced many psychologists in the public eye. Literary texts started to be interpreted based on his ideas. Furthermore, the uncanny is one of his theories that found a great echo in his time. Freud in his introductory essay clarifies that the subject belongs to aesthetics which according to him the theory of qualities of feeling. As a concept, it was hard to define but is associated with all that arouses dread and creeping terror. As a theory, it was widely applied in nineteenth and twentieth-century gothic narratives.

Chapter Three

The Manifestation of the Gothic Elements and the Uncanny in the
Woman in White

The Manifestation of the Gothic Elements and the Uncanny in the Woman in White

Introduction

The *Woman in White* is considered one of the mosaic works produced by the master of mystery Wilkie Collins written in 1859. It is regarded by many critics among the first mystery novels published in nineteenth-century. It was serialized in Charles Dickens's journal "All the Year Around". The novel uses the first person accounts and multiple narratives; it based on series of reports, letters and diary entries. Collins through this novel shows his concern about gender inequality in Victorian era. He uses female characters to portray the suffering of woman within the patriarchal society. He combines realistic events with gothic elements in the plot of the story.

This chapter is devoted to the analysis of the novel, mainly on female characters; revealing how Collins represents them. It is also devoted to trace the gothic elements in the story and, as well as, analyzing where Freud's the uncanny is manifested within the novel

III.1. Analysis of Wilkie Collins's "The Woman in White "

III.1.2. Wilkie Collins's Biography

Wilkie Collins was born in 1824 at 11 New Cavendish Street, St Marylebone in England and died in 1889. He lived most of his life in London where he was a well known English author. He wrote numerous essays, short stories, more than a dozen plays, and published twenty-three novels including *The Woman in White* (1860). Collins' father William John Thomas Collins (1788–1847) was a well-known landscape artist who produced over 200 major works. At first William worked as a member of the Royal Academy in 1820. His mother Harriet (1790–1868) was the daughter of Captain Alexander Geddes of Alderbury. In 1826, Collins's family left London to live in Pond Street, Hampstead Green, where they rent a house. In January 1828, Collins' brother Charles was born. The family settled near Hyde Park at 30 Porchester Terrace, Bayswater, in Boulogne.

At the age of twenty-nine, Wilkie Collins had a problem of health especially in his eyes. This continued to disturb him throughout his life. He has developed his new style of life and his way of writing. Both Collins and his brother Charles had been taught by their mother and father's evangelical Christianity. In his youth, Collins has been adopted a special attitudes and dress; he kept a long beard and rejected with disdain Bourgeois society.

The Manifestation of the Gothic Elements and the Uncanny in the Woman in White

Collins's family moved to Italy in September, 1836. There exactly in Porchester Terrace, Collins learned Italian, and probably found an inspire idea for his novel Antonina (1850). He also started to write his travel book Rambles beyond Railways (1851). Collins published his short story The Last Stage Coachman (1843). His father probably died after he was twenty three. Thus, Collins published his first book Memoirs of the Life of William Collins (1848).

On 12 March 1851, Collins made his start on his lifelong love of the theatre. He has a friendship relation with Dickens. Thus, his articles were published in Dickens's periodical Household Words and other journals. Dickens declared Collins's new perception towards Victorian life's conventions. He was a great supporter of his writing and even his admirer. He had published several works among them The Queen of Hearts, The Woman in White which was serialized in All the Year Round in Dickens's magazine which made of Collins a great writer, and brought for him a big fortune. The Woman in White is the fifth novel of Wilkie Collins written in 1859. It has inspired many writers and paved the way to the development of the Neo-Gothic literature as a genre in the Victorian period. It contains all of what sensation novel contains such as mystery where the family's secrets and bigamy. It has appeared as a great novel since 1860s.

Collins's health deteriorated later on. He was suffering from heart and chest pain and his contracted bronchitis led him to death. He died in September 23, 1889 in his home on Wireet. Later on, when Caroline Graves died, she was buried beside him in Kensal Green cemetery, London.

III .1.3.Summary of the Woman in White

The story begins with Walter Hartright, a young drawing master, and a teacher. He tells us the story throughout the testimonies and letters that he had gathered from people to construct this dramatic true story.

Walter as an art teacher goes to London because he gets a job there, where he is introduced to the Fairly Family to teach two sisters how to draw (Laura and Marian). Before heading out to the sisters' house, he meets a mysterious woman dressed entirely in white. She seems to be in fear and deep distress. He helps her and promises her not to reveal her after

The Manifestation of the Gothic Elements and the Uncanny in the Woman in White

she begs him. He sympathizes with her and helps her to reach her way. On her way, she mentions the family to whom he goes. But, when they arrive to London, he finds that she suddenly disappears when he decides to question her. Later on, he learns that she has escaped from an asylum.

When he sees Laura, he finds that she resembles The Woman in White who has first appeared to Walter. Then, he tells his entire story with The Woman in White to Marian, the older sister of Laura. Marian and Walter are filled with suspicion about this. As time passes, Walter falls in love with the younger sister, Laura, a beautiful woman who resembles The Woman in White. Marian and Walter investigate later that there is a relationship between Laura and woman in white, who is named Anne Catherick and who bears a weird resemblance to Laura. This is when The Woman in White sends a letter to Laura.

In spite of Walter's greatest love for Laura, he has to leave as persuaded by Marian. Laura is already engaged to Sir Percival Glyde after she promises her father to marry Percival though she does not love him. After the marriage, Laura is subject to Sir Percival's cruelty. Sir Percival is harsher than the other characters. His real aim behind this marriage is Laura's inheritance, which the family's lawyer Mr. Gilmore does not like. Laura is in a difficult situation and disgusted about her marriage but finally decides to marry Sir Percival since she promised her father. Marian is less pleased and sad about this marriage because she knows that Laura loves Walter Hartright.

After the marriage, Laura and Sir Percival returns from their honeymoon, Marian comes to live with them since it was Laura's demand to Mr. Gilmore to let Marian live with her and makes it a law at Sir Percival's mansion, Blackwater Park. Both Count and Countess Fosco who is Laura's aunt Eleanor, come to stay at the house too

Things become worse day after day because of the misery in which Marian and Laura are. Marian recognizes that there is a secret during her residence in Percival's house. She falls ill just after she discovers both Fosco and Percival's secret while she is spying on them in the rain. Both of them are plotting to take off Laura's inheritance. The two men plan to remove Laura from the house. Laura is declared dead at Count Fosco's house while Marian is abandoned at Blackwater.

The Manifestation of the Gothic Elements and the Uncanny in the Woman in White

Fosco deceives both Anne and Laura. In reality, it is Anne who dies, and Laura is put in an asylum. But, Marian does not believe this; she goes until Mrs. Catherick where she is informed about the asylum's place. When she goes there, she discovers that her sister Laura is not dead.

Fosco seems indestructible, but when Walter learns some shady things about his past from his Italian casual acquaintance, he forces him to reveal all the wrong things he did to Laura and Marian. Fosco runs off, but his former friend who works for the political society finally catches up with him and kills him in Paris.

Meanwhile, Walter and Laura have married and eventually they have a son. Laura's identity is restored, but her money is long gone. Anne Catherick gets a proper burial under her own name. Walter, Laura, baby Walter, and Marian move into Limmeridge house after Laura's uncle dies.

III .2.Gothic Elements in the Woman in White

III .2.1.The Sublime

It is an essential element in gothic literature that aims at provoking a sense of terror. The sublime is showed in the story through the description of the atmosphere which leaves Walter in terror and fear, and leads him to say: "I was on the dark side of the road, in the thick shadow of some garden trees,"(21). This is related to Burk's sublime through which David Punter claims in his book *The Literature of Terror* that Burk attempts to make connection between the sublimity and terror since the sublime for burke is a kind of terror, pain, danger and other subjects which are related to terror (39) In this respect, Maurice Richardson in his introductory work to Wilkie Collins states that "This atmosphere is nicely accentuated by Collins's powerful scenic descriptions [...], especially at Blackwater Park"(vii). The weather is also another characteristic of the sublime. Especially, this is showed when Walter starts his story by describing the weather at the end of the summer, saying: "It was the last day of July. The long hot summer was drawing to a close" (5). It means that Walter is in the autumn. The summer has a great effects and feeling on him,

The Manifestation of the Gothic Elements and the Uncanny in the Woman in White

particularly it left him "out of health, out of spirits, and, if the truth must be told, out of money as well" (5).

III .2.2.Supernatural Elements

In *The Woman in White*, the supernatural elements are present such as ghost as there are some hints to it. In this respect, David Punter points in his work *The Literature of Terror* that "The elements which seem most universal in the genre are the apparent presence of a ghost, often finally explained away by non-supernatural means "(2). For example, in the novel Fosco is considered by Marian as a monster: "The eyes of that monster" (535). This happens after she discovered all the wrongs that he had done to her sister Laura

The appearance of *The Woman in White* can be considered as a ghost by any reader throughout his first reading of the novel as Walter expected that:

There, in the middle of the broad bright high-road--there, as if it had that moment sprung out of the earth or dropped from the heaven--stood the figure of a solitary Woman, dressed from head to foot in white garments, her face bent in grave inquiry on mine, her hand pointing to the dark cloud over London, as I faced her. I was far too seriously startled by the suddenness with which this extraordinary apparition stood before me, in the dead of night and in that lonely place, to ask what she wanted. The strange woman spoke first. (16)

However, *The Woman in White* turns to be real not a ghost as both Mark M. and Hennelly, Jr in their article *Reading Detection in The Woman in White* note that: "The "ghost," it turns out, is Anne Catherick and consequently is real"(459).

The supernatural elements can be felt also in the setting through the description of the church, the grave and even the Blackwater Park.

III .2.3The Villain

The villain showed his existence in gothic literature in different ways: The best examples are Sir Percival and Fosco as the most villains in the story. Even though of their good acts, they are not good characters. They are filled with evil and the best example of this is when they plan to steal Laura's property from her. Even though Mr. Percival seems to be

The Manifestation of the Gothic Elements and the Uncanny in the Woman in White

brilliant through the property that he does not own in reality and even his status as a Baronet but in reality, he is just an illegitimate and hides a big secret that he does not want to reveal to anyone. He uses his force for achieving his aim in a negative way and this can be seen through his actions and the way he treats Laura in order to sign a document.

The notion of the outsider in the gothic literature plays its greatest role, especially in this novel. Fosco is an outsider and comes from Italy with his Countess Fosco, and in fact, the outsiders in the gothic literature are considered the true gothic villains. This is what we see in this novel, where Count Fosco is the most important villain. Not only this, Wilkie Collins also used Fosco's physical as a kind of his treacherous act and villainy. Thus, "To Count Fosco, justly regarded as Collins's greatest achievement in n, Collins gave a Falstaffian physique, because, he said, of the popular notion that a fat man could hardly be villainous" (Hyder 302). And his Countess also is another villain. She dislikes Laura and Merriam from the beginning.

According to David Punter in the same work, we face in gothic literature "the very real presence of one or more members of the aristocracy"(2). This is showed in *The Woman in White* When Walter asks Laura about the man whom Laura is engaged, she tells him:"A gentleman of large property in Hampshire"(58). She has also added that Laura "was engaged to be married, and her future husband was Sir Percival Glyde. A man of the rank of Baronet, and the owner of property in Hampshire." (58).

It means that aristocracy in this novel is so important, especially in what concerns the marriage.

III .2.4.Mystery and Horror

The Horror in Gothic fiction is shown through characters who are confronted psychologically to all what is buried and hidden from the past. This can be seen in *The Woman in White*, where Ann Catherick was shocked by what happened to her when she was put in the asylum by Mr. Percival. All these affected her psychologically, where she could not express herself or afraid of revealing Mr. Percival's secret. It is the same that happened with Laura after she has escaped the asylum. She was also affected by all these. In addition to

The Manifestation of the Gothic Elements and the Uncanny in the Woman in White

Walter who has been affected in his turn especially, when starting to tell the story in his preamble.

The real aim of this mystery is to pique the reader's curiosity and courage to explore a lot of things that is hidden concerning the subject. Our story, *The Woman in White* deals with mystery and this is shown through the beginning of the novel, when Walter met a solitary woman dressed all in white in the moonlight. Later, Walter discovers that there is a secret that is hidden behind her. In addition to this when Walter tells the story to Marian, he argues that: "Her face expressed vivid interest and astonishment, but nothing more. She evidently as far from knew of any clue to the mystery as I was "(28). All these pique her curiosity in order to understand and investigate the relationship between *The Woman in White* and Mrs. Fairlie. Particularly, after she sends a letter to Laura. The same thing can be seen when Marian discovers that there is a secret. This pushed her to spy on both Percival and Fosco when they were talking in which they are seen "dropping their voices a little lower than usual" (321). This leaves Marian in fear about her sister Laura.

Sara Lenox in her article "Bachmann Reading/Reading Bachmann Wilkie Collins's *The Woman in White* in the Todesarten" points to an

Account for Fosco's mysteries: he is a spy for a reactionary Italian regime and finally, towards the novel's end, is assassinated by members of an Italian Brotherhood dedicated to Italian liberation. In his memory, his wife penned these words about her murdered husband: "His life was one long assertion of the rights of the aristocracy, and the sacred principles of Order- and he died a martyr to his cause. (189)

According to David Punter in the same work "the crucial tone is one of desensitized acquiescence in the horror of obsession and prevalent insanity."(3). This is found in *The Woman in White*, where both characters Laura and Anne Catherine became insane after they have been trapped and put in the asylum by both emotionless characters Mr. Percival and Fosco.

III .2.5.The Setting

The setting in *The Woman in White* is replaced by the House and the Asylum, in contrast to the setting in the eighteenth century which was applied to the remount places such

The Manifestation of the Gothic Elements and the Uncanny in the Woman in White

as castles. However, we find sometimes the setting is the same as an example: public building or the graveyard which become in *The Woman in White* used as in church where the grave stone are built.

The Woman in White is set in England in the mid 19th century. This setting is contrasted between the city and the country. Extremely, the major events of the novel takes place in the big city of England which is London, beginning first after Walter helped *The Woman in White* to reach London. This big city seems to be the worst place for the characters, because it did not protect anyone of them, above all Laura because of the harsh social realities, where people have been exposed to danger and the lost of their identities.

If we talk about mansion in *The Woman in White*, we find that Sir Percival's house Blackwater Park holds some characteristics of the gothic fiction, where both of the heroines Laura and Marian were confined by both Fosco and Percival. This setting holds characteristics of gothic as Marian argues: "I discovered that good judges could only exercise their abilities and sir Percival's piece of antiquity by previously dismissing from their minds all for of damp, darkness, and rats"(157). This setting as it is described by Marian seems to be dark for Marian contrasted to the Limmeridge house. It is also dangerous for her and even for Laura, because during their residence there, they had been subjected to a many kind of violence caused them illness and suffering. This house can be appeared as a parallel to Sir Percival and Fosco, who seems to be charming and dangerous at the same time. Stephen Bernstein in his article *Cage aux Folles* states that the setting of Blackwater Park is a kind of threat to Marian and Laura's lives since this house embodies the characteristics of the classical gothic fiction. In addition to this Marian's description to it is referred to Ann Radcliffe through the noises she heard (294). Blackwater Park is not only the even the church where the graves and marbles thus Walter argues that "The other hand grasped the marble cross at the head of the grave"(75). This description contrasted the description of Fairlie's house. It was described as a peaceful, safe, beautiful, charm...and so on. Thus, Walter says:

How vividly that peaceful home-picture of the drawing-room comes back to me while [...]the fair profile of the player at the piano was just delicately defined against the faintly-deepening background of the inner wall of the room. Outside, on the terrace, the clustering flowers and long grasses and creepers waved so gently in the light evening air, that the sound of their rustling never reached us. The sky was without a

The Manifestation of the Gothic Elements and the Uncanny in the Woman in White

cloud, and the dawning mystery of moonlight began to tremble already in the region of the eastern heaven. (43)

This is another setting in the book which is beautiful and nice. Walter is among the characters that enjoyed the beauty of the house, which was filled with romance imagery such as nature and art. Thus, the setting is in fact positive for the characters as Walter says: "The view was such a surprise, and such a change to me, after my weary London experience of brick and[...] Landscape that I seemed to bust into a new life and a new set of thoughts the moment I looked at it"(24). The Bright Lights is a big city in London, and it was considered as a good place to hide. Walter, Anne, and Fosco, all of them take advantage of London's ability to deceive people and even suppress their identities, especially it is the place where the fog and the noise. This setting never protects anyone. It is also dangerous for the characters Laura and The Woman in White.

III .2.6.The Plot

In gothic literature, David Punter argues that: "it is only for the gothic writers that complexity of plotting was necessary, because it was only for them that the process of suspense and release was an essential fictional mechanism"(14). Thus, the plot in *The Woman in White* is so complicated and it is not fixed, because it is built around the technique of flashbacks and memories in which time has a great importance. In addition, the reader is taken into a long trip through time where he finds himself is not alone, but among different characters, and each character had its own story. The first character that is worth mentioning is Walter as the protagonist of the novel. However, when he starts narrating the story in his preamble, he claims that the story will be told from more than one pen.

The novel opens with Walter Hartright through flashbacks, constructed melodies and the use of various testimonials. Particularly, Walter starts narrating his story in summer. As the story continues, he heads toward another place which is London. Just when he arrives there, he meets another protagonist who is Marian Halcombe, who is participating in the narration of the rest of the story. The plot is so complicated due to the fact that the reader finds himself in different places. It is the same for the setting in this novel, in which we cannot deny the importance and the close relationship to the different themes and characters of the novel, where the Fairlie's house described as beautiful and peaceful by both Marian

The Manifestation of the Gothic Elements and the Uncanny in the Woman in White

and Walter, in contrast to the Blackwater Park which is described as horrific and dark. In addition, this setting is related to both Fosco and Percival as it had been mentioned before, every character at a certain time is related to one or many settings, and it depends on the plot.

III .3.Female Characters in the Woman in White

In the Woman in White there are three female characters around which the story is centered, Laura Fairlie, Anne Catherick, and Marian Halcombe. These characters reflect the misery of women in Victorian society. Collins intends to reveal this misery so; he focuses on the psychological effects and disorders that occurred to women. Through the story, two females were depicted as distressed and mad and one is described as a brave woman, who by excellence subverts the traditional image given to woman “The Angel in the House”.

III .3.1.Anne Catherick

Anne Catherick represents the mad woman, the titular of "the woman in white". She is the illegitimate daughter of Catherick and Philip Fairlie, in other words, she is Laura's half-sister. In the story, Laura appears the figure of mystery; the long-suffering character whose thoughts and behaviors much of the plot relies. She is described by many narrators of the story as being mentally ill. All of Mrs. Fairlie, Mrs. Clemes, and Laura Farlie believed that Anne's state is unstable. They considered her eccentric, faint-hearted and feeble-minded woman.

An important fact about her is that she knows a secret concerning Mrs.Percieval which is that Percival is an illegitimate child; he was born out of wedlock and has no right to the title. Besides, he and his Italian friend Count Fosco made a conspiracy against Laura. He married her only to get possession of her inheritance.

When Percival suspects that Anne has his secret, he takes advantage of her disturbed emotional state and imprisoned her in an asylum. Anne escaped from the lunatic asylum with the help of an unwitting Walter and wrote a letter to Laura in which she warned her about her husband's hellish attentions. Eventually she is captured and dies in the custody of Count Fosco. However, the great resemblance between her and Laura confused the others .It has been thought that it was Laura who dies.

The Manifestation of the Gothic Elements and the Uncanny in the Woman in White

Collins confuses his readers; he does not reveal the true state of Anne. It was unclear whether Anne is really insane or not. When she met Walter asking his help, he realized after a few moments that she was not mad. He says " But the idea of absolute insanity which we all associate with the very name of an Asylum, had, I can honestly declare, never occurred to me, in connection with her. I had seen nothing, in her language or her actions, to justify it at the time" (21_22)

Additionally, it is illogical for an insane woman to investigate cases and reveal truths as Anne did. Besides, the symptoms of anxiety and distress are results of oppression. Anne has been psychologically abused throughout her life. First, she was a victim of an illegitimate marriage, she lived with her mother, who treated her cruelly and then imprisoned in an asylum by an act of tyrannical man.

III.3.2 Laura Farlie

Laura Farlie represents the distressed Victorian woman. She is described as beautiful, passive and kind yet, mysterious and sad. The narrator Walter is admired for her beauty and assumes that she has a sort of burring aura hanging around her. In a part of the story he says, "A fair, delicate girl, in a pretty light dress, trifling with the leaves of a sketch-book, while she looks up from it with truthful, innocent blue eyes [...] The woman who first gives life, light, and form to our shadowy conceptions of beauty, fills a void in our spiritual nature" (Collins 22). She is adorable character but so passive, she nearly disappears from view.

Laura grows up alone at Limeredge House with her uncle who is all the time locking himself away. She lost her parents in childhood. The only person she was relying on is her half-sister Marian. She felt in love with Walter her drawing teacher; however, she could not marry him because she tied into a contract made by her uncle and Mrs.Percieval. She was obliged to marry Percieval, whom she dislikes. Percieval was eager to marry her only to stole her money.

Collins emphasized the passiveness of Laura by giving her no part in the story narration. She is a voiceless character; never relates her story in her own words. She constantly speaks through Walter, or Marian. This signifies that a Victorian woman is unable to maintain her dominance in society, not allowed to express her thoughts and feelings freely.

The Manifestation of the Gothic Elements and the Uncanny in the Woman in White

Additionally, through this character Collins illustrates an important subject which is the case of marriage. A Victorian woman is not allowed to show off her emotions if she falls in love, and it was a scandal if she chooses the man she wants to marry.

Moreover, the writer was more concerned with the psychology of female characters. Laura is depicted as having a sort of emotional meltdown. She spends the majority of the book in tears. She appears dismayed when she marries Percival. She was upset when Marian was sick and she had traumatic stress syndrome after getting out of the asylum.

Collins intends to reveal that Victorian women were prone to mental breakdown because of the pain they endure from the tyranny of men and society. Most of them could not resist the mistreatment of their fathers, brothers and husbands; therefore they get mentally tired and their lives end up in asylums.

III .3.3.Marian Halcombe

Marian plays the role of the predator woman in the story. Its characterization challenges the traditional image of Victorian Woman” *The Angel in the House*”. She does not meet the conventions that women were expected to meet in nineteenth century. She is outspoken, intelligent and energetic. Unlike, Victorian females she was not interested in playing music and drawing, she prefers chess and arguing. In addition, she was described as having masculine facial features "The lady’s complexion was almost swarthy, and the dark down on her upper lip was almost a moustache. She had a large, firm, masculine mouth and jaw" (Collins 35). On several occasions, she wishes that she was born a man, or begs to be treated like men.

Marian is Laura’s protector. She continues to live with her sister even after marriage. She is determined to undertake every measure to save her sister and frustrate the designs of Laura’s enemies. Her bravery and daring has been shown in many scenes in the story. The bravest act she did was when she climbs out her bedroom window to listen to Percival and his fiend Fosco. She could reveal their plan which was murdering Laura.

It is noticeable that Marian is in charge of narrating nearly all the second part of the novel. This indicates that she was an independent woman, sought to cross gender boundaries

The Manifestation of the Gothic Elements and the Uncanny in the Woman in White

in her behavior and appearance. She is the most memorable heroines in Collins's novel. She represents what was known in the end of the nineteenth century "The New Woman".

III .4.The Manifestation of the Uncanny in The Woman in White

III.4.1.Confusing setting

Collins uses a setting that is familiar yet, it elevates a sense of uncanniness. Most of the events take place in old English country states including Limmeridge House and Blackwater park. Other events are set in London. Walter in his way to London seems confused from the atmosphere. He says "I walked forward a few paces on the shortest way back to London, then stopped and hesitated. The moon was full and broad in the dark blue stateless sky[...] the heat and gloom of London repelled me"(15). Additionally, another strange and fearful place is Percival's Blackwater Park. This setting reflects the novel's villains, Count Fosco and Percival. Marian finds Percival's house ghastly" I discovered that good judges could only exercise their abilities on Sir Percival's piece of antiquity by previously dismissing from their minds all fear of damp, darkness, and rats"(29). On the other hand, the house does not all the times hideous; it is in fact inviting. In this regard, it can be assumed that the house acts as a parallel to Percival and Fosco who are attractive as they are dangerous.

III .4.2. The Double of Anne Catherick

Moreover, one of the uncanny themes that are evident in the novel is the double. The figure of the double is illustrated in the characters of Laura Farlie and Anne Catherick. The two females have a striking physical resemblance. They are not alike only in the appearance but they also have similar traumatic experiences.

Scott Brewster, in his introduction of the novel argues that "Collins narratives emphasizes various types of doubling and reversal, and the doubling of Anne Catherick and Laura is structurally centered to the woman in white, since their uncanny physical resemblance conveniently permits their identities to be switched". Laura's identity has been switched with Anne's identity. It has been thought that Laura is dead; however, facts were

The Manifestation of the Gothic Elements and the Uncanny in the Woman in White

revealed after an investigation made by Marian and Walter. It was Anne Catherick, who dies and it was Laura, who has been imprisoned in the asylum.

III.4.3. Omnipotence of thoughts in the novel

In the novel the theme of omnipotence of thoughts comes as a sort of dream saw by the woman in white 'Anne Catherick'. Anne is the omnipotent woman who has knowledge about what will happen to Laura Farlie. She saw a dream forestalls Percieval Glyde's lascivious behavior and his evil nature.

The dream is written in a letter and is delivered to Laura in Limmeridge. Anne start by asking laura if she believes in dream , and implores her to for her own safety. She declares ' I dreamed that I was standing inside the communion rails of a church; I on one side of altar table, and clergyman, with his surplice and payer book, on the other'. This excerpt sets the scene, a church, and the communion rails that Anne stands inside signify marriage in two ways: it was the common place in a church for two people to marry, and communion indicates a common together of two people. Then anne proceeds warn Laura of her future husband reflecting his inner dark state and his hellish attentions by coding messages.

III.4.4. Intellectual uncertainty

Intellectual uncertainty is when a person find himself in a perplex situation. He doubts whether an event is real or unreal; whether a person is a human being or animism. This in fact, raises uncanny effects.

Intellectual uncertainty can be traced in the first part of the novel, particularly when Walter meets the woman in white. In the first moment, he could not distinguish whether she is a ghost, or human being. The uncertainty raises sense of fear to Walter, who declares, expressing his fear, "in one moment, every drop of blood in my body was brought to stop by the touch of a hand laid lightly and suddenly on my shoulder behind me"(Collins 16). The sudden appearance of the woman, and her white dress frightened Walter, who thought her a ghost. However, after a while, he felt confused, the woman in white seems not a ghost in her manner. He recognized that there 'was nothing wild', but only distressed woman escaping from an asylum and asking for help. He declares that 'this was all that I could observe of her in the dim light under the perplexingly strange circumstances of our meeting'.

The Manifestation of the Gothic Elements and the Uncanny in the Woman in White

Conclusion

To sum up, after analyzing the novel *The Woman in White*, it sounds that Wilkie Collins was one of the most male authors, who was really concerned about the deteriorated status of woman in Victorian society. His novel centers on the suffering of three female characters Anne Chatherick, Laura Farlie, and Marian Halcombe. He also focuses on the psyche of those women to best illustrate their misery. Additionally, the author is very creative as he mangles two different streams in his narrative. He portrayed realistically a social issue by using gothic elements. Such technique would confuse the reader, but makes him very suspicious to read the next. Lastly, Freud's theory of the uncanny is well manifested in the novel. The setting was confused as the nature of the uncanny itself; familiar, yet strange. Besides, the themes and the effects of the uncanny that were stated in Freud's essay like the double, the omnipotence of thoughts, and the intellectual uncertainty are traced in the novel.

The Manifestation of the Gothic Elements and the Uncanny in the Woman in
White

General Conclusion

A woman of nowadays needs to be very imaginative to realize how the life of women had been in Victorian society. If one were born female in Victorian era, should recognize the less important position she will have. The patriarchal society sequestered woman in the house and limited many of her rights. In marriage she was forced to engage with the man chosen by her family. In case the marriage did not work out, she has no right to get a divorce. In education, if she is fortunate enough to learn, it is always for the sake of amusing man; being a bright wife and a good mother. Besides, in literature, women who remain in the confine of house and maintain the Victorian values and morals would be described as 'Angels in the House'. However, the rise of Neo-Gothic literature gave different representations for women, and subverted the Angel in the House image. This literary genre offered opportunities to explore much which could not be intimated in traditional works. Amidst the gloomy, dark, decaying atmosphere, writers could call into question the hard conditions of women in Victorian era and the best way to depict the pain they endure from those conditions is portraying their psychology using horror and supernatural elements.

There are plenty of Victorian novels that are concerned about the status of woman in Victorian era; their hard lives and suffering. However, the novel that I choose to study in this dissertation is a mesmerizing piece of work that best reflects the issue of woman. It tackles every aspect of woman's lives including education, marriage, inheritance, and violence. Furthermore, the novel is written by a male author, which is strong evidence on the deteriorated position of women in Victorian England. In a time, when gender inequality was mostly concerned and depicted by female authors, who themselves experienced hard lives, Wilkie Collins stand on behalf them and portrayed the current problem in his narratives. He was a man of justice, who faithfully represents the suffering of women. Additionally, Collins in writing his novel, proves to be a genius author. He was able to combine two distinct streams. He uses realism to give a candid image about the lives of women in his time, and also borrows elements from gothicism like horror and supernatural. Such amalgamation leads me to use Sigmund Freud's the Uncanny as a tool to study the novel as it fits this kind of writing.

The uncanny is a form of aesthetics that took a while to be theorized because of its vague nature. Aesthetics neglected it and focuses only on the sublime and the beautiful. In 1919, the psychoanalyst Sigmund Freud devoted an essay, in which he analyses the concept and gives further explanation about it. He relies on previous study made by Ernst Jentsch.

Freud stated that the uncanny is hard to define, but it is associated to all that arouses dread and creeps horror. He also clarifies that there are some elements that possibly cause uncanny effects like the double, the intellectual uncertainty and the omnipotence of thoughts.

Based on the analysis, the connection between the uncanny and the novel is made by the events of the story and the characters. The events were taking place in familiar settings, yet strange and dreadful. The atmosphere is mostly cloudy and filled with fear. The characters principally, females are in a constant psychological conflict. The plot is complicated; it is built on flashbacks and memories. It also raises sense of suspicion. Additionally, the novel traces the themes and the effects of the uncanny stated by Freud. On one hand, the double, or the doppelganger is projected in the characters Laura Farlie and Anne Catherick. The two females have great physical resemblance; and both suffer from mental breakdown, which is resulted by male's tyranny. On the other hand, the intellectual uncertainty leaves the character Walter doubted about the identity of the two females, and disturbs the readers, who are uncertain about the related events in the story; whether are imaginary or real. Also, omnipotence of thought can be seen through the main character Anne Catherick, who plays the role of the mad woman, who would eventually rescue her double due to the knowledge she has about future events.

Last, it could be argued that Neo-Gothic literature contributed to a great extent in depicting the real status of women in Victorian era. It proves to be one of the genres that succeeded in representing the misery of women. Moreover, the use of gothic elements and the uncanny feeling in the novel reflects the gloomy, the stressful and the horrific sphere surrounded the Victorian women, and thus reflecting also their devastating psychology.

Works cited

Auerbach, Nina. "The Rise of the Fallen Woman." *Nineteenth-Century Fiction*, vol. 35, no. 1, 1980.

Collins, Wilkie. *The Woman in White*. Ed. Davies. Hertfordshire: Wordsworth, 1993.

Cox, Michael and Gilbert, A.R. *Victorian Ghost Stories: An Oxford Anthology*. Oxford University, October 10, 1991.

Freud, Sigmund. "The Uncanny". Translated by Alix Strachey, *Imago*, Bd.V, 1919.

J Evans, Richard. "The Victorian: Gender and Sexuality". YouTube, uploaded by Greshman College, August 26, 2011.

<http://www.greshman.ac.uk>

Masschelein, Anneleen. *The Uncanny: The Freudian Uncanny in Late Twentieth Century-Theory*. University of New York, Albany, 2011.

Mill, John Stuart. *The Subjection of Woman*. University of Cambridge, London, 2001.

www.elecbook.com

Mallet, Philip. "Feminism, Marriage and the Law in Victorian Society". *History of Feminism*. University of Andrews, UK, Aug 3, 2016.

<https://www.routledgehistoricalresources.com>

Mcleod, Saul. "What are the Most Interesting Ideas about Sigmund Freud?". *Psychology Today*, 2008.

Punter, David. *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day. Vol.1, The Gothic Tradition*. London: Longman, 1996.

Punter, David. *Blackwell Companions to Literature and Culture*. Oxford ; Malden, Mass. Blackwell. 2000.

Purves, Maria. *Women and Gothic*. Cambridge Scholars, April 2014.

Smith, Andrew and William Hughes. *The Victorian Gothic :An Edinburgh Companion*.

Edunburg University Press, 2012.

<https://www.jstor.org/stable/10.3366/j.ctt3fgt3w>