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**Narcissistic Personality Disorders in the
Nineteenth-Century English Novel
(Frankenstein, Wuthering Heights,
The Mill on the Floss)**

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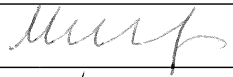
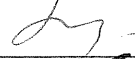
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TEZ ONAYI

Enstitümüz İNGİLİZ DİLİ VE EDEBİYATI BİLİM Dalında 2501010169 numaralı NİHAL GÖNEN SAZAK GİRÇEK'İN hazırladığı “NARCISSISTIC PERSONALITY DISORDERS IN THE NINETEENTH-CENTURY ENGLISH NOVEL (FRANKENSTEIN, WUTHERING HEIGHTS, THE MILL ON THE FLOSS)” konulu YÜKSEK LİSANS/ DOKTORA-TEZİ ile ilgili TEZ SAVUNMA SINAVI, Lisansüstü Öğretim Yönetmeliği'nin 15.Maddesi uyarınca 23.03.2010 SALI günü Saat:11.00'de yapılmış, sorulan sorulara alınan cevaplar sonunda adayın tezinin KABULU.....ne* ~~OYBİRLİĞİ / OYÇOKLUĞUYLA~~ karar verilmiştir.

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ÖZ

Bu tezde Ondokuzuncu Yüzyıl İngiliz romanında psikiyatrik bakış açısı ve DSM –IV – TR tanı kriterleri kullanılarak Narsisistik Kişilik Bozukluğuna sahip karakterleri göstermek amaçlanmıştır. Bunu yaparken, üç adet roman analiz edilmiştir.

Giriş bölümü dört kısımdan oluşmaktadır. Giriş bölümünün birinci kısmında, DSM-IV-TR tanı kriterleri kullanılarak, Narsisistik Kişilik Bozukluğu açıklanmıştır. İkinci kısımda, tezde sıklıkla kullanılan terimlerin açıklamalarına yer verilmiştir. Üçüncü kısımda ise narsisistik kişilik ile ilgili ana teoriler verilmiştir. Dördüncü ve son kısımda, bu çalışmanın amacı belirtilmiştir.

Bölüm I'in ana teması narsisizm, psikoanaliz, edebiyat ve eleştiri arasındaki ilişkidir. Burada amaç, 'narsisizm' ile 'okuma', 'yazma' ve 'eleştiri' eylemlerinin birbirleri ile çok yakın ilişkili olduklarını göstermektir.

Romanların analizi Bölüm II'de yapılmıştır. Frankenstein romanının incelenmesinde, empati eksikliği temel alınmıştır. Wuthering Heights romanı Obje İlişkileri Kuramı'na göre incelenmiştir. Buna ek olarak, anne figürünün önemi vurgulanmıştır. The Mill on the Floss romanında ise kitabın ana kahramanı Maggie Tulliver'in, kendisini kabullenemeyen annesi ve sınırlayıcı toplum nedeniyle oluşan narsisistik öfkesi ele alınmıştır.

Sonuç bölümünde, anne ve çocuk arasındaki sağlıklı ilişkinin önemi vurgulanmıştır.

ABSTRACT

In this thesis, the aim is to demonstrate the examples of characters that have narcissistic personality disorder in the Nineteenth-Century English novel by analyzing three novels with a view of psychiatry and DSM – IV – TR Diagnostic Criteria.

The Introduction consists of four parts. In the first part of the Introduction, ‘Narcissistic Personality Disorder’ is explained by using DSM-IV-TR diagnostic criteria. In the second part, some basic terms that are frequently used throughout the thesis are given. The third part of the Introduction is about some major theories on narcissistic personality. In the final part, the objective of the study is explained.

In Chapter I, the main theme is the relationship between narcissism, psychoanalysis, literature and criticism. Here, the aim is to show that ‘narcissism’ and the acts of ‘reading’, ‘writing’, and ‘criticism’ are closely related.

Textual analyses of the novels are given in Chapter II. The focus point of Frankenstein is lack of empathy. Wuthering Heights is examined according to the Object Relations Theory. In addition to this, the importance of mother figure is highlighted. In The Mill on the Floss, Maggie Tulliver’s narcissistic rage due to the rejecting mother and restrictive society is shown.

In the Conclusion part, the importance of the healthy relationship between mother and child is emphasized.

CONTENTS

Introduction	1
A- What is Narcissistic Personality Disorder?	2
B- Basic Terms	6
C- Major Views on Narcissistic Personality	
1- Sigmund Freud	10
2- Otto Kernberg	13
3- Heinz Kohut	15
4- Melanie Klein	17
D- The Objective of This Study	19
Chapter I	
Narcissism and Literature	
A- Psychoanalysis and Art	23
B- Narcissism, Literature and Criticism	25
Chapter II	
Textual Analysis	
A- <u>Frankenstein</u> – Lack of Empathy	29
B- <u>Wuthering Heights</u> – Absent Mothers	48
C- <u>The Mill on the Floss</u> – Shame and Narcissistic Anger	71
Conclusion	85
Bibliography	87

INTRODUCTION

Liriope gave birth to a child, already adorable,
called Narcissus. In course of time she consulted the seer;
'Tell me,' she asked, 'will my baby live to a ripe old age?'
'Yes,' he replied, 'so long as he never knows himself.'¹

The terms “narcissism” and “narcissistic” are frequently used in our everyday language to describe arrogant, self-centred people who generally talk about their abilities or achievements. *Narcissism* has its roots in the Greek myth of *Narcissus and Echo*, whose theme is based on self-love, and it has been discussed by both psychoanalysts and literary critics for decades. However, Christopher Lasch (and many other experts) complains about the situation in which the word has lost its clinical, real meaning. In his book, *The Culture of Narcissism*, Lasch blames modern capitalist society for feeding on basic human needs and for offering consumption as a cure for “age-old discontents of loneliness, sickness, weariness” and “lack of sexual satisfaction.”² We live in an era in which narcissism is considered the key to success or happiness, but, of course, the result is quite the opposite. In fact, narcissism, when it is pathological, is a personality disorder that will certainly have a negative impact on the person’s interpersonal relationships throughout his or her life.

Narcissism indicates “a personality disturbance characterized by an exaggerated investment in one’s image at the expense of the self.”³ For narcissists, appearance is more important than feelings, therefore, when they confront with the reality which contradicts their image, they have a tendency to deny their feelings. As Lowen, a prominent psychiatrist, writes, “They are egoists, focused on their own interests but lacking the true values of the self –

¹ Ovid, *Metamorphoses*, David Raeburn, trans. Penguin Books Ltd., London, 2004, p.109: 345-348.

² Christopher Lasch, *The Culture of Narcissism*, W.W. Norton, New York, 1979, p.72.

³ Alexander Lowen, *Narcissism: Denial of the True Self*, Touchstone, New York, 1985, p.ix.

namely, self-expression, self-possession, dignity, and integrity. Narcissists lack a sense of self derived from body feelings. Without a solid sense of self, they experience life as empty and meaningless. It is a desolate state.”⁴ Sam Vaknin gives a definition to narcissism as follows: “A pattern of traits and behaviours which signify infatuation and obsession with one’s self to the exclusion of all others and the egotistic and ruthless pursuit of one’s gratification, dominance and ambition.”⁵

Otto Kernberg, a well-known psychoanalyst, describes narcissists as follows: “[Narcissists] present various combinations of intense ambitiousness, grandiose fantasies, feelings of inferiority and overdependence on external admiration and acclaim.” According to him, narcissists suffer from “chronic uncertainty and dissatisfaction about themselves” and they present “conscious or unconscious exploitiveness and ruthlessness toward others.”⁶ Alexander Lowen explains the psychological condition in which the narcissistic individuals find themselves:

... narcissists get hung up on their image. In effect, they cannot distinguish between an image of who they imagine themselves to be and an image of who they actually are. ... Narcissists do not function in terms of the actual self-image, because it is unacceptable to them. ... The basic disturbance in the narcissistic personality is the denial of the feeling.⁷

A- What is Narcissistic Personality Disorder?

In 1994, American Psychiatric Association published the fourth edition of the diagnostic criteria called *Diagnostic and Statistical Manual of Mental Disorders* (DSM-IV-TR), which provides a standardized classification of mental disorders. DSM-IV-TR classifies the personality disorders into three categories - Clusters A, B, and C, in which the subcategories are listed⁸:

⁴ Ibid.

⁵ Sam Vaknin, **Malignant Self Love: Narcissism Revisited**, Lidija Rangelovska, Skopje, 2000, p.19

⁶ Otto Kernberg, **Borderline Conditions and Pathological Narcissism**, Jason Aronson, New York, 1975, p.264

⁷ Lowen, **Narcissism**, op.cit., p.6-8

⁸ Robert E. Hales & Stuart C. Yudofsky (Ed.), **Textbook of Psychiatry**, The American Psychiatric Publishing, Washington D.C., 2008, p.825.

Cluster A – odd or eccentric

1. Paranoid

Suspicious, hypersensitive, restricted affect

2. Schizoid

Emotional coldness, indifference, no friends

3. Schizotypal

Magical thinking, ideas of reference, social isolation, recurrent illusions, odd speech, poor face-to-face rapport, suspicious, social anxiety

Cluster B – dramatic, emotional, or erratic

4. Antisocial

Juvenile delinquency, irresponsible, criminal activities, aggressiveness, financial difficulties, impulsivity, recklessness, lying

5. Borderline

Impulsivity, idealization/devaluation, anger, identity disturbance, affective instability, intolerance of being alone, self-damaging acts, chronic emptiness/boredom

6. Histrionic

Dramatic, vain, dependent

7. Narcissistic

Grandiose, preoccupied with fantasies, exhibitionistic, poor response to criticism, manipulative, exploitative

Cluster C – anxious or fearful

8. Avoidant

Rejection sensitive, shy, socially withdrawn, desires affection/acceptance, low self-esteem

9. Dependent

Dependent, subordinates own needs, lack self-confidence

10. Obsessive-compulsive

Restricted affectivity, perfectionist, stubborn, compulsive, indecisive

11. Personality Disorder, Not Otherwise Specified

DSM-IV-TR also gives the diagnostic criteria for Narcissistic Personality Disorder: A pervasive pattern of grandiosity (in fantasy or behaviour), need for admiration, and lack of empathy, beginning by early adulthood and present in a variety of contexts, as indicated by five (or more) of the following:

- 1- has a grandiose sense of self-importance (e.g. exaggerates achievements and talents, expects to be recognized as superior without commensurate achievements)
- 2- is preoccupied with fantasies of unlimited success, power, brilliance, beauty, or ideal love
- 3- believes that he or she is “special” and unique and can only be understood by, or should associate with, other special or high-status people (or institutions)
- 4- requires excessive admiration
- 5- has a sense of entitlement, i.e., unreasonable expectations or especially favourable treatment or automatic compliance with his or her expectations
- 6- is interpersonally exploitative, i.e., takes advantage of others to achieve his or her own ends
- 7- lacks empathy: is unwilling to recognize or identify with the feelings or needs of others
- 8- is often envious of others or believes that others are envious of him or her
- 9- shows arrogant, haughty behaviours or attitudes⁹

⁹ James F. Masterson, **The Personality Disorders**, Zeig, Tucker & Co., Phoenix, 2000, p.71.

Alexander Lowen divides Narcissistic Personality Disorder into five groups according to the severity of the disorder. In his classification, the common element is narcissism:

- 1- Phallic-Narcissistic Character: This is the least pathological form of the disorder. He applies this term to the “behaviour of men whose egos are invested in the seduction of women. ... Their narcissism consists of an inflation of and preoccupation with their sexual image.”¹⁰
- 2- Narcissistic Character: Grandiose ego image is greater in narcissistic character than in Phallic-Narcissistic characters. This kind of people can be seen showing achievements in society. They can get power and money, therefore, they think highly of themselves, and so do the people around them because of their worldly success. “However”, says Lowen, “their image is grandiose; it is contradicted by the reality of the self. Narcissistic characters are completely out of place in the world of feeling and do not know how to relate to other people in a real, human way.”¹¹
- 3- Borderline Personality: Although this type of narcissists do not show the typical symptoms of narcissism (as they have an image of vulnerable, clinging, and deprived personalities), they hide the underlying grandiosity and arrogance, because they do not have proven accomplishments. Lowen writes: “Narcissistic characters and borderline personalities may hold similar grandiose fantasies in terms of content. What differs is the degree of ego strength behind these fantasies – the extent to which they are supported by a true sense of self.”¹²
- 4- Psychopathic Personality: The grandiosity level of the individuals with psychopathic personality is greater:

All psychopathic personalities consider themselves superior to other people and show a degree of arrogance that verges on contempt for common humanity. ... Particularly characteristic of psychopathic personalities is a tendency to act out, often in

¹⁰ Lowen, **Narcissism**, op.cit., p.15.

¹¹ Ibid., p.17-18.

¹² Ibid., p.18-19.

an antisocial way. They will lie, cheat, steal, even kill without any sign of guilt or remorse.¹³

- 5- Paranoid Personality: The key term to describe people with paranoid personality is 'megalomania'. Paranoid personalities have the belief that other people look at them, talk about them, and even conspire against them. The reason of these beliefs is that they think they are very special and important. They may also believe that they have extraordinary powers, so they cannot distinguish fantasy from fact.¹⁴

Some facts about Narcissistic Personality Disorder:

- Most narcissists (75%) are men.
- It is estimated that 0.7-1% of the general population suffer from Narcissistic Personality Disorder.
- The onset of narcissism is in infancy, childhood and early adolescence. It is commonly attributed to childhood abuse and trauma inflicted by parents, authority figures, or even peers.
- Narcissists are either "Cerebral" (derive their narcissistic supply from their intelligence or academic achievements) – or "Somatic" (derive their narcissistic supply from their physique, exercise, physical or sexual prowess and "conquests").¹⁵

B- Basic Terms

Ego: According to Freud, the Ego is the logical, self-preservative, and problem-solving part of personality that mediates among the demands of id, superego, and the external world. It delays the discharge of tension until a suitable object can be found. It also uses defence mechanisms.¹⁶

The Self: It is the individual as the object of his/her own reflective consciousness; the person is viewed by his/her own cognition as the subject of

¹³ Ibid., p.22.

¹⁴ Ibid., p.23-24.

¹⁵ Vaknin, **Malignant Self Love**, op.cit., p.21.

¹⁶ Robert B. Ewen, **An Introduction to Theories of Personality**, Lawrence Erlbaum Associates, New Jersey, 2003, p.409.

all his/her mental phenomena, the agent of his/her own activities, the subject of his/her own feelings, and the possessor of capacities and character. According to Jung, self is the new centre of personality that results from individuation. It unifies the various opposites, and lies between consciousness and the unconscious.¹⁷

Self and Ego: The self and the ego develop and function as parallel partners. As Masterson writes: “The self is the representational arm of the ego, and the ego is the executive arm of the self. If the ego is developmentally arrested, the self will also be developmentally arrested.”¹⁸

Self-image: It includes the image that an individual has himself/herself at a particular time and in a particular situation. It is the body image and the mental representation of his/her state at that moment. This image can be conscious or unconscious, realistic or distorted.¹⁹

Self-representation: The ego constructs the self-representation out of multiple realistic or distorted self-images. It is the representation of the person as he/she consciously and unconsciously perceives himself/herself.²⁰

The Real Self: It implies healthy and normal sum of the intrapsychic images of the self. It has two functions: (1) it provides a means for self-expression in an emotional way, and (2) it supports self-esteem through the mastery of reality tasks. There is a big difference between the real self and the false self, which is not based on reality.²¹

Libido: According to Heinz Kohut, libido is a force that makes people and objects seem interesting and attractive. Generally, libido is defined as the force

¹⁷ Ibid., p.424.

¹⁸ Masterson, **The Personality Disorders**, op.cit., p.61.

¹⁹ Ibid., p.60.

²⁰ Ibid.

²¹ Ibid.

of sexual attraction. However, it is a 'psychic energy' that can invest almost anything with an attractiveness that is not so sexual.²²

Defence Mechanisms: The self requires to be protected from four types of danger. These are:

- 1- conflict among the different components of the mind – id, ego, superego
- 2- conflict in relationships with other people
- 3- conflict in relation to social norms and institutions
- 4- the interruption of psychological equilibrium that occurs in response to trauma.

In cases of confrontation with one or more of such conflicts, the ego puts defence mechanisms into action in order to protect the self. What defence mechanisms do is to modify the person's perception of the danger automatically and unconsciously. The main task of defence mechanisms is to keep unconscious content away from conscious awareness.²³

On the other hand, when defence mechanisms protect the self from a danger, they do not do it for free; there is always a certain cost. As Gerald Schamess says:

At the lower levels of ego organization, the ego uses defenses that significantly interfere with reality testing. Defenses such as denial and projection interfere with overall ego functioning even though they protect the self to a limited degree. At intermediate levels of organization, the ego employs defenses that interfere with impulse control and judgment, turn wishes and fears into their opposites, redirect feelings away from their original objects.²⁴

Some of the most important defence mechanisms are as follows:²⁵

Denial: If an individual cannot deal with or admit reality, he/she refuses to admit or recognize that reality. When the ego employs such a defence mechanism, the person simply denies the truth. This can be a way to protect the

²² Marshall W. Alcorn, **Narcissism and the Literary Libido: Rhetoric, Text, and Subjectivity**, New York University Press, New York, 1997, p.4.

²³ Joan Berzoff & Laura M. Flanagan (Ed.), **Inside Out and Outside In: Psychodynamic Clinical Theory and Practice in Contemporary Multicultural Contexts**, Rowman & Littlefield, Lanham, 2002, p.79.

²⁴ Ibid., p.80.

²⁵ Engin Gençtan, **Psikodinamik Psikiyatri ve Normaldışı Davranışlar**, Metis, İstanbul, 2003, p.67-91.

person from anxiety and pain, but if this happens all the time, the person may become a stranger to his/her own self.

Repression: If instinctual drives or unwanted memories are forced out of the “conscious”, and kept in the “unconscious”, then, it means that the ego is using repression as a defence mechanism. Yet, this unwanted information does not disappear; they keep on influencing the person’s behaviour.

Rationalization: It involves an explanation to an unacceptable behaviour or feeling in a rational or logical manner by avoiding the real explanation to that behaviour or feeling. This defence mechanism, which is used in order to decrease the power of anxiety, has basically two defence elements: (1) an element that helps to find justifications for the actions of the person, and (2) an element that decreases the disillusionment that the person feels when he/she cannot achieve what he/she wants to.

Projection: This defence mechanism can protect the person from anxiety in two possible ways: (1) the person ascribes the responsibilities of his/her own deficiencies to another person, or (2) the person attributes his/her own unwanted or inappropriate feelings, desires or thoughts that cause a sense of guilt to another person.

Compensation: It is being very successful in one area to compensate for failures in another. The person develops his/her abilities and emphasizes achievements in one area to hide his/her disabilities or insufficiencies in another area.

Sublimation: Sublimation is a mechanism that converts unacceptable thoughts, impulses, and feelings into a more acceptable form. For instance, an individual having the feelings of extreme anger can take up martial arts as a means of expressing anger.

Introjection: This mechanism is the opposite of projection mechanism. Here, the person adopts some ideas, beliefs or principles of another person or a group as his/her own.

Displacement: Displacement is a person’s taking out his/her frustrations, feelings, and impulses on people or objects that are less dangerous or less threatening. For example, when a man is angry with his boss at work, he beats his wife or children at home.

Reaction-Formation: When the dangerous desires or impulses that increase the sense of guilt are extreme, the person might take up the opposite feelings, impulses or behaviour. For example, the person might treat someone he/she strongly dislikes in an excessively friendly manner to hide his/her real feelings.

C – Major Views on Narcissistic Personality

1- SIGMUND FREUD

Freud defined narcissism as a sexual perversion in his essay *On Narcissism*, which was first published in 1914, and thought that it is the attitude of a person who treats his body as a sexual object: "... the attitude of a person who treats his own body in the same way in which the body of a sexual object is ordinarily treated – who looks at it, that is to say, strokes it and fondles it till he obtains complete satisfaction through these activities."²⁶

Freud viewed narcissism as drive centred. He thought that each individual has a limited amount of libidinal energy, and what is directed toward another has to be taken away from the self. If a person has only a certain amount of libido to divide between the self and others, he/she needs to replace self-love and self-involvement with object love to be able to move forward in development. Therefore, it can be said that according to Freud's belief there is only way to healthy narcissism to occur: to invest libidinal energy from self to object. So, there will be pathological narcissism if too much libidinal energy is invested in the self and the required shift to object love does not occur.²⁷

Another important part of Freud's theory of narcissism is the difference between primary and secondary narcissisms. According to Freud, primary narcissism is an innate element in all infants; on the other hand, secondary narcissism occurs later when libido is withdrawn from the others and

²⁶ Sigmund Freud, *The Standard Edition of Complete Psychological Works of Sigmund Freud*, Hogarth Press, London, 1953, Vol.14., p.73.

²⁷ Berzoff & Flanagan (Ed.), *Inside Out and Outside In*, op.cit., p.166.

reinvested into the self again. The key to this theory is Freud's belief that the infant is a whole with the mother and cannot differentiate objects.²⁸ For Freud, it is a natural condition and it is the starting point in the course of development.²⁹

The child's "omnipotence of thought" is his/her overestimation of wishes and mental acts. As a result of his studies, Freud likened children's behaviour to his schizophrenic patients, who pathologically believed they were powerful and important. What differentiated children and these patients was the fact that while children were able to change the direction of cathexis (investment of libidinal energy) from self to object, the patients remained fixated on their narcissistic ego. If a child develops normally, he/she has the ability to turn his/her self cathexis into object cathexis, which enables the child to distinguish the self and other. The result is being able to form interpersonal relationships.³⁰

The infants experience their earliest sexual satisfactions in connection with vital functions which are, in fact, necessary for their survival; namely, being fed, being cared for, etc. as Quinodoz and Alcorn write: "this supportive aspect becomes manifest through the fact that the primary caregivers are also the child's first sexual objects – in the first instance, the mother or some substitute for her."³¹ Freud calls this type of object choice "anaclitic" type. This is the first type of object choices. The second is the narcissistic type, in which other individuals, such as perverts and homosexuals, choose not the mother but their own self as the primary love object. He wrote:

We may say that a human being has originally two sexual objects – himself and the woman who nurses him – and in doing so we are postulating a primary narcissism in everyone, which may in some cases manifest itself in a dominating fashion in his object-choice.³²

It is very important for children to reach out their love object, because if they fail to do so, in other words, if they are not able to attract the object's love

²⁸ Jeffrey Berman, **Narcissism and the Novel**, New York University Press, New York, 1990, p.12.

²⁹ Berzoff & Flanagan (Ed.), **Inside Out and Outside In**, op.cit., p.166.

³⁰ Jean-Michel Quinodoz & David Alcorn, **Reading Freud**, Taylor & Francis, New York, 2005, p.130.

³¹ Ibid.

³² Freud, **The Standard Edition**, op.cit., Vol.14., p.88.

and attention, there will be a regression to the narcissistic phase. Primary narcissism enables children to adapt their environment; however, returning to secondary narcissism is mal-adaptive. As Vaknin says, it is “an indication of failure to direct the libido to the “right” targets (to objects, such as the child’s parents).”³³

Although Freud contributed a lot with his studies on narcissism, some of his hypotheses have been challenged. His theory of primary narcissism is being questioned by some clinicians who conduct experiments with infants. Daniel N. Stern says that infants “never experience a period of total self/other undifferentiation. There is no confusion between self and other in the beginning or at any point during infancy. They are also predesigned to be selectively responsive to external events and never experience an autistic-like phase.”³⁴

The second problematic part of his theory is his biased attitude toward women. According to Freud, women’s object choice is mostly narcissistic. Men are capable of complete object love while women take themselves as the love object.³⁵ He said, when women’s sexual organs mature, it

... seems to bring about an intensification of the original narcissism. ... Women, especially, if they grow up with good looks, develop a certain self-contentment which compensates them for the social restrictions that are imposed upon them in their choice of object. Strictly speaking, it is only themselves that such women love with an intensity comparable to that of the man’s love for them. Nor does their need lie in the direction of loving but of being loved.³⁶

Freud’s effect led to the psychoanalytic devaluation of women. Scientific research shows that narcissistic disorders are more common among men than in women; the opposite idea prevailed for a long time.

³³ Vaknin, **Malignant Self Love**, op.cit., p.249.

³⁴ Daniel N. Stern, **The Interpersonal World of the Infant**, Basic Books, New York, 1985, p.10.

³⁵ Quinodoz & Alcorn, **Reading Freud**, op.cit., p.131.

³⁶ Freud, **Standard Edition**, op.cit., Vol.14., p.88-89.

2- OTTO KERNBERG

Otto Kernberg is one of the leading authorities on narcissism. His major book, *Borderline Conditions and Pathological Narcissism* (1975), is a classic in the field. He classifies the narcissistic personality disorder as a subgroup of borderline disorders. What Kernberg puts more stress on is the pathological aspect of this syndrome.³⁷ Kernberg uses the term pathological narcissism for those patients who have severe disturbances in their self-esteem and objects relations. He also classifies narcissism from normal to pathological. He gives three major categories³⁸:

- Normal adult narcissism, which is characterised by normal self-esteem regulation. It depends on a normal self-structure related to normally integrated or “total” internalized object representations; an integrated, largely individualized, and abstracted superego; and the gratification of instinctual needs within the context of stable object relations and value systems.
- Normal infantile narcissism is important because fixation at or regression to infantile narcissistic goals is a major characteristic of all character pathology. Normal infantile narcissism consists of the regulation of self-esteem by age-appropriate gratifications that include normal infantile “value system,” demands, or prohibitions.
- Pathological narcissism can be described in three types: (1) regression to infantile self-esteem regulation, which reflects the mildest type of narcissistic character pathology. It involves the fixation at or regression to this level of normal infantile narcissism. This type is represented by the frequent cases of personality or character disorders, in which the regulation of self-esteem seems to be overly dependent on expression of childish gratifications. The problem here is that

³⁷ Mario Jacoby, *Individuation and Narcissism*, Routledge, New York, 1991, p.155.

³⁸ Elsa Ronningstam, *Disorders of Narcissism: Diagnostic, Clinical, and Empirical Implications*, American Psychiatric Publishing, Washington D.C., 1997, p.33-35.

the ego ideal is controlled by infantile aspirations, values, and prohibitions. (2) A more severe, but relatively infrequent type of pathological narcissism is what Freud described as narcissistic object choice. Here, the patient's self is identified with an object while the representation of the patient's infantile self is projected onto that object. Therefore, it creates a libidinal relation in which the functions of self and object have been interchanged. (3) The third and most severe type of pathological narcissism is the narcissistic personality disorder proper, one of the most challenging syndromes in clinical psychiatry.

According to Kernberg, on the surface, narcissistic people do not seem ill generally as their adaptive behaviour and better impulse control are helpful for their success by disguising the pathology.³⁹ To distinguish narcissistic personality, it is necessary to look at Kernberg's description of narcissism:

These patients present an unusual degree of self-reference in their interactions with other people, a great need to be loved and admired by others, and a curious apparent contradiction between a very inflated concept of themselves and an inordinate need for tribute from others. Their emotional life is shallow. They experience little empathy for the feelings of others, they obtain very little enjoyment from life other than from the tributes they receive from others or from their own grandiose fantasies. ... They envy others, tend to idealize some people from whom they expect narcissistic supplies and to depreciate and treat with contempt those from whom they do not expect anything (often their former idols). In general, their relationships with other people are clearly exploitative and sometimes parasitic. ... Very often such patients are considered to be dependent because they need so much tribute and adoration from others, but on a deeper level they are completely unable really to depend on anybody because of their deep distrust and depreciation of others.⁴⁰

As all people have experienced some kind of a narcissistic injury in their lives, for Kernberg, the important element that distinguishes a healthy person from a narcissistic personality is the degree and duration of the injuries. These patients project their coldness, envy, anger, and grandiosity toward the analyst. Problems in superego integration make narcissists unable to feel much

³⁹ Kernberg, **Borderline Conditions and Pathological Narcissism**, op.cit., p.229.

⁴⁰ Ibid., p.227-228.

guilt. It is their inability to empathize that makes them feel empty rather than lonely.⁴¹

Kernberg believes that the grandiosity that narcissistic patients employ is, in fact, a defence against paranoid traits related to the projection of inner feeling of rage, which lies at the centre of these patients' pathology. Primitive defence mechanisms, such as splitting, denial, omnipotence, and projection, are used by the narcissistic individuals. As a result of this, they are intolerant to aggression. It is the ability of a healthy person to integrate love and hate, while a narcissistic individual sees others as potential enemies. They greatly need others; however, because of their fear of dependence, they cannot acknowledge that they are receiving something from other people. So, they remain "fearful of a world which seems as hateful and revengeful as the patient himself."⁴²

According to Kernberg, the reason for pathological narcissism is chronically cold and unempathic mother. Kernberg describes narcissistic personality disorder as a defence of a narcissistic individual who was left emotionally hungry as a child. As infants move from primary narcissism to object love, there is a possibility that they take pathological turn if they fail to differentiate themselves from their mothers because of maternal rejection or abandonment.⁴³ The child feels unloved and uncared, so he/she sees the parents as sadistic rather than empathic. The child takes refuge in some valued aspect of the self, which is the only defence available. As Joan Lachkar writes, "The resulting self-image defends against rage, envy, and the fantasized image of a loving mother."⁴⁴ The child feels frustrated and reverts to his/her earlier narcissism. In conclusion, pathological narcissism is a fixation or a distortion of a normal development.⁴⁵

⁴¹ Ibid., p.229.

⁴² Ibid., p.233.

⁴³ Mark R. Leary & June Price Tangley (Ed.), **Handbook of Self and Identity**, Guilford Press, New York, 2005, p.520.

⁴⁴ Joan Lachkar, **The Narcissistic / Borderline Couple**, Routledge, New York, 1992, p.9.

⁴⁵ Leary & Tangley (Ed.), **Handbook of Self and Identity**, op.cit., p.520.

3- HEINZ KOHUT

Kohut revolutionized the field of psychoanalysis by forcing the analysts to think in less mechanistic terms. He preferred to think in terms of selfhood rather than psychological function, and in terms of “selfobjects” rather than the drive gratification provided by the object.⁴⁶ In his system, the narcissistic individual remains “fixated on archaic grandiose self configurations and/or on archaic, overestimated, narcissistically cathected objects.”⁴⁷

Kohut thought that the modern view of narcissism was prejudiced as it always saw it as pathological. According to Kohut, narcissism can take archaic, pathologically destructive forms, but it also has adaptive value.⁴⁸

For Kohut, there is a developmental path of the development of narcissism. Here, caregiving individuals (or objects) have special functions as selfobjects. A selfobject has the task of eliciting the experience of selfhood. Empathic responses from the selfobject maintain the unfolding of the infantile grandiosity and encourage the feelings of omnipotence, which permit the building of an idealized image of the parent with whom the child wishes to merge.⁴⁹

Kohut developed the bipolar theory of the self. The two poles of the self, ambitions and ideals, develop as a result of differentiation from primary narcissism. Kohut calls the ambitions pole the “narcissistic self” and the ideals pole the “idealized parent imago”.⁵⁰

When parents are unsuccessful in providing for the infant’s narcissistic needs, the representation of the self as omnipotent and the representation of the caregiver as perfect become “hardened”, so it will not be integrated into later structures. They remain in the person’s representational world, a situation that

⁴⁶ Jude Cassidy & Phillip R. Shaver (Ed.), **Handbook of Attachment: Theory, Research, and Clinical Applications**, Guilford Press, New York, 2002, p.611.

⁴⁷ Heinz Kohut, **The Analysis of the Self**, International Universities Press, New York, 1971, p.3.

⁴⁸ Roland R. Lee & J. Colby Martin, **Psychotherapy after Kohut**, Routledge, New York, 1991, p.120.

⁴⁹ Cassidy & Shaver (Ed.), **Handbook of Attachment**, op.cit., p.611.

⁵⁰ Lee & Martin, **Psychotherapy after Kohut**, op.cit., p.121.

causes disturbances of interpersonal relationships, as well as dysfunctional self representations.⁵¹ In other words, the person will have problems if he/she has traumatic experiences that lead to fixations and to inability to internalize his/her idealized parents as ideals.⁵²

What Kohut indicated was the fact that injured narcissism could be the cause of the narcissistic rage and fantasies of grandiosity, which function to protect the self by hiding the sense of vulnerability.⁵³

4- MELANIE KLEIN

Klein's theories were based on Freud's works *On Narcissism* (1914) and *Mourning and Melancholia* (1917). Klein developed these theories by observing children's plays and fantasies, and she thought that there was a world of internal object relations.⁵⁴

According to Klein, there is a primary ego, which is not different from the id, and it is innate. Its primary object is the mother's breast. She called it a "part-object" as the baby takes the breast for the whole of the mother. Layton and Schapiro write: "The first manifestation of the innate death instinct is expressed in oral sadism toward the inevitably frustrating breast. The emotion linked with this envy of a breast perceived to be purposely withholding gratification. The breast is thus experienced as persecutory, and this gives rise to anxiety."⁵⁵

Splitting, which is a primitive defence mechanism, is a means to keep the earliest types of anxiety away. It is thought that its original version is seen in the splitting of the breasts into two, one "good" and one "bad", i.e. in the splitting of the object. It is also the splitting of the ego's affects toward the

⁵¹ Cassidy & Shaver (Ed.), **Handbook of Attachment**, op.cit., p.611.

⁵² Lee & Martin, **Psychotherapy after Kohut**, op.cit., p.122.

⁵³ Cassidy & Shaver (Ed.), **Handbook of Attachment**, op.cit., p.612.

⁵⁴ Lynne Layton & Barbara A. Schapiro (Ed.), **Narcissism and the Text – Studies in Literature and the Psychology of Self**, New York University Press, New York, 1986, p.7.

⁵⁵ *Ibid.*, p.8.

object, e.g. into “love” and “hate”. According to Joan Riviere, “from this original split the two primitive aspects of the object, the idealized and the persecutory, and the two corresponding attitudes towards them develop.”⁵⁶

In Kleinian approach, it is believed that narcissistic personalities have omnipotently introjected an all-good, primitive part object and/or have omnipotently projected their own self into such an object, so they deny any difference or separation between self and object. As a result of this, these people deny that they need or depend upon an external object. Because depending upon someone means both the need for a loved and equally frustrating object and someone who is intensely hated. As mentioned earlier, envy is a primary expression of the death instinct, which is the earliest indication of aggression in the realm of object relations.⁵⁷ In other words, the baby introjects (mentally internalizes) the “good” breast, which is nourishing, but it also reintrojects the “bad” breast, which contaminates the self-image. The baby uses the splitting mechanism to keep good object apart from the bad object. There is no possibility of integration of good and bad self or object images at this phase of development. According to Schapiro and Layton, a further means of “keeping the good object intact is to project the split-off bad part of the self and of the object onto an external object, with which the infant identifies and hopes thus to control; this mechanism is termed projective identification.” If the baby has too much aggression, there may be further splitting, and the external world may take on a persecutory quality that brings about excessive paranoid anxiety.⁵⁸

Depressive phase is another Kleinian phase. Here, there is an integration of good and bad part-objects. The task here is to be able to tolerate ambivalence. The important characteristic of this developmental phase is guilt feelings, i.e. the infant feels guilty about the wishes of destroying the loved object; the infant also recognizes that it is necessary to preserve this object. Klein thinks that the infant attempts to reduce the feelings of guilt by repairing

⁵⁶ Melanie Klein & Joan Riviere, **Developments in Psycho-Analysis**, Karnac Books, London, 1989, p.32.

⁵⁷ Otto Kernberg, **Severe Personality Disorders: Psychotherapeutic Strategies**, Yale University Press, New Haven, 1984, p.179.

⁵⁸ Layton & Schapiro (Ed.), **Narcissism and the Text**, op.cit., p.8.

the damage occurred by its aggression. Klein uses the term “reparation” to explain this defensive act, which also involves the expression of love and gratitude to the total object. If the tasks are not accomplished successfully at this depressive phase, the result is pathology, i.e. not being successful in establishing a good internal object in infancy. One possibility is pathological mourning, which is marked by the predominance of a primitive, sadistic superego demanding perfection. It displays a hatred of the instincts, and fantasizes to destruct the world. The other possibility is a group of manic defences such as idealization, manic triumph, and omnipotence, contempt, compulsive introjection, and identification with the sadistic superego.⁵⁹

Rosenfeld, who linked Kleinian approach to treatment, says that narcissistic people possess a highly idealized self image and deny anything that opposes with this image. They are quick to assimilate other people’s values and ideas and declare them to be their own, or they may devalue or destroy what they get from others as it has the possibility to evoke unbearable envy.⁶⁰

D- The Objective of This Study

The objective of this study is to show that from a psychological perspective there are many examples of characters with narcissistic personality disorder in the 19th Century English literature. In doing this, four novels, Frankenstein (1818), Wuthering Heights (1847), and The Mill on the Floss (1860), will be examined. The common aspect of these novels is the pathological narcissism of their main characters; namely, Victor Frankenstein and the Monster of Frankenstein, Heathcliff, Catherine Earnshaw, Hindley Earnshaw, Linton Heathcliff, and Cathy Linton of Wuthering Heights, and Maggie Tulliver of The Mill on the Floss. While exploring the narcissism in the novel, certain basic psychoanalytic formulations and major schools of thought on narcissism will be the basis for the study. The method will be

⁵⁹ Ibid., p.8-9.

⁶⁰ H. Rosenfeld, “On the Psychopathology of Narcissism: A Clinical Approach”, *International Journal of Psycho-Analysis*, 52:169-178.

applying theories about narcissism relevant to the comprehension of these novels.

While applying psychiatric diagnosis criteria to a fictional character, it is necessary to be careful to keep the differences between art and psychiatry in mind. As the line distinguishing neurosis and normality is not so clear, diagnosis of a disorder is not easy. In addition to this, readers have limited access to a literary character's mind; their boundaries have been pre-defined by the author of the text. David Punter gives an answer to the question of what we are doing by psychoanalysing or deciphering a text or a character in his book *The Romantic Unconscious*:

According to Freud there are only three ways of recovering and exploring unconscious material. One is through dream; the second is through parapraxes, slips of tongue, behavioural eccentricities and so forth; and the third, ... through the use of the principal tools of free association.

None of these methods for the recovery and the exploration of the unconscious material is available in the written text. The text may recount dreams, but it does not dream of itself. The nearest equivalents it may have to parapraxes are printing errors [which are] hardly likely to yield a rich crop of meaning. And although we may put questions to the text, we can expect no answers. Indeed, in our interrogations of the text, ... it is the text which remains mute.

The text itself cannot be analysed. ... The best we can say is this: that we are making use of psychoanalytical concepts, and maybe also of a psychoanalytical *stance*, as tools with which to elucidate our experience of the text ... because whatever our approach to literature is, it will always be our own experience of the text which is at stake.⁶¹

So, if reading a literary text is an experience or a journey, psychoanalysis and psychiatric diagnosis can be two guides accompanying us, since psychoanalytic theories can be very helpful to understand the inner conflicts, drives, impulses, motives, and interpersonal relationships of a literary character. Literary works are the accumulation of thousands of years of human experience, and mental disorders have been a theme in these works. Lillian Feder says:

Evidence indicates ... that human beings were preoccupied with extreme forms of mental and psychic experience long before they recorded it in literature. Myths and legend appearing in Homer, the Bible, and ancient Greek drama contain primordial symbolization of

⁶¹ David Punter, *The Romantic Unconscious – A Study in Narcissism and Patriarchy*, Harvester Wheatsheaf, London, 1989, p.120.

delusions, mania, other bizarre form of thought and behavior. The mad protagonist generally inhabits the familiar world of civilized people, although in this madness he may retreat to the savage environment and condition of the traditional wild man.⁶²

Representations of mental disorders in literature caused an exploration of the mind, which is related to human beings, social and political institutions. As well as being influenced by others, as Feder explains, a person suffering from a mental disorder is not alone; he has an influence on the other people around him. This person “embodies and symbolically transforms the values and aspirations of his family, his tribe, and his society, even if he renounces them, as well as their delusions, cruelty, and violence, even in his inner flight.”⁶³

It would not be wrong to say that psychoanalytic theories can be used as guides to explain certain modes of thought or feeling seen in a literary character, because various mental disorders expressed by artists do not differ from the scientific research has discovered so far. As Berman writes:

Fictional characters are not merely parts of sign systems, but selves who possess, like real characters, an interiority that can be apprehended through intuition, introspection, and inferences from our experience of the world. ... Fictional characters, no less than real ones, reveal narcissistic elements, and it is here that we can confront, at last, the question of narcissism and character.⁶⁴

There are various examples of narcissistic characters in literature. For instance, the Elizabethan writer Christopher Marlowe’s famous character Dr. Faustus makes a deal with the devil to feed his narcissistic needs. Similarly, in Shakespeare’s The Tempest, Prospero chooses magic and uses others as self-objects and these are the indications to his narcissism. If we look at Alexander Lowen’s classification of narcissism again⁶⁵, we can see the definitions that remind us of certain literary characters, such as Mr. B. of Pamela, who invests his ego in the seduction of women, or Clarissa, who emphasizes her vulnerability by disguising her underlying grandiosity and superiority. Her preparation to death signifies her borderline personality. There are even more

⁶² Lillian Feder, **Madness in Literature**, Princeton University Press, Princeton, 1980, p.3.

⁶³ Ibid., p.5.

⁶⁴ Berman, **Narcissism and the Novel**, op.cit., p.48.

⁶⁵ See pages 5 and 6.

examples of psychopathic personality; Lovelace (Clarissa), or Becky Sharp (Vanity Fair), who consider themselves superior to other people, who lie, cheat, or steal without any sign of remorse.

In the first chapter of this study, the theme of narcissism in literature will be explained. The second chapter is divided into four parts, in which the textual analyses of the chosen novels will be done. In Frankenstein, the narcissistic character's lack of empathy will be discussed. Wuthering Heights will be explored under the light of attachment & loss theories, absence of mother figure as well as pathological mourning. In the final novel, The Mill on the Floss, the subject of narcissistic rage will be conferred.

CHAPTER I

Sixteen years went by and already the son of Cephisus
was changing each day from beautiful youth to comely manhood.
Legions of lusty men and bevvies of girls desired him;
But the heart was so hard and profound in that soft and slender body,
that none of the lusty men or languishing girls could approach him.⁶⁶

NARCISSISM AND LITERATURE

A- Psychoanalysis and Art

Ovid's myth of Narcissus and Echo has been one of the major themes of literature and psychoanalysis. It was written two thousand years ago, but many literary theorists, psychoanalysts and thinkers have been discussing about it. Because, as Berman writes, the myth "dramatizes not only the cold, self-centered love that proves fatally imprisoning, but fundamental oppositions of human existence: reality/illusion, presence/absence, subject/object, unity/disunity, involvement/detachment."⁶⁷ It was Havelock Ellis, who used the phrase "Narcissus-like tendency" for people who are lost in self-admiration in his 1898 paper for the first time.⁶⁸ Thus, it can be said that the beautiful young boy Narcissus, who started his journey as a literary figure, has turned into a sociological, cultural, psychological, and philosophical concept.

Freud's essays 'Leonardo da Vinci and a Memory of his Childhood' (1910) and 'Dostoyevsky and Parricide' (1928) are psychoanalytic biographies in which Freud analyzes the artist rather than the work of art. According to

⁶⁶ Ovid, *Metamorphoses*, op.cit., p.109: 350-355.

⁶⁷ Berman, *Narcissism and the Novel*, op.cit., p.1.

⁶⁸ Lynda Hart, *Fatal Women*, Routledge, New York, 1994, p.50.

Freud, reading an artwork means getting into the artist's conscious and unconscious motivations behind the work.⁶⁹

In his article, 'Creative Writers and Day-Dreaming' (1908), Freud likens artists to children, and their achievements are similar to symptoms of narcissism. For Freud, artists satisfy their secret desires through art. In this article, Freud makes a comparison between artistic creativity and immature behaviour. Daydreaming and literary art are nearly the same as children's play, as there are unconscious desires behind all three of them. Children play games because these games satisfy their wish to be grown up. Adult daydreaming consists of more embarrassing desires which contain erotic and ambitious fantasies. However, a 'normal' adult does not reveal his/her hidden wishes in public, a pattern of behaviour which is quite different from an artist's as he/she is an exhibitionist who opens his/her fantasies to the general public. Freud believes that literature serves the same function as fantasy because what motivates artistic creativity is repressed sexual desires. The artist is an introvert and his/her erotic desires are more powerful when compared to those of an ordinary person. However, their sexual impulses are channelled to a nonsexual activity of art. Freud uses the term "sublimation" to explain the artists' sufficiency to be in control of themselves to sublimate their desires. Sublimation is a process in which sexual impulses are driven into an indirect outlet for their expression. As a result, the motivations behind the artist's creativity are narcissistic.⁷⁰ For Freud, there is always a link between creativity and pathology.

There are other psychoanalysts who wrote about the relationship between art and neurosis, but their views are somehow different from those of Freud's. For example, Lionel Trilling thinks that it is not appropriate to think that the real cause of genius is neurosis. According to Trilling, the artist has the power to control his/her neurosis, and he/she is able to shape the material of pain, and this makes him/her different from ordinary people. Otto Rank

⁶⁹ Pamela Thurschwell, **Sigmund Freud**, Routledge, New York, 2000, p.114.

⁷⁰ Stephen Davies & Kathleen Higgins (Ed.), **A Companion to Aesthetics**, Wiley – Blackwell, Malden, 2009, p.484-485.

maintains Trilling's idea: for him, there is a huge difference between a neurotic person and an artist; the neurotic fears life while the artist fears death. Another influential psychoanalyst, Ernst Kris, also believes that the artist is on the verge of pathology but he/she conquers it by his/her creative activity. The psychotic person's creation is designed to change the real world; however, the artist creates in order to reproduce or express the world for the others that he/she wants to influence.⁷¹ Kris suggested that there are two processes in artistic creation: (1) inspiration, the feeling of being driven an outside agent, and (2) elaboration, the purposeful organization and intent to solve a problem. The artist furnishes what is meaningful to him/her with his/her talent, thus hinders his/her pathology.⁷²

Kohut writes that the capacity for sublimation is a critical issue to understand the relationship between psychopathology and creativity. If an artist can channel his/her emotional conflicts into creative work, these conflicts can serve as a driving force to create an artwork. The artwork and the creative process itself will function as a selfobject, which maintains the person's psychic integration. When the opposite happens, i.e. when there is no capacity for sublimation, psychopathology of the artist blocks his/her talent, thus restricts his/her creativity. The worst result in such cases is obsessions and delusions. Psychopathology, if it is not insulated, dims the truth that tries to emerge through the work of art. Creativity needs an intact ego, because when the ego is defected, the artistic product is defected, too.⁷³

Kohut and some recent psychoanalysts think that creativity arises due to the injury of non-recognition of special talents. Creativity requires withdrawal from complex emotional involvements with the outside world except for with selected selfobjects. Artists replace everyday activities and involvements with ideas, projects, and fantasies. When the artist prefers to live in his/her isolated sanctuary to create, he/she is mistakenly believed to have neurotic difficulties in dealing with everyday problems and interpersonal relationships. The truth is,

⁷¹ Layton & Schapiro (Ed.), *Narcissism and the Text*, op.cit., p.20-21.

⁷² Richard D. Chessic, *The Future of Psychoanalysis*, State University of New York Press, Albany, 2007, p.188.

⁷³ Ibid., p.187.

however, the artist is temporary living in a secure place away from the chaos of external world and emotional problems.⁷⁴

B- Narcissism, Literature, and Criticism

For many critics, narcissistic 'libido'⁷⁵ is one of the important elements that contributes to the production of an art work and it also makes that art work interesting to other people. Marshall W. Alcorn points out the similarity between advertising and art:

Both advertising and art attempt to orchestrate the flow of libido in order to reposition or revalue particular cultural items, ideas, or situations. The glamorous blonde draped languorously over the hood of the red sports car may be "sexy" in the literal sense of the word, but her presence bestows the car with a "sexiness" of another order. The car becomes the center of an acquisitive gaze that makes all its details seem glamorous and noteworthy.⁷⁶

Advertisers manipulate our libidinal flow by using sexy men/women or famous people to advertise cars, expensive wrist-watches or designer clothes. What they do is, with the help of our attachment to those people, building a feeling of attachment to these objects.

It is the investment of narcissistic libido in objects that make these objects seem valuable. When a person appreciates an art work, it helps him/her see things from a different point of view. In other words, the person experiences events in a different way. According to Alcorn, this experience is "caused by the interaction between the observer and the object observed."⁷⁷

When a person invests his/her narcissistic libido in an object, the person pays selective attention to that object. That is, with the help of narcissistic libido, the person can see some parts of that particular object clearly and brightly, but it also outshines the other sides of the object. This "lighting

⁷⁴ Ibid., p.188.

⁷⁵ See pages 7 & 8.

⁷⁶ Alcorn, *Narcissism and the Literary Libido*, op.cit., p.5.

⁷⁷ Ibid., p.7.

effect”, as Alcorn says, is used constantly by rhetoric “as it presents objects in particularly crafted ways in order to make them appear useful and valuable.”⁷⁸

The novel can be considered as narcissistic by nature. Linda Hutcheon says: “Whatever the reason, the novel from its beginnings has always nurtured a self-love, a tendency toward self-obsession. Unlike its oral forbears, it is both the storytelling and the story told.”⁷⁹ According to Hutcheon,

Art has always been “illusion,” and as one might surmise, it has often, if not always, been self-consciously aware of that ontological status. This formal narcissism is a broad cultural phenomenon, not limited by art form or even by period. ... There are those who assert that similarly in fiction – and not just in modern radical texts – a work is apt to produce within itself a dramatized mirror of its own narrative or linguistic principles.⁸⁰

The act of reading is closely related to narcissism. We invest our libido according to the nature of our character, which can be described as a structured organization of libidinal investments. These investments do not change very easily, thus we perceive the world according to these investments. Alcorn writes:

In reading, ... rhetorical strategies make libidinal investments fluid so that libido can shift to new objects, allowing us to consider as “interesting” objects we might in other situations dismiss or recognize only according to established patterns of habit. Through rhetorical manipulation, things not otherwise invested with narcissistic libido become invested with narcissistic libido.⁸¹

Literature diverts the reader’s perception and value from one direction to another. Therefore, what makes a literary work powerful is, as Alcorn points out, “its ability first to divide readers from their customary self with its rigidly invested values, and second, make them feel that such a customary self is not desirable.”⁸² It can be said that a literary work of art provides help for the re-formation of the reader’s self. In other words, the text can modify our perceptions and help us gain a new perspective. As Berman says, a “narcissistic alliance” is formed between the reader and the fictional character. The fictional

⁷⁸ Ibid., p.8.

⁷⁹ Linda Hutcheon, *Narcissistic Narrative – The Metafictional Paradox*, Methuen, New York, 1984, p.10.

⁸⁰ Ibid., p.17-18.

⁸¹ Alcorn, *Narcissism and the Literary Libido*, op.cit., p.9.

⁸² Ibid., p.10.

character is like a psychoanalyst and he/she is between the reader and the “perceived threat to the reader’s self.”⁸³ In this way, literature can be likened to psychoanalysis as it changes the reader’s self; the rigidity of values becomes weaker and there is a secure place to pursue new interests and values.⁸⁴ The act of reading provides narcissistic support that keeps anxiety away because while reading, the threatening outside world is far away from the reader and what he/she is reading is only the representations of this outside world.

Reading is narcissistic due to three reasons: (1) it provides an insulated place that is regressive and self-referential; (2) it involves narcissistic dialectics that support the continuous regulation of the self-system, because the ego is relaxed so that it is able to take pleasure in narcissistic dialectics that would otherwise be threatening in different situations, and (3) it enables its reader to experience imaginary libidinal investments and transformations.⁸⁵

If narcissism is the “cathexis of the self,” the self’s libidinal involvement with itself, then, it has evaluative, protective, and developmental functions. Development requires that the ego to have itself as the object of its own desires and aspirations. In the opposite situation, we cannot talk about ego ideals or human behaviour in general. Therefore, human development is narcissistic, but it does not refer to a negative meaning; what it implies is the healthy narcissism. Narcissism represents the ego’s desire to be greater and more powerful. Every individual has a part of self that wants to change into a direction that can impress and influence others. So narcissism always requires an other to impress, it always tries to constitute a world that feeds the narcissistic needs. In this way, the act of writing provides a space for reflecting narcissistic needs to other people.⁸⁶ Writing always needs an other in order to be read. Linda Hutcheon says: “Metafiction ... seems aware of the fact that it (like all fiction, of course) actually has no existence apart from that constituted

⁸³ Berman, *Narcissism and the Novel*, op.cit., p.53.

⁸⁴ Alcorn, *Narcissism and the Literary Libido*, op.cit., p.11.

⁸⁵ Ibid., p.12.

⁸⁶ Ibid., p.15-16.

by the inward act of reading which counterpoints the externalized act of writing.”⁸⁷

Because of the narcissistic needs to be greater and powerful, an individual is in the effort of creating effective discourse structures. Writing provides a social recognition to the author, and this recognition eases the narcissistic anxiety. According to Alcorn,

Rhetorical language, in both its production and its perception, is especially haunted by both narcissistic investments and the turnings – that is, the libidinal fluidity – of narcissistic investments. In any example of discourse, textuality is “sculptured” by a subject’s (reader or author) narcissistic investments: Some words or phrases are weighted, other words or phrases are elided or relegated to marginal positions by selective acts of attention. In any act of writing, writers perform this sculpting, and in any act of reading, readers configure the meanings of texts by enacting their own investments.⁸⁸

The text is the link between the narcissisms of the writer and the reader. Both parties equally invest their narcissistic needs into the text and find something valuable in it. The writers want to be paid attention by the readers and the readers seek recognition of themselves in the text written by the writers. Therefore, they can find what they lack in this interaction.⁸⁹ Both the writers and the readers get more than they give in this process.

As a consequence, three kinds of narcissism are witnessed: (1) the authors’ narcissism when writing their novels, (2) our own narcissism when reading and commenting on these texts, and finally, (3) the narcissism of the protagonists of these texts. In this study, the point of focus will be the narcissism of the protagonists of the novels discussed. However, it is a good idea to see the irony of diagnosing these protagonists as narcissistic people while considering what we are doing is narcissistic also.

⁸⁷ Hutcheon, *Narcissistic Narrative*, p.28.

⁸⁸ Alcorn, *Narcissism and the Literary Libido*, op.cit., p.17.

⁸⁹ Ibid., p.19.

CHAPTER II

Echo with rapturous joy responds, "We must come together!"
To prove her words, she burst in excitement out of the forest,
arms outstretched to fling them around the shoulders
she yearned for.
Shrinking in horror, he yelled, "Hands off! May I die before
you enjoy my body."⁹⁰

TEXTUAL ANALYSIS

A- FRANKENSTEIN – LACK OF EMPATHY

Is it just a coincidence that most people confuse Frankenstein with the Monster? The Monster is the embodiment of evil, dirtiness, and ugliness; killing innocent people, he is responsible for the worst crimes. At the first glance, the Monster is a faulty end product of a scientific experiment conducted by a man who goes beyond the limits of human being. However, if we look closer at the personality of Victor Frankenstein, we might conclude that the Monster is a victim, rather than a victimizer. As Jeffrey Berman says, the real monster/criminal in the novel Frankenstein is "the scientist whose monstrous empathic failure comes back to haunt him."⁹¹

Victor Frankenstein can be seen as a text book example of a person who has narcissistic personality disorder. He has nearly all the qualities in the DSM-IV diagnostic criteria: he has a grandiose sense of self-importance, exaggerates achievements and talents, expects to be recognized as superior, and his effort to create life out of a dead body indicates that he is preoccupied with fantasies of unlimited success and power. According to Joan Kirkby, Victor Frankenstein is a child whose narcissism cannot endure the suffering of transience and mutability.⁹² Victor Frankenstein is not different from the 'successful' business people of modern times. What they have in common is the denial of feeling

⁹⁰ Ovid, *Metamorphoses*, op.cit., p.111: 387-391.

⁹¹ Berman, *Narcissism and the Novel*, op.cit., p56.

⁹² Christa Knellwolf & Jane Goodall (Ed.), *Frankenstein's Science: Experimentation and Discovery in Romantic Culture 1780-1830*, Ashgate Publishing, Burlington, 2008, p.111.

and its relation to a limitless world. Victor Frankenstein can be regarded as the symbolic forefather of today's never-satisfied individuals. Alexander Lowen writes:

What stands out today is a tendency to regard limits as unnecessary restrictions on the human potential. Business is conducted as if there were no limit to economic growth, and even in science we encounter the idea that we can overcome death, that is, transform nature to our image. Power, performing, and productivity have become the dominant values, displacing such old-fashioned virtues as dignity, and self-respect.⁹³

In addition to these, Victor is either indifferent or angry when there is criticism towards his doings. He is also exploitative, lacks empathy, that is, he is unwilling to recognize the feelings of other people around him. He is almost always in between position: he sometimes overridealizes, sometimes devalues: he feels an excessive joy during the creation process, but after he finishes with his work, the joy is superseded by an excessive grief which results in depression, a situation which is seen in most narcissistic personality disorder cases. Otto Kernberg explains pathological narcissism as follows:

Patients with narcissistic personality function along a broad range of social effectiveness. Their surface functioning may show very little disturbance. Only on diagnostic exploration do these patients reveal an excessive degree of self-reference in their interactions with others, an excessive need to be loved and admired, and a curious contradiction between a very inflated concept of themselves and occasional feelings of extreme inferiority. In addition, they have an inordinate need for tribute from others, their emotional life is shallow, and, whereas they usually present some integration of their conscious self-experience, ... they have a remarkable absence of the capacity for an integrated concept of others, feel little empathy for others.⁹⁴

According to Berman, there are huge similarities between the ancient Greek myth of Narcissus and Echo and Frankenstein. He argues that the main characters of the myth and the novel, Narcissus and Victor, are very much alike in their coldness towards individuals who strive for their love. Both Echo and the Monster are destined to be rejected, yet, they remain loyal to their tormentors until the very end. Berman adds that "the [Monster] can neither live with Victor nor live without him. Ovid's myth and Shelley's novel both reveal a pathological union of two individuals who sadomasochistically torment each

⁹³ Lowen, *Narcissism*, op.cit., p.11.

⁹⁴ Kernberg, *Severe Personality Disorders*, op.cit., p.192-193.

other. Unrequited love culminates in shattered self-esteem, crippling dependency, and uncontrollable rage.”⁹⁵

The most important problem in the novel is Victor’s (and maybe the Monster’s) extreme preoccupation with his feelings and desires. He is so self-absorbed that he can only judge by his superficial first impressions. Because he is narcissistic, he becomes quite disappointed with what he created, so he projects his anger towards the helpless Monster.

Like all narcissistic patients, Victor’s self-object relationships are problematic, too. He narcissistically invests himself in his own ‘child’, but he does not idealize his child as most parents do by calling their child “his majesty”, instead, he calls him a “miserable monster” and a “daemoniacal corpse.”⁹⁶

Victor’s failure to be an ideal father to his offspring stems from his lack of empathy. As Alexander Lowen indicates: “Narcissistic characters are completely out of place in the world of feeling and do not know how to relate to other people in a real, human way.”⁹⁷ As he does not know how to deal with his feelings, Victor is incapable of seeing the good in the Monster. He is able to defeat death and to create a living being from a dead material, but he is unable to give necessary nurturing to his child because of the fact that he is not a proper mother/father. Thus, although he creates, he cannot contribute to a healthy development, which is a more complicated process.

There is a critical question here: why is Victor so eager to create life? The answer to this question is given in Chapter 2 of the novel. When he talks about his childhood memories, Victor says: “Elizabeth was of a calmer and more concentrated disposition; but with all my ardour, I was capable of a more intense application and was more deeply smitten with the thirst for knowledge.” He is curious to “learn the hidden laws of nature, gladness akin to

⁹⁵ Berman, **Narcissism and the Novel**, op.cit., p.59.

⁹⁶ Mary Shelley, **Frankenstein Or, The Modern Prometheus**, Penguin Classics, London, 1994, p.56.

⁹⁷ Lowen, **Narcissism**, op.cit., p.17-18.

rupture,” and “the world” to him is “a secret which” he “desired to divine.”⁹⁸ He describes himself as “always having been imbued with a fervent longing to penetrate the secrets of nature.”⁹⁹ According to Berman, the language here is quite erotic and it shows a link between sexual and scientific discovery. He adds that “Victor’s interest in the science of anatomy reflects his fascination with the structure of the human body, a wish to participate in the mysteries of sexuality and usurp the mother’s role in the act of procreation.”¹⁰⁰

For some critics, Victor’s desire to resurrect the dead emerges as a reaction to his mother’s death. After the mother dies, Victor goes to university in Ingolstadt. He meets a professor, Mr. Waldman, who talks about ancient scientists and philosophers. After listening to Mr. Waldman’s speech, Victor decides that he was destined to do something very special. His yearning to create life is, in fact, an effort to stop time and reverse the basic rules of the universe; in doing this, he may be able to bring his mother back into life.

His grandiose fantasies emerge after his readings of the works of Paracelsus, Albertus Magnus, and Cornelius Agrippa. What these three well-known scientists and philosophers had in common was their interest in occult sciences and alchemy. Albertus Magnus (born in 1193, in Neuburg) was a philosopher, scientist, and theologian who influences Victor. Albertus Magnus was the tutor of Thomas Aquinas. He and Aquinas worked together on their scientific researches, but they paid equal attention to the pursuit of philosopher’s stone and the *elixir vitae*. Albertus Magnus was believed to have animated a brazen statue, and many people thought that he could even change the course of seasons.¹⁰¹ Cornelius Agrippa (born in 1486, in Cologne) was a prominent theologian, astrologer, and alchemist of his time. According to Agrippa, magic did not oppose to science, and in fact, they were the same in nature and essence. For him, magic was the universal art. Agrippa’s philosophy was linked to the traditions of Neo-Platonism, the Jewish Cabala, philosophy

⁹⁸ Shelley, **Frankenstein**, op.cit., p.35.

⁹⁹ Ibid., p.38.

¹⁰⁰ Berman, **Narcissism and the Novel**, op.cit., p.60.

¹⁰¹ Charles Mackay, **Extraordinary Popular Delusions and the Madness of Crowds**, Barnes & Noble Books, New York, 2004, p.87.

of Pythagoras, and the thought of ancient Egypt.¹⁰² Paracelsus (born in 1493, in Switzerland) was a significant figure in the sixteenth-century medicine, philosophy, and medicine. According to Paracelsus, the philosopher-physician acts as a guide in the realm of Nature.¹⁰³ Influenced by these philosopher-scientists, Victor is after some big discovery that can change the fate of the human being:

Under the guidance of my new preceptors I entered with the greatest diligence into the research of the philosopher's stone and the elixir of life; but the latter soon obtained my undivided attention. Wealth was an inferior object but what glory would attend the discovery if I could banish disease from the human frame and render man invulnerable to any but a violent death!¹⁰⁴

Victor is aware of the fact that he can create a living thing, but he cannot decide what to create:

When I found so astonishing a power placed within my hands, I hesitated a long time concerning the manner in which I should employ it. Although I possessed the capacity of bestowing animation, yet to prepare a frame for it ... remained a work of inconceivable difficulty and labour. ... I was encouraged to hope my present attempts would at least lay the foundations of future success. Nor could I consider the magnitude and complexity of my plan as any argument of its impracticability. It was with these feelings that I began the creation of a human being.¹⁰⁵

Victor indeed succeeds in creating something “invulnerable” to death, but his creation is much bigger than an ordinary human being: “I resolved ... to make the being of a gigantic stature; that is to say, about eight feet in height, and proportionably large.”¹⁰⁶ When he imagines finishing his work, he feels a temporary joy: “No one can conceive the variety of feelings which bore me onwards, like a hurricane, in the first enthusiasm of success.” His grandiose fantasies are so big that he wants to beat God by making a giant, a creature that inspires fear. Just as God expects glorification and loyalty from his creations, Victor expects the same from the Monster: “A new species would bless me as its creator and source; many happy and excellent natures would owe their being

¹⁰² Lewis Spence, **Cornelius Agrippa: Occult Philosopher**, Kessinger Publishing, Whitefish, MT, 2003, p.10-18.

¹⁰³ Nicholas Goodrick-Clarke, **Paracelsus: Essential Readings**, North Atlantic Books, Berkeley, 1999, p.13-14.

¹⁰⁴ Shelley, **Frankenstein**, op.cit., p.39.

¹⁰⁵ Ibid., p.51.

¹⁰⁶ Ibid.

to me. No father could claim the gratitude of his child so completely as I should deserve theirs.”¹⁰⁷

If Victor is the modern Prometheus, then, why does he abandon his own child as soon as he sees him? Victor spends his time working on his experiment and forgets all his filial duties. He is well aware of this fact: “my eyes were insensible to the charms of nature. And the same feelings which made me neglect the scenes around me caused me also to forget those friends who were many miles absent, and whom I had not seen for so long a time.”¹⁰⁸ His father says: “I know that while you are pleased with yourself you will think of us with affection, and we shall hear regularly from you. You must pardon me if I regard any interruption in your correspondence as a proof that your other duties are equally neglected.”¹⁰⁹ Victor seems to confirm his father’s words by saying that “If the study to which you apply yourself has a tendency to weaken your affections and to destroy your taste for those simple pleasures in which no alloy can possibly mix, then that study is certainly unlawful, that is to say, not befitting the human mind.”¹¹⁰ During his study, he suffers from a slow fever, which makes him nervous and irritated, but he keeps working hoping that he will get rid of this disease when his creation is complete.¹¹¹ However, this expectation to get better after achieving what he craves for is not realistic. It is not possible for narcissistic people to have a feeling of satisfaction and fulfilment because of the fact that they are in search for a missing part in their self. As Alexander Lowen says:

Narcissists do show a lack of concern for others, but they are equally insensitive to their own true needs. Often their behaviour is self-destructive. Moreover, when we speak of narcissists’ “self” love, we need to make a distinction. Narcissism denotes an investment in one’s image as opposed to one’s self. Narcissists love their image, not their real self. They have a poor sense of self; they are not self-directed. Instead, their activities are directed toward the enhancement of their image, often at the expense of the self.¹¹²

¹⁰⁷ Ibid., p.51-52.

¹⁰⁸ Ibid., p.52-53.

¹⁰⁹ Ibid., p.53.

¹¹⁰ Ibid.

¹¹¹ Ibid., p.54.

¹¹² Lowen, *Narcissism*, op.cit., p.25.

Under the light of Lowen's assumptions, we can say that it is definitely improbable for Victor to provide affection and love to the Monster. In addition to this, he is deeply disappointed with the thing he has just created. Although he brags he has no superstitious fears – "I do not ever remember to have trembled at a tale of superstition or to have feared the apparition of a spirit"¹¹³ – the first sight of the creature makes him terrified:

How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun-white sockets in which they were set, his shrivelled complexion and straight black lips.¹¹⁴

He describes the Monster as if he were something demonic or a wild animal: "His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks," he is a "daemoniacal corpse,"¹¹⁵ "vile insect", and "abhorred monster."¹¹⁶

Instead of beauty, he gets ugliness, thus, the disillusionment is huge: "For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart."¹¹⁷ He is filled with an uncontrollable rage: "My abhorrence of this fiend cannot be conceived. When I thought of him, I gnashed my teeth, my eyes became inflamed, and I ardently wished to extinguish that life ... and ... my hatred and revenge burst all bounds of moderation."¹¹⁸ As Otto Kernberg points out: "[Narcissistic people] feel restless and bored when no new sources feed their self regard."¹¹⁹

¹¹³ Shelley, **Frankenstein**, op.cit., p.49.

¹¹⁴ Ibid., p.55.

¹¹⁵ Ibid., p.56.

¹¹⁶ Ibid., p.95.

¹¹⁷ Ibid., p.55.

¹¹⁸ Ibid., p.88.

¹¹⁹ Kernberg, **Severe Personality Disorders**, op.cit., p.193.

However, is it just the narcissistic person's sense of dissatisfaction that causes Victor's disgust for the Monster, or is it because Victor feels that there is something wrong with his own self? Is Victor looking at a mirror reflecting his own image? In his book *Psychoanalysis, Science and Masculinity*, Karl Figlio argues:

Look steadily into a mirror. At one moment the mirror returns, not only your image, but every gesture, every visible realization of mood, intention, wish and response. At another moment, the mirror steals the inner sense of self that it just affirmed. The mirror turns in an instant from soul-mate to thieving double; and your affirmed moment of inner stability gives way to a feeling of estrangement. The omnipotent creator cannot create an independent creature, and, in seeing himself identically in his creation, feels either an elation of boundless expansion of self or a dread of disappearing into a creation that has become the creator.¹²⁰

According to Jeffrey Berman, Victor abandons the Monster because of the mechanism of projective identification, which is the tendency to ascribe disowned qualities to another person while behaving in ways that subtly induce that person to react with just those qualities.¹²¹ He says:

If, as we sense, grandiosity is the secret motive behind Victor's creativity, then his horrified retreat from the Creature may lie in psychic mechanism of projective identification, the projection of virulent aggression onto another figure, who is then perceived as a deadly persecutory double. Victor's paralyzed overidentification with the Creature and subsequent revulsion and dread suggest not only projective identification, but the other primitive defense mechanisms characteristic of pathological narcissism: splitting, denial, defensive idealization, omnipotence, and devaluation.¹²²

Joan Kirkby makes a similar assumption on Victor's reaction towards the Monster: "What Frankenstein discovers in his attempts to create life is that he has given form to a creature that is the objectification of his own spirit, the split off aspects of himself."¹²³

Kernberg's comment on devaluation of external objects can give a clue about Victor's attitude towards the Monster: "If an external object can provide no further gratification or protection, it is dropped and dismissed because there

¹²⁰ Karl Figlio, *Psychoanalysis, Science, and Masculinity*, Routledge, New York, 2001, p.92-93.

¹²¹ Alan M. Goldstein & Irwing B. Weiner (Ed.), *Handbook of Psychology, Vol.5, Personality and Social Psychology*, John Wiley & Sons., New Jersey, 2003, p.260-262.

¹²² Berman, *Narcissism and the Novel*, op.cit., p.62.

¹²³ Knellwolf & Goodall (Ed.), *Frankenstein's Science*, op.cit., 110.

was no real capacity for love of this object in the first place.”¹²⁴ Karl Figlio says that when there are no healthy object relationships, “it will be experienced as narcissistic injury, and the object will become alien, thieving, and hated.”¹²⁵

Victor’s inner thoughts and interpersonal relationships fluctuate all the time as he does not have good object relations. For Kernberg, ‘good object relations’ is “the capacity both to love well, and to hate well, and particularly to tolerate varying combinations of loving and hateful feelings.”¹²⁶ Victor applies the primitive defence mechanism of splitting, which is dividing the world into “all good” and “all bad” objects. Theodore Millon summarises Kernberg’s idea of “all good” and “all bad” as follows:

According to Kernberg, [narcissistic individuals] ... exhibit what is called split object-representation, which accounts for much of their behaviour. Normal persons realize that very few people or situations are either all good or all bad; instead, most are somewhere in the middle, with both good and bad aspects. The good and bad can be held in mind simultaneously, creating a picture that complex but realistic. Personalities at this level, however, see persons and situations as either all good or all bad; people are either angels or devils. Such persons invariably exhibit severe difficulties in their interpersonal relationships.¹²⁷

At the beginning of his scientific journey, Victor believes that he is doing the most beneficial thing for humanity, his creation will be superior to God’s work, and the being he is about to create is going to be grateful to him. He is not able to see the possible negative outcomes of his work; what he does is “all-good”. However, he immediately hates the physical appearance of the Monster; therefore, he rejects to know his creation, he only sees the ugliness of the Monster’s physique. The Monster is “all-bad”.

However, if Victor Frankenstein were a superior god, he would not leave his offspring helpless and vulnerable to the effects of the outside world. When they meet for the first time after William’s death, the Monster reminds Victor’s duties as a creator:

¹²⁴ Kernberg, **Borderline Conditions and Pathological Narcissism**, op.cit., p.33.

¹²⁵ Figlio, **Psychoanalysis, Science, and Masculinity**, op.cit., p.93.

¹²⁶ Kernberg, **Borderline Conditions and Pathological Narcissism**, op.cit., p.308.

¹²⁷ Theodore Millon & Seth Grossman, **Personality Disorders in Modern Life**, John Wiley & Sons, New Jersey, 2004, p.32.

Remember, thou hast made me more powerful than thyself; my height is superior to thine, my joints more supple. But I will not be tempted to set myself in opposition to thee. I am thy creature, and I will be even mild and docile to my natural lord and king if thou wilt also perform thy part, the which thou owest me. ... Remember that I am thy creature; I ought to be Adam, but I am rather the fallen angel, whom thou drivest from joy no misdeed.¹²⁸

The reason of Victor's inability to be Prometheus can be seen in his motive when creating an animate being: he only wants to discover the secrets of life and abuse them to enhance his ego. Here, Victor is totally the opposite of Prometheus, who unselfishly devotes his efforts to the welfare of others. As Joseph Arthur Soldati says, Victor Frankenstein can be called a "counterfeit god" instead of Prometheus.¹²⁹

Victor seems to empathize with the Monster's agonies for being all alone in a hostile world, so he accepts to create a mate for him. However, when he is about to finish the female creature, he suddenly decides to destroy it. He finds one excuse after another:

I was now about to form another being of whose dispositions I was alike ignorant; she might become ten thousand times more malignant than her mate and delight, for its own sake, in murder and wretchedness. ... They might even hate each other; the creature who already lived loathed his own deformity, and might he not conceive a greater abhorrence for it when it came before his eyes in the female form? She might turn with disgust from him ... she might quit him, ... a race of devils would be propagated upon the earth who might make the very existence of the species of man a condition precarious and full of terror.¹³⁰

Victor's seemingly logical assumptions on the consequences of the creation of a female monster just cover the hidden sadism which is a characteristic of pathological narcissism. Otto Kernberg argues that "narcissistic patients whose grandiosity and pathological self-idealization are reinforced by the sense of triumph over fear and pain through inflicting fear and pain in others" and their self-esteem is intensified "by the sadistic pleasure of aggression."¹³¹ Victor is like a sadistic parent who treats his own child cruelly. The Monster is indeed

¹²⁸ Shelley, *Frankenstein*, op.cit., p.95-96.

¹²⁹ Joseph Arthur Soldati, *Configurations of Faust – Three Studies in the Gothic 1798-1820*, Arno Press, New York, 1980, p.39.

¹³⁰ Shelley, *Frankenstein*, op.cit., p.160.

¹³¹ Kernberg, *Severe Personality Disorders*, op.cit., p.195.

like a helpless new born baby when he opens his eyes into the world for the first time: “I felt cold ... and half frightened, as it were, instinctively, finding myself so desolate. ... I was poor, helpless, miserable wretch, ... feeling pain invade me on all sides, I sat down and wept.”¹³² By leaving his child, Victor fails to be a good parent, and he goes on tormenting the desperate son. Jeffrey Berman points out that the monster is submitted to “the worst narcissistic injury imaginable” as he recognizes his mother/father left him cruelly.¹³³

As a narcissistic person, Victor is a stranger to his own feelings, which results in his being deaf to the Monster and his agonies. Alexander Lowen writes about the narcissistic personality disorder:

The denial of feeling characteristic of all narcissists is most manifest in their behaviour toward others. They can be ruthless, exploitative, sadistic, or destructive to another person because they are insensitive to other's suffering or feeling. This insensitivity derives from an insensitivity to one's own feelings. Empathy, the ability to sense other people's moods or feelings, is a function of resonance. ... But if we are incapable of feeling sadness or joy, we cannot respond to these feelings in another person and we may even doubt that they have such feelings. When we deny our feelings, we deny that others feel.¹³⁴

It is clear that Victor's coldness and inability to feel are inherited from his father, who fails to show his emotions when he loses a family member. When William, the younger brother, is killed, Victor returns to his hometown. His father tries to welcome him “cheerfully”. Victor says that “after we had exchanged our mournful greeting, [his father] would have introduced me some other topic than that of our disaster.”¹³⁵ When he sees Victor sorry for the loss of his brother, the father says:

Do you think Victor, said he, that I do not suffer also? No one could love a child more than I loved your brother ... but is it not a duty to the survivors that we should refrain from augmenting their unhappiness by an appearance of immoderate grief? ... excessive sorrow prevents improvement or enjoyment, or even the discharge of daily usefulness, without which no man is fit for society.¹³⁶

¹³² Shelley, **Frankenstein**, op.cit., p.98.

¹³³ Berman, **Narcissism and the Novel**, op.cit., p.69.

¹³⁴ Lowen, **Narcissism**, op.cit., p.49.

¹³⁵ Shelley, **Frankenstein**, op.cit., p.76.

¹³⁶ Ibid., p.86-87.

The father's cold rationalism is obviously the main reason for Victor's emotional numbness. His father is, as Jeffrey Berman says, "better at reproaching than consoling" Victor.¹³⁷ The father presents all the excuses for not being sorry over the death of a family member: as a respectable man of society, it is improper to show one's pain. The same rejection of despair for losing a loved one is seen in Victor when the mother dies. As Berman points out, Victor's "reaction to his mother's unexpected death illustrates his failure to mourn."¹³⁸ Victor says, "The time at length arrives when grief is rather an indulgence than a necessity; and the smile that plays upon the lips, although they may be deemed a sacrilege, is not banished."¹³⁹

Many psychologists and psychiatrists believe that one of the worst things that can happen to a child is having a brother or a sister who is going to share the love and attention given by the parents with him or her. Alfred Adler (1870-1937), a well-known theorist, was the first to show the importance of birth order. According to Adler, the first-born child has the opportunity to enjoy a temporary period of being the only centre of attention. However, with the shocking arrival of the younger sibling, this enjoyable period comes to an end. If the parents fail to prepare the oldest child for the arrival of the newcomer, and continue to give proper care and attention, an inferiority complex may occur. For Adler, first-borns are more likely to become neurotics, criminal, alcoholics, and perverts.¹⁴⁰ Victor is the eldest child of the family, thus, he is – until the arrival of a new baby – the only centre of attention in the family circle, and he is the only channel that his parents can invest their narcissistic feelings. However, Victor's status is threatened when a rival, Elizabeth, comes to their house. Victor recollects his blissful childhood memories:

I remained for several years their only child. Much as they were attached to each other, they seemed to draw inexhaustible stores of affection from a very mine of love to bestow them upon me. My mother's tender caresses and my father's smile of benevolent pleasure

¹³⁷ Berman, *Narcissism and the Novel*, op.cit., p.69.

¹³⁸ Ibid., p.68.

¹³⁹ Shelley, *Frankenstein*, op.cit., p.42.

¹⁴⁰ Robert Ewen, *Personality / A topical Approach – Theories, Research, Major Controversies, and Emerging Findings*, Lawrence Erlbaum Associates, Inc., New Jersey, 1998, p.98.

while regarding me are my first recollections. I was their plaything and their idol, and something better – their child.¹⁴¹

Idolizing or seeing the child as a “plaything” does not always mean the child healthily feels loved and secure. Most of the time, parents invest their own narcissistic needs on their children. The parents make Victor feel like an “idol” or, in Freudian terms, like “His Majesty, the Prince”, but Victor’s happy days as an only-child come to an end suddenly when his parents adopt Elizabeth. She is like an angel with her golden hair and blue eyes, unlike her “dark eyed” siblings. She is like a present for Victor: “[his mother] presented Elizabeth to me as her promised gift.”¹⁴² Elizabeth falls ill with scarlet fever, and despite all objections, the mother insists on taking care of Elizabeth, she risks her life to save “her favourite.”¹⁴³ Victor’s anger is discernible as he sarcastically says that Elizabeth is his mother’s favourite. When his mother dies, Victor says “Elizabeth was saved, but the consequences of this imprudence were fatal to her preserver.”¹⁴⁴ The usage of the word “imprudence” indicates that Victor is angry with his mother for not being precautious and leaving the family for an adopted child. Victor feels ignored and excluded by his parents because they have failed to maintain enough love and care. The second rival, the favourite baby of the Frankenstein family, William, as Berman argues, “further displaces Victor’s position” as the eldest son.¹⁴⁵

Taking these into consideration, it can be said that Victor’s inability to feel and to empathise are due to his father’s inadequacy to be a role-model to his child. If children cannot feel that they are secure and loved in the family, they are both unable to develop a healthy self-object relationship and to recognize feelings. Victor gives clues about the fact that his father is to blame. From the very start, something is wrong with his fatherhood as M. Frankenstein could not become a husband and the father of a family “until the decline life.”¹⁴⁶ Victor also accuses his father for not caring enough to direct

¹⁴¹ Ibid., p.32.

¹⁴² Ibid., p.34.

¹⁴³ Ibid., p.41.

¹⁴⁴ Ibid.

¹⁴⁵ Berman, *Narcissism and the Novel*, op.cit., p.66.

¹⁴⁶ Ibid., p.30.

his son to a normal study life. When he was thirteen years old, Victor finds works of Cornelius Agrippa. The father's reaction when he sees his son reading the books is short and indifferent: "My dear Victor, do not waste your time upon this; it is sad trash." Victor's words are full of accusation:

If, instead of this remark, my father had taken the pains to explain to me that the principles of Agrippa had been entirely exploded and that modern system of science had been introduced which possessed much greater powers than the ancient. ... I should certainly have thrown Agrippa aside and have contented my imagination ... by returning with greater ardour to my former studies. It is even possible that the train of my ideas would never have received the fatal impulse that led to my ruin.¹⁴⁷

Another conclusion that can be derived from the killings of Elizabeth and William is that the Monster acts like the alter ego of Victor Frankenstein. Berman writes:

William's death, consequently, unmasks Victor's murderous feelings, his revenge on a family that metes out swift punishment to "hideous monsters," be they deformed creatures or long-absent sons. William is not the real object of the Creature's (hence Victor's) rage, but only a symbol of deeper disappointments. These disappointments lead inevitably to Victor's troubled childhood, particularly to a mother whose premature death is perceived as an act of abandonment and to a father whose emotional coldness is reproduced, with a vengeance, in his unempathic son.¹⁴⁸

Victor's narcissism finds its roots in his disappointment as a child in his parents. Here, it is useful to remember Kohut's theories about the relationship between the narcissistic personality disorder and the role of the parents to understand Victor's feelings of grandiosity. As stated earlier, Kohut describes the self as:

the patterns of ambitions, skills, and goals, the tensions between them, the program of action they create, and the activities that strive toward the realization of this program are all experienced as continuous in space and time ... they are the self, an independent center of initiative, and independent recipient of impression.¹⁴⁹

¹⁴⁷ Ibid., p.37-38.

¹⁴⁸ Berman, **Narcissism and the Novel**, op.cit., p.68.

¹⁴⁹ Heinz Kohut & Ernest S. Wolf, "The Disorders of the Self and Their Treatment: An Outline," *The International Journal of Psycho-Analysis*, 59:44.

According to the above definition, the self has two different parts. The first part is a person's skills and abilities and the other part is a person's goals or ideals. As Lynne Layton and Barbara Ann Shapiro write:

The relative cohesiveness of this self depends upon the relationship between the two poles, which further depends upon the relative integration of two archaic structures that emerge in the early development of the child – the grandiose self and the idealized parent imago. Narcissistic personality disorders arise when there are defects in the psychological structure of the self.¹⁵⁰

His father's coldness combined with the premature death of the mother causes a serious wound in Victor's development as a child. Kohut explains the process as follows:

The equilibrium of primary narcissism is disturbed by the unavoidable shortcomings of maternal care, but the child replaces the previous perfection (a) by establishing a grandiose and exhibitionistic image of the self: *grandiose self*; and (b) by giving over the previous perfection to an admired, omnipotent (transitional) self-object: *the idealized parent imago*.¹⁵¹

Our exhibitionism and grandiose self can be necessary to activate our desire to fulfil the ego-syntonic (acceptable to the aims of the ego) desires and ideals if we completed our childhood development in a healthy way. However, if there is loss (like Victor's mother's) or huge disappointment in the idealized self-object, "the person will forever be dependent on others to provide ideals. Because of the structural deficit, however, the narcissistic person will not experience others as other, but rather as a missing part of the self, that is, as a selfobject."¹⁵² Victor tries to solve his self-object relationship problem by creating something bigger than all the scientific achievements of humanity, but as he tries to fulfil his narcissistic needs, he immediately curses the Monster because it is impossible for Victor to love or to build a healthy relationship with anybody.

"[Narcissistic individuals] tend to develop chronic depressive reactions, highly inappropriate use of denial, devaluation, and at times hypomanic personality traits to defend themselves against depression, and increasing sense

¹⁵⁰ Layton & Schapiro, *Narcissism and the Text*, op.cit., p.3.

¹⁵¹ Kohut, *The Analysis of the Self*, op.cit., p.25.

¹⁵² Layton & Schapiro, *Narcissism and the Text*, op.cit., p.4.

of emptiness and of having wasted their life” says Otto Kernberg.¹⁵³ This could be an explanation to Victor’s fever or nervous breakdown just after the birth of the Monster. He feels depressed because of the deformed child he has created; he realizes his incapacity to create something beautiful. The second reason for his depression might be the mirror in which he sees his real self. When he comes face to face with the reality, he chooses to escape. He uses his illness to be the child who needs care and attention.

Frankenstein portrays narcissistic rage from two sides; we not only witness Victor’s rage, but also the Monster’s. It is the rage in the Monster that causes all his vengeful and murderous activities. It is necessary to make a clear distinction between the feelings of anger and rage. Alexander Lowen writes:

Rage has an irrational quality – just think of the phrase “a blind rage.” Anger, in contrast, is a focused reaction; it is directed toward removing a force that is acting against the person. When the force is removed or nullified, the anger subsides. ... we may become angry for ... insults to our being. The true anger remains proportional to the provocation; it is a rational response to an attack. ... Rage, however, is not in line with the provocation; it is excessive. Nor does rage subside with removal of the provocation; it continues until it is spent. And rage is destructive rather than constructive. Indeed, rage is tinged with a murderous intent.¹⁵⁴

The Monster is deeply injured by his only parent – Victor. Because he is a rejected son, he develops rage, and is overtaken by a feeling of revenge as a defence mechanism to protect his grandiose self. As Kohut says of “the need for revenge, for righting a wrong, for undoing a hurt by whatever means, and a deeply anchored, unrelenting compulsion in the pursuit of all these aims which gives no rest to those who have suffered a narcissistic injury.”¹⁵⁵ The moment when the Monster realizes his true self, which contrasts to his ideal image, comes at the time of seeing his own reflection on the pool:

... how I was terrified when I viewed myself in a transparent pool! At first I started back, unable to believe that it was indeed I who was reflected in the mirror; and when I became fully convinced that I was in reality the monster that I am, I was filled with the bitterest sensations of despondence and mortification. Alas! I did not yet entirely know the fatal effects of this miserable deformity.¹⁵⁶

¹⁵³ Kernberg, *Severe Personality Disorders*, op.cit., p.194.

¹⁵⁴ Lowen, *Narcissism*, op.cit., p.93.

¹⁵⁵ Kohut, *The Analysis of the Self*, op.cit., p.380.

¹⁵⁶ Shelley, *Frankenstein*, op.cit., p.109.

The monster's shock is doubled when he learns that his creator / parent left him. The monster is in his oedipal period when his grandiose self is wounded, his disillusion makes him frustrated and powerless. Lowen points out that this undermining of grandiosity has serious outcomes:

When the illusion collapses, the rage associated with the original betrayal – a more significant insult that had occurred in early childhood to which one could not respond at that time – surfaces like the explosion of a volcano. But since it is divorced from an understanding of its source, in other words, since it is blind, it is ineffective as a remedy for the injury.¹⁵⁷

The innately good and innocent child is filled with anger and this anger turns into rage when he sees William. The submissive child grows into a vengeful killer.

The monster and Victor have similar narcissistic qualities. They are both injured sons of rejecting fathers. However, Victor's narcissism causes more destruction than the Monster's although the Monster commits multiple murders. He is well aware that he has done wrong and admits that he is guilty of his crimes. Victor, in contrast, tries to rationalize his actions all the time, he is more solipsistic, that is, he is extremely preoccupied with his feelings and desires. He deliberately chooses the body parts to create the Monster but he turns his back because of the deformity of his own offspring. In addition, he shows no sign of development from the beginning of the novel to the end. While he is telling his story to Walton, he tries to influence him with his words: Walton says, "He is so gentle, yet so wise; his mind is so cultivated, and when he speaks, although his words are culled with the choicest art, yet they flow with rapidity and unparalleled eloquence."¹⁵⁸ With his "eloquence", he is able to persuade that the Monster is purely evil and he has no share in his crimes. So it can be said that he is the same narcissistic megalomaniac who caused all this tragedy. As Berman writes:

The [Monster] was made to show Victor's parents how an offspring ought to be conceived and framed, how, ideally, offspring should be treated; but Victor's motivation is inherently grandiose, causing him

¹⁵⁷ Lowen, **Narcissism**, op.cit., p.94.

¹⁵⁸ Shelley, **Frankenstein**, op.cit., p.26.

to abandon the [Monster] at birth. Victor's allegiance has been, from the beginning, not the creation but the destruction of life.¹⁵⁹

Narcissistic Victor finds a disciple in Walton, who is definitely on the way to become a new Victor Frankenstein. He idealizes Victor, a person to fill in the space for a real friend: "He excites at once my admiration and pity to an astonishing degree. How can I see so noble a creature destroyed by misery without feeling the most poignant grief?"

Robert Walton is the younger version of Victor Frankenstein. His letters give clues about his narcissistic nature. He believes that he is destined to make a significant discovery. Therefore, his expedition to the Pole is a narcissistic effort. It is also similar to Victor's since he has educated himself with great enthusiasm like Victor¹⁶⁰: "My education was neglected, yet I was passionately fond of reading."¹⁶¹ He has worked so hard to achieve the best: "I voluntarily endured cold, famine, thirst, and want of sleep, I often worked harder than the common sailors during the day, and devoted my nights to the study of mathematics, the theory of medicine, and those branches of physical science." He believes he has done enough to be recognized: "do I not deserve to accomplish some great purpose?" He chooses to be glorified over wealth just like Victor: "My life might have been passed in ease and luxury; but I preferred glory to every enticement that wealth placed in my path."¹⁶² He overestimates and, as Soldati says, prematurely predicts the success of his voyage¹⁶³: "But success *shall* crown my endeavours."¹⁶⁴

Victor's and Walton's one common interest is their aspiration to discover the secrets of the world. In his first letter, Walton writes:

What may not be expected in a country of eternal light? I may there discover the wondrous power which attracts the needle and may regulate a thousand celestial observations that require only this voyage to render their seeming eccentricities consistent forever. I shall satiate my ardent curiosity with the sight of a part of the world never before

¹⁵⁹ Berman, **Narcissism and the Novel**, op.cit., p.73.

¹⁶⁰ Soldati, **Configurations of Faust**, op.cit., p.43.

¹⁶¹ Shelley, **Frankenstein**, op.cit., p.14.

¹⁶² Ibid., p.15.

¹⁶³ Soldati, **Configurations of Faust**, op.cit., p.45.

¹⁶⁴ Shelley, **Frankenstein**, op.cit., p.21.

visited, and may tread a land never before imprinted by the foot of man.¹⁶⁵

In fact, this is not Walton's first narcissistic attempt to reach eternal life: "I also became a poet and for one year lived in a Paradise of my own creation; I imagined that I also might obtain a niche in the temple where the names of Homer and Shakespeare are consecrated."¹⁶⁶ His venture to be an immortal poet fails and, like Victor's again, the disappointment is followed by depression: "You are well acquainted with my failure and how heavily I bore the disappointment."¹⁶⁷

Walton's driving force to pursue unrealistic ambitions most probably stem from his father's restrictive attitude: "... that regret which I had felt, as a child, on learning that my father's dying injunction had forbidden my uncle to allow me to embark in a seafaring life."¹⁶⁸

At the end of the novel, the Monster vanishes in the darkness after saying "Soon these burning miseries will be extinct. I shall ascend my funeral pile triumphantly and exult in the agony of the torturing flames. The light of that conflagration will fade away; my ashes will be swept into the sea by the winds."¹⁶⁹ His narcissistic rage will only come to an end when he dies. Even after Victor dies, the Monster's rage does not deflate since his wounds are too deep. Victor remains deaf to the suffering of the Monster until the last moment, too. He is blinded by his narcissism, which is the cause of this destruction.

¹⁶⁵ Ibid.,p.13-14.

¹⁶⁶ Ibid., p.14.

¹⁶⁷ Ibid.

¹⁶⁸ Ibid.

¹⁶⁹ Ibid., p.215.

B – WUTHERING HEIGHTS – ABSENT MOTHERS

Wuthering Heights is the story of extremely neglected children, who neither have a mother nor a sufficient surrogate; all the mothers die prematurely, leaving their children into the hands of insufficient caretakers. According to Wade Thompson, Wuthering Heights portrays a “world of sadism, violence, and wanton cruelty, wherein the children – without the protection of their mothers – have to fight for very life against adults who show almost no tenderness, love, or mercy.”¹⁷⁰ As a result, they all have narcissistic injuries, mainly caused by their attachment problems.

Some of the symptoms of narcissistic personality disorder such as striving for power, projection, feelings of revenge, and self-destruction are seen all through the novel. The characters ruin both their lives and the others’ and they destroy peace and unity, yet remain feeling empty.

Heathcliff’s desire to gain power to take his revenge on his former tormentors, namely Hindley and Edgar, is due to his narcissistic personality disorder. Alexander Lowen writes that power is a characteristic of all narcissistic individuals. Narcissistic people deny all their feelings but two of them – sadness and fear – are suppressed severely because expressing them makes the individual feel vulnerable. Lowen also states:

The denial of sadness and fear enables the person to project an image of independence, courage, and strength. This image hides the person’s vulnerability from him- or herself and from others. The image, however, is only a façade and therefore impotent. In itself an image has no force – that resides in the strength of the individual’s feelings. Lacking the effective force of strong feelings, the narcissist needs and seeks power to make up the deficiency. Power seems to energize the narcissist’s image.¹⁷¹

Heathcliff, in some ways, resembles the other victimized children – for example, Pip in Great Expectations or the Monster in Frankenstein – who are abandoned and/or have been subject to constant humiliation, physical and

¹⁷⁰ Alastair Everitt (Ed.), Wuthering Heights: An Anthology of Criticism, Frank Cass, London, 1967, p.143.

¹⁷¹ Lowen, Narcissism, op.cit., p.75-76.

psychological abuse. At the very beginning, when Mr. Earnshaw brings Heathcliff home, Catherine grins and spits at him and Hindley instantly hates him. Heathcliff does not have any information about his biological mother and father. The first mother figure, Mrs. Earnshaw rejects him, and his situation worsens after Hindley takes over patriarchy soon after Mr. Earnshaw's death. Catherine writes: "Poor Heathcliff! Hindley calls him vagabond, and won't let him sit with us, nor eat with us any more; and, he says, he and I must not play together, and threatens to turn him out of the house if we break his orders ... and swears he will reduce him to his right place."¹⁷² Hindley starts with preventing his education and goes on reducing him to the status of a servant. Catherine and Heathcliff go to Thrushcross Grange secretly and watch Linton children; however, Catherine falls down and gets caught by a dog before they are able to run away. Her ankle is hurt, so she has to stay at Thrushcross Grange for a while. When she returns back to Wuthering Heights from Thrushcross Grange after the accident, Hindley says: "You may come and wish Miss Catherine welcome, like the other servants."¹⁷³ Evidence shows that all narcissistic patients have experienced perpetual humiliation by parents who saw power as a tool to control. Humiliation comes both physically and psychologically. These kinds of parents frequently criticize their children in a way that makes them worthless, rejected, and inferior. Abused in this manner, these children learn to see power as a way to protect themselves; they start to use it to beat the feeling of inferiority and worthlessness. Living under and being controlled by another individual's power give a feeling of humiliation, so the only way to overcome the insult directed to one's ego is to reverse the situation by gaining power over the person who inflicted the narcissistic injury. A person living in such conditions may be submissive to the domination, but this submission disguises a deep hate.¹⁷⁴ Heathcliff does everything necessary to achieve his goal and he becomes the owner of both Wuthering Heights and Thrushcross Grange.

¹⁷² Emily Brontë, **Wuthering Heights**, Penguin Classics, London, 1994, p.34.

¹⁷³ Ibid., p.57.

¹⁷⁴ Lowen, **Narcissism**, op.cit., p.79-85.

As narcissism is a condition of deprivation, which produces a personality craving to find others to feed the person's self-satisfaction and self-admiration, such individuals need dominance over others to hide constant feelings of vulnerability and worthlessness. As a result of these feelings, there can be perpetual and compulsive desire for revenge. The children who were mistreated psychologically and physically will attack others with the feeling of revenge later in their lives. What they are trying to do is compensating their childhood injuries.¹⁷⁵ Heathcliff's feelings of revenge is quite clear: "I'd not exchange, for a thousand lives, my condition here, for Edgar Linton's at Thrushcross Grange – not if I might have the privilege of flinging Joseph off the highest gable and painting the house-front with Hindley's blood."¹⁷⁶ When Heathcliff is locked up by Hindley, he says "I'm trying to settle how I shall pay Hindley back. I don't care how long I wait, if I can only do it at last. I hope I will not die before I do." When Ellen Dean warns him to leave punishment to God, he says "No, God won't have the satisfaction that I shall, ... I only wish I knew the best way! Let me alone, and I'll plan it out: while I'm thinking of that I don't feel pain."¹⁷⁷

All the characters in the novel lose their loved ones or parents and their reactions to their losses are not normal, that is, their mourning is pathological. Freud, in his paper *Mourning and Melancholia* (1917), suggested the idea that the cause of many psychiatric illnesses is pathological mourning, which is both excessive grief and failure to grieve.¹⁷⁸ According to Freud, our libidinal investments construct our identifications. Identification is, as Thomas Ogden defines, both "a modelling of oneself after the external object" and "a process by which the functions of the external object are instated within the psyche."¹⁷⁹ The self forms its structure, its emotions, its fears and motivations by means of its interaction with others. Freud believed that an individual suffers when he/she loses someone very close to him/her because of the individual's

¹⁷⁵ Diane Simmons, *The Narcissism of Empire: Loss, Rage, and Revenge in Thomas De Quincey, Robert Louis Stevenson, Arthur Conan Doyle, Rudyard Kipling and Isak Dinesen*, Sussex Academic Press, Brighton, 2007, p.6.

¹⁷⁶ Brontë *Wuthering Heights*, op.cit., p.54.

¹⁷⁷ Ibid., p.64.

¹⁷⁸ Morton Lieberman, *Door Close, Door Open: Widows, Grieving, and Growing*, G.P. Putnam's Sons, New York, 1996, p.11.

¹⁷⁹ Thomas H. Ogden, *The Matrix of the Mind*, Jason Aronson, New Jersey, 1986, p.134.

unwillingness to abandon his/her libidinal attachment to the object (the person). Although the object is lost, the individual insists on keeping his/her attachment to it. Freud believed, when mourning is pathological, the depression is severe, long-lasting, and is accompanied by feelings of guilt, which is considered to be related to unconscious hostility toward the person lost. It represents an attack on the lost object that was aimed at (maybe unconsciously) toward the object itself before its loss. At this point, the attack is directed inward. It differs from normal mourning as the attacks that were directed against the external object once are now directed against the self.¹⁸⁰ Most of the people are able to learn how to deal with the experience of loss gradually because they start to internalize the lost properties of the object. Marshall Alcorn writes:

Internalization occurs when libido attached to the object is not abandoned, but instead withdrawn to the self-structure of the mourner. The person in mourning, instead of giving up that which is lost, appropriates for subjectivity particular qualities belonging to one lost. A mourner *internalizes* for self-structure certain qualities of the person lost. In many cases, these are “admired” qualities and they become self functions; for example, we may internalize a parent’s discipline or nurturing concern when we lose that parent.¹⁸¹

In Wuthering Heights, however, the characters seem to fail in working through their losses; their mourning becomes pathological as their reaction reveals itself in rage, anxiety, and self-destruction. The reason for this can be explained with the characters’ separation from the maternal object, which is the most crucial object in a child’s development. As John Bowlby, a notable psychiatrist and psychoanalyst, says:

... much evidence has accumulated pointing to a causal relationship between the loss of maternal care in the early years and disturbed personality development. Many common deviations seem to follow an experience of this kind – from delinquent character formation to a personality prone to anxiety states and depressive illness.¹⁸²

Before starting to examine why these characters mourn pathologically when they lose their love objects, it is necessary to go through attachment and loss.

¹⁸⁰ John F. Clarkin & Otto Kernberg, **Psychotherapy for Borderline Personality – Focusing on Object Relations**, American Psychiatric Publications, Washington D.C., 2006, p.208.

¹⁸¹ Alcorn, **Narcissism and the Literary Libido**, op.cit., p.14.

¹⁸² John Bowlby, **The Making and Breaking of Affectional Bonds**, Routledge, New York, 1989, p.45.

Object relations theory tries to bring an explanation on how the child becomes a person. This theory highlights the importance of social relationships in the construction of the self. The infant's development of attachment to his/her caregiver is a very important task which influences both the child's representations of self and other and his/her strategies for processing thoughts and feelings that are related to attachment. Among the feelings and thoughts we can include loss. According to Bowlby, when negative representations of the self and others are developed in a child, he/she becomes more vulnerable to psychopathology.¹⁸³ As stated earlier, an "object" here means everything that self perceives as not itself. So, when we mention maternal object, we do not mean the mother but the child's mental representation of the mother. According to the theorists, the first three years of a child's life is very important as the formation of the self occurs in infancy through his/her relationships with the primary caretaker, who is usually the mother.¹⁸⁴ As one of the prominent theorists in this field, John Bowlby says:

During the early months of life an infant is learning to discriminate a particular figure, usually his mother, and is developing a strong liking to be in her company. ... Throughout the latter half of his first year and during the whole of his second and third he is closely attached to his mother-figure, which means that he is content in her company and distressed in her absence.¹⁸⁵

Bowlby calls the infant's instinctive tendency to cling to other human beings who are the primary sources of food "attachment behaviour". He says the "child's tie to his mother is a product of the activity of a number of behavioural systems that have proximity to mother as a predictable outcome."¹⁸⁶ According to Bowlby, the infant's unmistakable attachment behaviour consists of some instinctual responses that function to bind the infant to the mother. These responses – sucking, clinging, following, smiling, and crying – are focused on the mother. For Bowlby, clinging and following are more important than sucking and crying.

¹⁸³ Cassidy & Shaver (Ed.), **Handbook of Attachment**, op.cit., p.497.

¹⁸⁴ Gayle Greene & Cappelia Kahn (Ed.), **Making a Difference – Feminist Literary Criticism**, Routledge, New York, 1985, p.130-131.

¹⁸⁵ Bowlby, **The Making and Breaking of Affectional Bonds**, op.cit., p.46.

¹⁸⁶ John Bowlby, **Attachment**, Basic Books, New York, 1969, p.179.

Bowlby preferred to use the term “attachment” instead of “dependency” for the relationship between the infant and the mother in order to avoid some negative connotations of the word *dependency*. In the early weeks of its life, an infant is totally dependent upon the mother and there is no attachment between the infant and the mother, but as the child grows up, dependency lessens while attachment becomes bigger. In this theory attachment means affectional ties between the mother and the child and it is specific. However, dependency is non-specific and temporary; it means immaturity and helplessness. On the other hand, object relations and attachments are permanent, and they mean independence and maturity. The long-term nature of attachment has a strong positive effect on behaviour.¹⁸⁷

Bowlby observed a consistent series of reactions, which he labelled *protest*, *despair*, and *detachment*, when infants separated from their mothers/caregivers. This protest-despair-detachment pattern is manifested sometime during the second six months of life, the time period in which the infant is attached to the specific mother figure. The first phase, *protest*, a loud and vigorous cry, which is intended to attract the attention of the mother and to prevent separation, is seen. The cry is accompanied by motor tension and arousal (kicking, shaking the crib, or hitting, for example). In those cases where protest is not effective in bringing the mother back, the second phase, *despair*, follows. In this phase, the infant gives up hope of a reunion with the mother, so there is low level of activity. *Despair* is characterized by withdrawal, facial and body signs of depression. When there is reunion with the mother and attachment is re-established, there will be protest and excessive clinging. Finally, if separation is prolonged or no reunion occurs, the third phase, *detachment* follows. In this phase the infant retreats into silence and remains unresponsive to people. This final phase means a serious damage to the mother-infant tie and is difficult to heal. It may also cause psychological disturbance in later life.¹⁸⁸

¹⁸⁷ Victoria Hamilton, *Narcissus and Oedipus*, Routledge, New York, 1982, p.5-6.

¹⁸⁸ Louis Breger, *From Instinct to Identity – The Development of Personality*, Transaction Books, New Jersey, 2009, p.113.

Bowlby also made observations on the reactions of adults who lost a loved one and pointed out that there were similarities between the reactions of adults and those of infants separated from their mother figures. Like infants, the first reaction of an adult is protest or denying it¹⁸⁹. According to Bowlby, anger is a kind of response which is seen immediately and invariably after loss, and he adds that it is a common feeling. Anger with the person lost is “an integral part of the grief reaction.” He also states: “the function of this anger appears to be to add punch to the strenuous efforts both to recover the lost person and to dissuade him or her from deserting again that are the hallmarks of the first phase of mourning.”¹⁹⁰

The adult who has lost a close person is also in despair that represents abandonment of hope for reunion. Detachment accompanied with depression following a permanent loss occurs mostly in complicated grief reactions. In most cases, there is a phase Bowlby called *reorganization*, in which the bereaved person gradually finds a way to sustain an inner sense of connection with the lost attachment figure. The person is, at the same time, able to establish new attachments.¹⁹¹

If anger and futile efforts to recover the lost person are normal reactions to loss, then, what makes mourning pathological? How can we make a distinction between healthy and pathological mourning? Bowlby writes:

One of the main characteristics of pathological mourning is an inability to express overtly these urges to recover and scold the lost person, with all the yearning for and anger with the deserter that they entail. Instead of its overt expression, ... the urges to recover and reproach with all their ambivalence of feeling have become split off and repressed. Thenceforward, they continue as active systems within the personality but, unable to find overt and direct expression, come to influence feeling and behaviour in strange and distorted ways.¹⁹²

As stated earlier, the children of the novel suffer from childhood bereavement and this suffering is a major factor affecting their interpersonal

¹⁸⁹ Joseph H. Obegi & Ety Berant (Ed.), **Attachment Theory and Research in Clinical Work with Adults**, Guilford Press, New York, 2008, p.329-330.

¹⁹⁰ Bowlby, **The Making and Breaking of Affectional Bonds**, op.cit., p.51.

¹⁹¹ Obegi & Berant, **Attachment Theory and Research in Clinical Work with Adults**, op.cit., p.330.

¹⁹² Bowlby, **The Making and Breaking of Affectional Bonds**, op.cit., p.53.

relationships and their own psyche. Bowlby points out that children who suffered parental loss are at risk of committing suicide, which signifies a response to the person lost. Behind this act of killing oneself is the wish to reunite with the attachment figure, desire to take revenge or a feeling to punish oneself.¹⁹³ In Wuthering Heights Heathcliff, Catherine, and Hindley react to their losses pathologically due to their childhood injuries.

Although maternal loss is a central concern in the novel, none of the children mourn for their lost mothers. In addition to this, no one talks about their deaths. For example, Mrs. Earnshaw dies two years after Heathcliff's arrival, but there is no sign of mourning for her in the novel. Similarly, Cathy Linton never questions her mother's death, shows no curiosity about her life. This might be the main cause of the problems between the characters because none of them is able to build healthy object relations in later years. Interestingly enough, the father figure takes place of the mother, a situation that contradicts Bowlby's ideas on the importance of the mother's role in attachment. The children either have no attachment object or have a male individual as an attachment object. However, as the mother is the most important figure in child development, the father figure cannot function well in preventing narcissistic injuries in these children; thus, the final outcome is disastrous.

Mr. Earnshaw tries to play mother by bringing Heathcliff to his house. Mrs. Earnshaw never approves of the boy, but Mr. Earnshaw sees him as his favourite, and he gives him the name of his dead child "Heathcliff". This can be interpreted as Mr. Earnshaw's futile effort to reunite with his lost love object. In doing this, he puts Heathcliff above everything and neglects his own children, which only heightens hate in the household. However, re-naming him with the name of the deceased boy, Mr. Earnshaw kills Heathcliff metaphorically, denying his distinct entity. Heathcliff is generally senseless towards Mr. Earnshaw's love; he shows no gratitude. Ellen Dean says: "still I couldn't dote on Heathcliff, and I wondered often what my master saw to

¹⁹³ John Bowlby, *Loss*, Basic Books, New York, 1980, p.304.

admire so much in the sullen boy who never, to my recollection, repaid his indulgence by any sign of gratitude. He was not insolent to his benefactor, he was simply insensible.”¹⁹⁴ Therefore, Mr. Earnshaw’s attempt to bring his dead love object back fails; he never gains Heathcliff’s love and loses that of his biological children. As Ellen Dean says:

In the course of time, Mr. Earnshaw began to fail. He had been active and healthy, yet his strength left him suddenly; and when he was confined to the chimney-corner he grew grievously irritable. A nothing vexed him; and suspected slights of his authority nearly threw into him into fits. This was especially to be remarked if any one attempted to impose upon, or domineer over, his favourite: he was painfully jealous lest a word should be spoken amiss to him; seeming to have got into his head the notion that, because he liked Heathcliff, all hated, and longed to do him an ill turn. It was a disadvantage to the lad; for the kinder among us did not wish to fret the master, so we humoured his partiality; and that humouring was rich nourishment to the child’s pride and black tempers. Still it became in a manner necessary; twice, or thrice, Hindley’s manifestation of scorn, while his father was near, roused the old man to a fury: he seized his stick to strike him, and shook with rage that he could not do it.¹⁹⁵

Mr. Earnshaw calls Hindley “naught”¹⁹⁶ and being humiliated by his father, Hindley tries to take revenge on Heathcliff because Heathcliff is the person who steals his father’s love. In addition to this, Hindley never forgives his father for preferring Heathcliff to himself, he learns “to regard his father as an oppressor rather than a friend.”¹⁹⁷ The relationship between Catherine and Mr. Earnshaw is not better. Catherine cannot understand the reason why her father is so angry with her: “Mr. Earnshaw ... had always been strict and grave with [his children]; and Catherine, on her part, had no idea why her father should be crosser and less patient in his ailing condition than he was in his prime.”¹⁹⁸ Mr. Earnshaw is jealous of the love between Catherine and Heathcliff; he does not like to see that Catherine is more influential on Heathcliff than he does: “what her father hated most, showing how her pretended insolence, which he thought real, had more power over Heathcliff than his kindness: how the boy would do *her* bidding in anything, and *his* only

¹⁹⁴ Brontë, **Wuthering Heights**, op.cit., p.47.

¹⁹⁵ Ibid., p.48.

¹⁹⁶ Ibid.

¹⁹⁷ Ibid., p.46.

¹⁹⁸ Ibid., p.49.

when it suited his own inclination.”¹⁹⁹ Not being loved and accepted by her father causes narcissistic injury in Catherine; she lacks maternal care, and her only parent does not love her: “Nay, Cathy, ... I cannot love thee; thou’rt worse than thy brother. Go, say thy prayers, child, and ask God’s pardon. I doubt thy mother and I must rue that we ever reared thee!”²⁰⁰ She gives up crying gradually and “being repulsed continually” makes her empty; she is “hardened” by her father’s criticisms. The last conversation between the father and the daughter is remarkable: “Why canst thou not always be a good lass, Cathy?” asks the father, and Cathy answers him with another question: “Why cannot you always be a good man, father?”²⁰¹

Having no mother is combined with the unloving father and this creates attachment problems in Catherine. She constantly destroys her attachments with her narcissistic rage. Her primary love object is Heathcliff but she decides to marry Edgar Linton. She lives in a fantasy world and, as Jeffrey Berman points out, her “belief that she can maintain control and possession of both men is illusory.”²⁰² Due to her narcissistic personality, she projects her rage onto the others around him. She wants to punish both men by inflicting pain on herself; she is far from being an adult who can solve problems in a logical way, instead, she chooses to behave childishly believing that she can deal with her problems by doing harm on her body: “And, Nelly, say to Edgar, if you see him again to-night, that I’m in danger of being seriously ill. I wish it may prove true. ... Well, if I cannot keep Heathcliff for my friend – if Edgar will be mean and jealous, I’ll try to break their hearts by breaking my own.”²⁰³ She wants to commit suicide just to make Edgar (and Heathcliff) feel guilty.

The mirror scene is the one that shows Catherine’s narcissistic qualities. Catherine has been starving herself for a couple of days because of the fight between Edgar and Heathcliff. She sees a reflection in the mirror without realizing that it is hers: “It’s behind there still! ... Oh, Nelly, the room is haunted! I’m afraid of being alone!” When Nelly says it is her own reflection,

¹⁹⁹ Ibid.

²⁰⁰ Ibid., p.49-50.

²⁰¹ Ibid., p.50.

²⁰² Berman, *Narcissism and the Novel*, op.cit., p.90.

²⁰³ Brontë, *Wuthering Heights*, op.cit., p.109.

she is terrified: “Myself! ... It’s true, then! – that’s dreadful!”²⁰⁴ She is a typical narcissist: she is pre-occupied with herself, she constantly looks for attention and approval, she tries to justify her doings, and she is alien not only to her own feelings but also to the others’. Confronted to her real self, she literally breaks down, starts to cry like a child, which confirms, as Berman says, her regression to her childhood.²⁰⁵ Indeed, her dream is about her childhood: “I was a child; my father was just buried, and my misery arose from the separation that Hindley had ordered between me and Heathcliff. I was laid alone, for the first time.”²⁰⁶

Catherine unconsciously desires to go back to her childhood years in which she was not separated from Heathcliff, her love object. There is also a connection between her father and Heathcliff in the dream. She loses two attachments – both her father and Heathcliff – and it is her “misery”. According to Berman, her father and Heathcliff are one. Heathcliff is a father surrogate.²⁰⁷ She cannot reverse the situation; the only way to do it is wishing to be a child again: “I wish I were a girl again, half savage and hardy, and free; and laughing at injuries, not maddening under them! Why am I so changed?”²⁰⁸ In the past, she was able to laugh at her father’s criticisms instead of crying, but now, as a grown up woman, she has more responsibilities. She is also aware of the fact that she cannot have Heathcliff and Edgar at the same time; she has nervous break downs.

What Catherine sees in the mirror is disturbing because, like the “self” of all the characters in the novel, hers is a disturbed and confused one. Her self-image as a child cannot be gentle because of the fact that she has no bond with her parental caretakers. Jeffrey Berman finds resemblance between the mirror scene and the *Narcissus & Echo* myth. Like the mythical characters, Catherine and Heathcliff alternately embrace and reject the other’s advances.²⁰⁹

²⁰⁴ Ibid., p.114.

²⁰⁵ Berman, *Narcissism and the Novel*, op.cit., p.91.

²⁰⁶ Brontë, *Wuthering Heights*, op.cit., p.116.

²⁰⁷ Berman, *Narcissism and the Novel*, op.cit., p.92.

²⁰⁸ Brontë, *Wuthering Heights*, op.cit., p.116.

²⁰⁹ Berman, *Narcissism and the Novel*, op.cit., p.92.

A prominent paediatrician, Margaret Mahler, conducted research on disturbed and psychotic children. She describes children's developmental stages as three phases. These are (1) Autistic phase, in which the child does not separate himself/herself from the mother's body, (2) Symbiotic phase in which the child experiences his/her caretaker narcissistically, as a function of the child's "omnipotent system", and (3) Separation-Individuation phase, which occurs after the successful completion of the first two phases. In Mahler's schema, this last phase is the most important one. However, this phase cannot occur without the completion of four subphases in which the personality and mental health of the child are determined. These subphases are (a) differentiating phase, (b) practicing phase, (c) rapprochement phase, and (d) object constancy phase. The rapprochement phase is particularly important because it is the one through which the child seeks reassurance and demands the caretaker's approval. In other words, the child, on the one hand, wishes to separate; on the other hand, the child needs to feel that separation is not achieved at the risk of losing security. Thus, only with such reassurance on the part of the caretaker can the last subphase be experienced by the child.²¹⁰

Laura Hinton likens the relationship between Heathcliff and Catherine to the symbiotic relationship between mother and child. She writes: "Symbiosis in *Wuthering Heights* is an attempt to compensate for lack of mother-child symbiosis alluded to in the plot – by even more intensely reproducing human bonds as bondage."²¹¹ If Catherine remains fixed in her childhood symbiosis phase, then, the appearance of her ghost as a child is meaningful. Although she is a 19-year-old married woman, her dreams of happiness are found in her childhood. However, her childlike quality is not a matter of naivety and innocence with which she believes she can manage her love for Edgar and Heathcliff at the same time. In addition to this, she is unable to understand the reason why the two men are jealous as lovers; she acts as an unempathic narcissist. Lucasta Miller writes:

Cathy's effort to accommodate both loves represents an attempt to evade the necessity of choice and thereby avoid limitation. In effect,

²¹⁰ Laura Hinton, *The Perverse Gaze of Sympathy: Sadomasochistic Sentiments from Clarissa to Rescue* 911, State University of New York Press, Albany, 1999, p.156.

²¹¹ Ibid.

Cathy wants to have it all, an impulse that recalls what Freud has characterized as the polymorphous perversity of the infant. She is also capable of the narcissism of the infant in imagining herself to be universally loved and lovable.²¹²

Indeed, Catherine has the belief that everybody loves her: “How strange! I thought, though everybody hated and despised each other, they could not avoid loving me.”²¹³

When Catherine says “he’s more myself than I am,”²¹⁴ she talks about her desire for a symbiosis with Heathcliff. In other words, she wishes for a state of non-differentiation between the self and the other. This creates a confusion of identity in Catherine; she says “Nelly, I *am* Heathcliff!”²¹⁵ Catherine and Heathcliff are the extensions of each other; they cannot be separated, without one, the other cannot survive. Lucasta Miller says that the novel creates confusion around the question of names. Lockwood comes across with the variants of Catherine’s name – Catherine Earnshaw, Catherine, Heathcliff, and Catherine Linton – written on the ledge.²¹⁶

Being a typical narcissist, Catherine does not face the reality, and she cannot bear criticism. Therefore, when she is unable to deal with a difficult situation, she acts in a self-destructive way and refuses to eat. One reason for such destructive and/or suicidal behaviour can be the desire to escape from the feelings of pain, anxiety, and frustration. The other motivation is, as Alexander Lowen points out, “the unconscious wish to get back at someone, to make another suffer for the hurt the person feels.”²¹⁷ Catherine says: “You and Edgar have broken my heart, Heathcliff! And you both come to bewail the deed to me, as if *you* were that people to be pitied! ... You have killed me ... How many years do you mean to live after I am gone?”²¹⁸ When she wishes to die, there is another wish to reunite with the people she lost. She wants to take Heathcliff with her:

²¹² Lucasta Miller, **Wuthering Heights**, Penguin Classics, London, 2003, p.xxii.

²¹³ Brontë, **Wuthering Heights**, op.cit., p.113.

²¹⁴ Ibid. p.80.

²¹⁵ Ibid., p.81.

²¹⁶ Miller, **Wuthering Heights**, op.cit., p.xxvi.

²¹⁷ Lowen, **Narcissism**, op.cit., p.203.

²¹⁸ Brontë, **Wuthering Heights**, op.cit., p.141.

“I wish I could hold you,” she continued bitterly, “till we were both dead! I shouldn’t care what you suffered. I care nothing for your sufferings. Why shouldn’t you suffer? I do! Will you forget me? Will you be happy when I am in the earth? Will you say, twenty years hence, ‘That’s the grave of Catherine Earnshaw. I loved her long ago, and was wretched to lose her; but it is past. I’ve loved many others since: my children are dearer to me than she was; and at death, I shall not rejoice that I am going to her: I shall be sorry that I must leave them!’ Will you say so, Heathcliff?”²¹⁹

The other Earnshaw child, Hindley, is another example of a pathological mourner. When Mr. Earnshaw dies, Catherine and Heathcliff cry and show their sorrow, but Hindley expresses no reaction. He comes to his father’s funeral with a new wife, Frances. She has a morbid fear of death; she coughs “troublesomely”²²⁰ as Ellen Dean says. She dies some time after giving birth to her son, Hareton. Her death is devastating for Hindley, because, as Ellen Dean says “He had room in his heart only for two idols – his wife and himself: he doted on both, and adored one, and I couldn’t conceive how he would bear the loss.”²²¹ When Hareton is born, it is clear that Frances will not be able to survive, but Hindley is not ready to face the truth:

Till within a week of her death that gay heart never failed her, and her husband persisted doggedly, nay, furiously, in affirming her health improved every day. When Kenneth warned him that his medicines were useless at that stage of malady, and he needn’t put him to further expense by attending her, he retorted:

“I know you need not – she’s well – she does not want any more attendance from you! She never was in a consumption. It was a fever; and it is gone: her pulse is as slow as mine now, and her cheek as cool.”²²²

Hindley is not able to bear his loss. Like Catherine, he is self-destructive and his mourning is pathological: “he grew desperate: his sorrow was of that kind that will not lament. He neither wept nor prayed: he cursed and defied: execrated God and man, and gave himself up to reckless dissipation.”²²³ Hindley, like Catherine, remains as a child, thus his reaction to loss is childlike. He passes through Bowlby’s *protest* and *despair* phases; he curses everyone and gives up life. He never reaches the final phases of

²¹⁹ Ibid., p.142.

²²⁰ Ibid., p.51.

²²¹ Ibid., p.66.

²²² Ibid., p.67.

²²³ Ibid.

detachment and *reorganization* in which he would create new attachments. As Catherine symbiotically attaches herself to Heathcliff, Hindley attaches himself to his wife. Like a child who loses his/her mother, he demonstrates hatred and anger in every single action.

While idolizing his wife, Hindley does not attempt to be a good father to his own son, Hareton. He was abandoned by Mr. Earnshaw, who calls his son “naught” and rejects him; now he does the same thing to his son. His feelings towards Hareton are ambiguous: “Hareton was impressed with a wholesome terror of encountering either his wild beast’s fondness or his madman’s rage; for in one he ran a chance of being squeezed and kissed to death, and in the other of being flung into the fire, or dashed against the wall.”²²⁴ Hareton (like Heathcliff) becomes the target of his love-hate relationship between himself and his father:

Unnatural cub, come hither! I’ll teach thee to impose on a good-hearted, deluded father. Now, don’t you think the lad would be handsomer cropped? It makes a dog fiercer, and I love something fierce – get me a scissors – something fierce and trim! Besides, it’s infernal affectation – devilish conceit it is, to cherish our ears – we’re asses enough without them. Hush, child, hush! Well then, it is my darling! wisht, dry thy eyes – there’s a joy; kiss me. What! It won’t? Kiss me, Hareton! Damn thee, kiss me! By God, as if I would rear such a monster! As sure as I’m living, I’ll break the brat’s neck.²²⁵

Hindley’s self-destructive behaviour symbolizes both his wish to reunite with the people he lost and his wish to punish himself for his murderous feelings. He nearly kills his own son by dropping him on the staircase, but in fact, what he tries to hurt is the people who abandoned him. Because of his narcissistic injuries, he fails to be a good father figure; as Catherine says: “I wish my father were back again. Hindley is a detestable substitute.”²²⁶

Although they hate each other, Heathcliff and Hindley both suffer from loss; they are both devastated and their mourning is pathological. On the surface, their reactions seem different, as Berman says:

²²⁴ Ibid., p.74.

²²⁵ Ibid.

²²⁶ Ibid., p.32.

Hindley never mentions Frances after her death, while Heathcliff remains obsessed with Catherine's memory. Hindley is pathetic, Heathcliff is tragic. Heathcliff despises his former tormentor, judging him weak, dissipated, and ineffectual, while he himself demonstrates preternatural strength, inflexible will, and ruthless success.²²⁷

However, they experience the same feelings: intense rage and hatred, inability to find other attachment objects after their losses. Hindley generally directs his hatred and anger toward himself, but Heathcliff's violence goes directly toward others. Catherine portrays him as an "unreclaimed creature, without refinement, without cultivation: an arid wilderness of furze and whinstone." According to her, Heathcliff is not "rough diamond – a pearl-containing oyster of a rustic: he's a fierce, pitiless, wolfish man."²²⁸ Heathcliff is angry with Catherine because of his loss:

*Why did you betray your own heart, Cathy? I have not one word of comfort. You deserve this. You have killed yourself. Yes, you may kiss me, and cry; and wring out my kisses and tears: they'll blight you – they'll damn you. You loved me – then what right had you to leave me? ... I have not broken your heart – you have broken it; and in breaking it, you have broken mine. ... I forgive what you have done to me. I love my murderer – but yours! How can I?*²²⁹

Hindley curses God and other people for his wife's death, but Heathcliff curses Catherine when she dies: "May she wake in torment! ... I pray one prayer ... Catherine Earnshaw, may you not rest as long as I am living!"²³⁰ Heathcliff, being deprived of his attachment object, is like a child in the *protest* phase, because the relationship between Catherine and Heathcliff is similar to the early relationship between infant and mother.²³¹ As stated earlier, there is a developmental stage of an infant in which the child cannot distinguish him/herself from his/her mother, so Heathcliff sees Catherine as a part of his own self. He says: "Be with me always – take any form – drive me mad! Only do not leave me in this abyss, where I cannot find you! ... I cannot live without my life! I cannot live without my soul!"²³²

²²⁷ Berman, *Narcissism and the Novel*, op.cit., p.95.

²²⁸ Brontë, *Wuthering Heights*, op.cit., p. 97-98.

²²⁹ Ibid., p.143-144.

²³⁰ Ibid., p.148.

²³¹ J. Reid Meloy (Ed.), *The Mark of Cain – Psychoanalytic Insight and the Psychopath*, Routledge, New York, 2001, p.286.

²³² Brontë, *Wuthering Heights*, op.cit., p.148.

After Catherine's death, Heathcliff's attacks on his former tormentors become more brutal and intense. According to Meloy, Heathcliff is terrified of experiencing his intense revenge towards his primary love object "with whom his own survival is so intimately bound up."²³³ The desire to take revenge is displaced from the primary love object and directed to others, thus, he is in an effort to protect his love object and to destroy all others. Heathcliff has suffered maternal loss all through his life; he has no idea of his biological mother, the mother surrogate, Mrs. Earnshaw, rejected him immediately, and his only attachment figure abandons him. In other words, he loses the mother figure when the mother and the infant are still a unit; the projective and introjective mechanisms by which the infant separates himself from the mother have not been completed. This means that Heathcliff not only loses his mother figure but also a part of himself.²³⁴

Heathcliff has no ability to create attachments with other people except for Catherine. Thus he cannot love anyone but Catherine, so she does not have to be worried that Heathcliff is going to love his children more than her. He proves this by rejecting his own son Linton. Linton loses her mother, Isabella, before his twelfth birthday, and his narcissistic injury doubles when his father despises him. Heathcliff starts to hate his son even before he actually sees him; when Ellen Dean says that his name is "Linton", Heathcliff asks: "They wish me hate it too, do they?"²³⁵ When Ellen Dean brings Linton to Wuthering Heights, he says: "Oh, damn my soul! But that's worse than I expected – and the devil knows I was not sanguine!"²³⁶ He calls Linton "a pitiful, shuffling, worthless thing".²³⁷ In fact, his mother does not draw a positive portrait of him; she describes Linton as an "ailing, peevish creature."²³⁸ Ellen Dean really dislikes him and says:

"Like him!" I exclaimed. "The worst-tempered bit of a sickly slip that ever struggled into his teens. Happily, as Mr. Heathcliff conjectured, he'll not win twenty. I doubt whether he'll see spring, indeed. And small loss to his family whenever he drops off. And lucky it is for us

²³³ Meloy (Ed.), *The Mark of Cain*, op.cit., p.287.

²³⁴ Ibid., p. 290.

²³⁵ Brontë, *Wuthering Heights*, op.cit., p.160.

²³⁶ Ibid., p.179.

²³⁷ Ibid., p.202.

²³⁸ Ibid., p.160.

that his father took him: the kinder he was treated, the more tedious and selfish he'd be."²³⁹

He is a typical narcissist; he is unempathic and exploitative, lacks self-esteem, and needs constant attention of others. He takes advantage of Cathy's affection towards himself, manipulates her into marrying him due to his fear of Heathcliff. He cries all the time demanding something from others: "'Why didn't you come before?'"[Linton] asked. "You should have come instead of writing. It tired me dreadfully, writing those long letters. I'd far rather have talked to you. Now, I can neither bear to talk, nor anything else."²⁴⁰ His lack of self-esteem and hatred are clear: "I hate everybody! I *am* worthless, and bad in temper, and bad in spirit, almost always; and, if you choose, you *may* say good-bye: you'll get rid of an annoyance" or "I am a worthless, cowardly wretch: I can't be scorned enough."²⁴¹

Contrary to the other characters, Linton is the only one who suffers for the loss of his mother. Heathcliff says "Thou are thy mother's child, entirely. Where is *my* share in thee, puling chicken?"²⁴² He wishes to have his mother's care: "Sit on the settle and let me lean on your knee. That's as mamma used to do, whole afternoons together."²⁴³ Cathy takes care of him like a mother to her child when he arrives at Thrushcross Grange:

Cathy carried a footstool and her cup to his side. ... she had resolved to make a pet of her little cousin, as she would have him to be; and she commenced stroking his curls, and kissing his cheek, and offering him tea in her saucer, like a baby. This pleased him, for he was not much better: he dried his eyes, and lightened into a faint smile.²⁴⁴

The scene above proves that Linton is a textbook example of a child who lost his mother. He experiences the trauma of losing a parent, then, goes into the hands of an unloving father who constantly scorns and despises him. As a result of these, it is quite natural that he clings to anyone near him. When Ellen Dean takes him to Wuthering Heights for the first time, he cries

²³⁹ Ibid., p.206.

²⁴⁰ Ibid., p.201-202.

²⁴¹ Ibid., p.224.

²⁴² Ibid., p.179.

²⁴³ Ibid., p.205-206.

²⁴⁴ Ibid., p.174.

frantically: “Don’t leave me! I’ll not stay here! I’ll not stay here!”²⁴⁵ Later, he will cling to Cathy in the same way: “Oh!” he sobbed, “I cannot bear it!” Catherine, Catherine, I’m a traitor, too, and I dare not tell you! But leave me, and I shall be killed! *Dear Catherine, my life is in your hands.*”²⁴⁶ The chain of bad-parenting goes on all through the novel: Hindley was not loved and accepted by his father, so he was cruel towards Heathcliff and neglects his own son, Heathcliff had narcissistic injuries in his childhood, so he becomes a bad father to the next generation – Hareton, Linton, and Cathy. Thus, Ellen Dean is wrong when she says “the kinder he was treated, the more tedious and selfish he’d be”, because scientific evidence shows that if children feel that they are cared for, loved, and accepted genuinely, there is no risk of spoiling them. In fact, they will be anxious, clinging, and dependent if they do not feel secure and have the fear of losing parental care and love. As John Bowlby points out: “threat of loss arouses anxiety and actual loss causes sorrow; whilst both situations are likely to arouse anger. ... The unchallenged maintenance of a bond is experienced as a source of security.”²⁴⁷

Cathy Linton is an example of a child who is loved by her father, and therefore, is able to create new attachments and build healthy interpersonal relationships; she reorganizes her life by starting a relationship with Hareton after her father’s loss. Cathy is named after her dead mother Catherine, in the way Heathcliff is named after a dead Earnshaw son, which indicates, as Berman says, “the wish for intergenerational continuity.”²⁴⁸ She has the qualities of both families. Her eyes are dark like her mother’s and she has fair skin like her father’s. To a certain degree, her character has small similarities with her mother’s but the difference is bigger. As Ellen Dean describes her:

She was ... a real beauty in face, with the Earnshaws’ handsome dark eyes, but the Lintons’ fair skin and small features, and yellow curling hair. Her spirit was high, though not rough, and qualified by a heart sensitive and lively to excess in its affections. That capacity for intense attachments reminded me of her mother: still she did not resemble her; for she could be soft and mild as a dove, and she had a gentle voice and pensive expression: her anger was never furious; her love never fierce: it was deep and tender. However, it must be

²⁴⁵ Ibid., p.181.

²⁴⁶ Ibid., p.224.

²⁴⁷ Bowlby, **Making and Breaking of Affectional Bonds**, op.cit., p.69.

²⁴⁸ Berman, **Narcissism and the Novel**, op.cit., p.101.

acknowledged, she had faults to foil her gifts. A propensity to be saucy was one; and a perverse will, that indulged children invariably acquire, whether they be good-tempered or cross.²⁴⁹

Edgar never speaks “a harsh word to her”; there is a healthy relationship between the father and the daughter, so she is able to empathize with her cousins Linton and Hareton. She even takes care of Ellen Dean when she is sick: “My little mistress behaved like an angel, in coming to wait on me, and cheer my solitude. ... she was the fondest nurse that I ever watched. She must have had a warm heart, when she loved her father so, to give so much to me.”²⁵⁰

Cathy’s love of her father is big: “I love him better than myself”²⁵¹, a remark which reminds Catherine’s words: “He’s more myself than I am.” The love of the daughter towards her father is another sign of the absent mother. Cathy’s only attachment figure is her father, so she directs all her attention to her father. She gets angry with Linton when he tells her that she would love him better than her father and says: “No, I should never love anybody better than papa.”²⁵² However, she also has fears of losing her loved ones, namely, her father and Ellen Dean. She never asks questions about her mother or her death, but she knows that Catherine died shortly after her birth. In addition to this, she is also aware of the fact that her aunt Isabella died at a young age. She cries and tells Ellen Dean: “And what shall I do when papa and you leave me, and I am by myself? ... How life will be changed, how dreary the world will be, when papa and you are dead.”²⁵³ Cathy is a child who lost her mother and she has an unconscious sense of guilt because of her death. Heathcliff does not hide his feelings towards her and blames her for Catherine’s death. He thinks Edgar has the same feelings: “Catherine, his happiest days were over when your days began. He cursed you, I dare say, for coming into the world (I did at least); and it would just do if he cursed you as *he* went out of it. I’d join him. I don’t love you! How should I?”²⁵⁴ Indeed, we learn from Ellen Dean’s words that Edgar neglected his daughter at the beginning: “For a few days, ... he

²⁴⁹ Brontë, **Wuthering Heights**, op.cit., p.165.

²⁵⁰ Ibid., p.207.

²⁵¹ Ibid., p.198.

²⁵² Ibid., p.203.

²⁵³ Ibid., p.197.

²⁵⁴ Ibid., p.231.

seemed regardless of the puny successor to the departed: that coldness melted as fast as snow in April, and ere the tiny thing could stammer a word or totter a step, it wielded a despot's sceptre in his heart."²⁵⁵ Her birthday is also a reminder of her mother's death, as Ellen Dean says: "On the anniversary of her birth we never manifested any signs of rejoicing, because it was also the anniversary of my late mistress's death."²⁵⁶ Thus, Cathy rejects to mourn for her mother; she unconsciously ignores Catherine by not trying to know her. However, Cathy is the only lucky child who has a loving and caring parent so that she is able to survive after her father's death.

Edgar Linton is another character who passes through Bowlby's phases of separation in a healthy way like his daughter. At the beginning, he mourns for Catherine's death; he is in the *despair* phase:

Grief ... transformed him into a complete hermit: he threw up his office of magistrate, ceased even to attend church, avoided the village on all occasions, and spent a life of entire seclusion within the limits of his park and grounds: only varied by solitary rambles on the moors, and visits to the grave of his wife.²⁵⁷

As Ellen dean says, Edgar is "too good to be thoroughly unhappy long," and he never curses God or the other people around him like Hindley or he does not pray for Catherine's soul to haunt him like Heathcliff; he recalls Catherine's memory "with ardent, tender love, and hopeful aspiring to the better world."²⁵⁸ He passes to the last phase of *reorganization* with the help of the love he feels for his daughter; he is attached both to his dead wife and to his living daughter. Jeffrey Berman says that Edgar respects the otherness of relationships unlike Hindley, Heathcliff, and Catherine. Berman adds that Edgar is able to love his daughter without possessing or controlling her.²⁵⁹

The last abandoned child, Hareton, is another character who successfully builds a healthy relationship with someone else. His attachment to Cathy is surprising because he had been through neglect and mistreatment in

²⁵⁵ Ibid., p.161.

²⁵⁶ Ibid., p.182.

²⁵⁷ Ibid., p.161.

²⁵⁸ Ibid.

²⁵⁹ Berman, *Narcissism and the Novel*, op.cit., p.107.

his childhood years. His mother dies prematurely, his biological father is negligent of him, and Heathcliff does everything to degrade him, so he is a real survivor. Ellen Dean becomes his surrogate mother for the first five years of his life, yet she leaves him, too. When they meet again, he throws stones at Nelly's head, which is a typical *protest* reaction of a child who is abandoned by his caretaker. Interestingly enough, Hareton's first attachment object is Heathcliff; he is attached to Heathcliff deeply. Heathcliff cannot hate him entirely; he is aware of the fact that Hareton possesses better qualities than his own son. In addition, Hareton is like the new generation version of himself:

"I've a pleasure in him," he continued, reflecting aloud. "He has satisfied my expectations. If he were a born fool I should not enjoy it half so much. But he's no fool; and I can sympathise with all his feelings, having felt them myself. ... Don't you think Hindley would be proud of his son, if he could see him? almost as proud as I am of mine. But there's this difference: one is gold put to the use of paving-stones, and the other is tin polished to ape a service of silver. *Mine* has nothing valuable about it."²⁶⁰

What prevents Heathcliff from despising Hareton entirely is his striking resemblance to his aunt Catherine. Heathcliff says:

He moves me differently: and yet if I could do it without seeming insane, I'd never see him again. You'll perhaps think me rather inclined to become so ... if I try to describe the thousand forms of past associations and ideas he awakens or embodies. ... Five minutes ago, Hareton seemed a personification of my youth, not a human being: I felt to him in such a variety of ways, that it would have been impossible to have accosted him rationally. In the first place, his startling likeness to Catherine connected him fearfully with her. ... Well, Hareton's aspect was the ghost of my immortal love; of my wild endeavours to hold my right; my degradation, my pride, my happiness, and my anguish.²⁶¹

The union between Cathy and Hareton symbolises the continuation of life. Their attachments to their fathers or surrogate fathers are lifesaving instruments in their adult lives. It is important to see the fact that a healthy relationship occurs between two individuals who are able to create attachments in some way.

²⁶⁰ Brontë, *Wuthering Heights*, op.cit., p.188.

²⁶¹ Ibid., p.268-269.

C – THE MILL ON THE FLOSS – SHAME AND NARCISSISTIC ANGER

The Mill on the Floss is a story about a tragedy caused by its heroine's narcissistic anger. As Peggy Fitzhugh Johnstone says, the novel consists of a cyclical pattern of Maggie Tulliver's aggression which is rooted in her narcissistic injuries.²⁶²

Narcissistic injuries can occur when there is a feeling of rejection, a breakup of a relationship, and death. In addition to these, unfair accusations, prejudice and intolerance, being teased about something you cannot change or being shamed by a figure of superiority such as a parent or a teacher are also the reasons for narcissistic rage.²⁶³ All these are wounding experiences and how intense you react to these is determined by the depth and kind of early narcissistic injury you experienced.²⁶⁴ According to Kohut, aggression is a constructive motivational force in general, but it becomes dangerous and destructive if it is attached to a grandiose self. Kohut makes a distinction between "aggressions directed at objects (who stand in the way of cherished goals) and those directed at selfobjects (who have damaged the self)."²⁶⁵ For Kohut, the first type of aggressions

cease as soon as the objects cease to be obstacles or as soon as we have reached our goal. In addition, these aggressions do not produce psychopathology. ... Narcissistic rage, on the other hand, cannot be satisfied via successful action against the offender – the injury lingers and so does the rage. It is narcissistic rage in childhood ... that does indeed play a significant role in the genesis of pathology.²⁶⁶

In *Thoughts on Narcissism* (1972), Kohut describes narcissistic rage as a specific form of rage that represents the reaction of an individual who suffers from narcissistic injury. This type of rage occurs due to the need for control of the environment. Kohut writes: "the need for revenge, for righting a wrong, for

²⁶² Peggy Fitzhugh Johnstone, **The Transformation of Rage – Mourning and Creativity in George Eliot's Fiction**, New York University Press, New York, 1994, p.45.

²⁶³ Nina W. Brown, **Coping with Infuriating, Mean, Critical People – The Destructive Narcissistic Pattern**, Praeger, Westport, Connecticut, 2006, p.126.

²⁶⁴ Ibid.

²⁶⁵ Heinz Kohut, A. Goldberg & P.E. Stepansky (Eds.), **How Does Analysis Cure?**, University Of Chicago Press, Chicago, 1984, p.137.

²⁶⁶ Ibid., p.138.

undoing a hurt by whatever means” is “a deeply anchored, unrelenting compulsion in the pursuit of all these aims.”²⁶⁷ This type of rage can be interpreted as a desire to reverse the situation by turning a passive experience of victimization into an active act of inflicting injury onto others.²⁶⁸

Ronningstam writes

Narcissistic rage is archaic in nature and characterized by relentlessness, sharp reasoning, lack of empathy, and unforgivingness. As such, it is strongly motivated by an effort to restore and maintain self-esteem. However, narcissistic rage can also involve self-protection and can serve to restore a sense of internal power and safety. As such, it is associated with self-preservation and entitlement and to the urge to destroy any interference to such rights. In more severely disturbed people the narcissistic rage might be associated with envy and an urge to attack the intolerable good qualities and desirable assets of others to maintain self-esteem.²⁶⁹

Maggie Tulliver is a girl, who is constantly compared to her cousin Lucy, who is the exemplary for an ideal young woman of the age, and this makes Maggie feel insufficient. Being a narcissistically injured individual, Maggie, as Ronningstam says, directs her rage towards other people, especially towards Lucy. At the beginning of the novel, Mr. and Mrs. Tulliver talk about their daughter and Mrs. Tulliver says:

“You talk o’ ‘cuteness, Mr. Tulliver,” she observed as she sat down, “but I’m sure the child’s half idiot i’ some things; for if I send her upstairs to fetch anything, she forgets what she’s gone for, an’ perhaps ‘ull sit down on the floor i’ the sunshine an’ plait her hair an’ sing to herself like a Bedlam creatur’, all the while I’m waiting for her downstairs. That niver run I’ my family, thank God, no more nor a brown skin as makes her look like a mulatter.”²⁷⁰

Mrs. Tulliver wants her daughter to be “like other folks’s children”²⁷¹, she wishes Maggie were like her niece Lucy. Maggie is physically different from the other girls of her age: “[Maggie is] too big a gell, gone nine, and tall of her age, to have her hair cut short; an’ there’s her cousin Lucy’s got a row o’ curls round her head, an’ not a hair out o’ place. It seems hard as my sister Deane should have that pretty child; I’m sure Lucy takes more after me nor my

²⁶⁷ Heinz Kohut, “Thoughts on Narcissism and Narcissistic Rage.” In *The Psychoanalytic Study of the Child*, vol. 27, Quadrangle Books, New York, 1973, p.380.

²⁶⁸ Ronningstam, **Disorders of Narcissism**, op.cit., p.86.

²⁶⁹ Ibid., p.87.

²⁷⁰ George Eliot, **The Mill on the Floss**, Könnemann Verlagsgesellschaft mbH, Köln, 1997, p.18.

²⁷¹ Ibid., p.19.

own child does.”²⁷² Maggie does not fit in the conventional concept of female beauty. In that period of time, a ‘beautiful’ woman’s forehead is “low and broad towards the temples”; her eyes are “of that purely blue colour”. Her nose is a “delicately moulded” one, and her chin is “round and dimpled”.²⁷³ Therefore, Maggie cannot be described as a beautiful girl with her black hair, brown skin and dark eyes. For Mrs. Tulliver, Lucy is also superior to Maggie in her behaviour:

And there’s Lucy Deane’s such a good child – you may set her a stool, and there she’ll sit for an hour together, and never offer to get off. I can’t help loving the child as if she was my own; and I’m sure she’s more like *my* child than sister Deane’s, for she’d allays a very poor colour for one of our family, sister Deane had.²⁷⁴

Mrs. Tulliver’s description of her daughter shows the latent potential in Maggie. Her singing a song is a clue for her capacity to become an artist. So, her mother sees her like a “Bedlam creatur’”, in other words, like a lunatic in a mental hospital. As a result, she is misfit in society both with her physical appearance and her refusal to sit on a stool for hours.

Why does her own mother refuse to acknowledge Maggie? According to Johnstone, Mrs. Tulliver feels inferior to her sisters and her “own sibling rivalry comes out in her worries that Maggie cannot compare to her sister’s daughter Lucy.”²⁷⁵ Mrs. Tulliver’s marriage is not as good as her sisters’ in terms of money, and to make things worse, her husband’s sister is really poor, so she feels worried when she sees her sister’s beautiful daughter Lucy.

Mrs. Tulliver is not the only one who always finds defects in Maggie; her sisters, or ‘the Dodsons’ look down on Maggie most of the time: “it was agreed by the sisters, in Mrs. Tulliver’s absence, that the Tulliver blood did not mix well with the Dodson blood. ... As for Maggie, she was the picture of her aunt Moss, Mr. Tulliver’s sister, - a large-boned woman, who had married as

²⁷² Ibid., p.18.

²⁷³ Laurence Talairach – Vielmas, **Moulding the Female Body in Victorian Fairy Tales and Sensation Novels**, Ashgate Publishing, Aldershot, 2007, p.153.

²⁷⁴ Ibid., p.54.

²⁷⁵ Johnstone, **The Transformation of Rage**, op.cit., p.46.

poorly as could be.”²⁷⁶ Having a strong resemblance to her aunt, who bears the disgrace of marriage to a poor man and has to raise eight children in poverty, is a warning to Maggie. If she is not as beautiful as a Dodson is, then, she might expect that the same future as her aunt’s waits for her. As Johnstone says, “As the unappealing daughter of the lowest in status in the family, she could not expect more.”²⁷⁷

When Maggie and Lucy come together, the difference between them is striking:

Certainly the contrast between the cousins was conspicuous, and, to superficial eyes, was very much to the disadvantage of Maggie, though a connoisseur might have seen “points” in her which had a higher promise for maturity than Lucy’s natty completeness. It was like the contrast between a rough, dark, overgrown puppy and a white kitten. Lucy put up the neatest little rosebud mouth to be kissed: everything about her was neat – her little round neck, with the row of coral beads; her little straight nose, not at all snubby; her little clear eyebrows, rather darker than her curls, to match her hazel eyes.²⁷⁸

Constant criticism on her looks inflicts rage in Maggie. When she feels narcissistic anger, she acts impulsively. On the day Mrs. Tulliver’s sisters visit them, the aunts start to talk about Maggie’s untidy hair: Aunt Pullet says:

“I think the gell has too much hair. I’d have it thinned and cut shorter, sister, if I was you: it isn’t good for health. It’s that as makes her skin so brown, I shouldn’t wonder. Don’t you think so, sister Deane?”

“I can’t say, I’m sure, sister,” said Mrs. Deane, shutting her lips close again, and looking at Maggie with critical eye.²⁷⁹

Maggie, infuriated by these remarks on her hair, makes a quick decision and goes to her mother’s room to cut her hair. She wants her brother Tom, who she thinks will be a support for her, to be with her. However, Tom’s reaction is not what she hopes for:

“O, Maggie,” said Tom, jumping round her, and slapping his knees as he laughed, “O, my buttons, what a queer thing you look! Look at yourself in the glass – you look like the idiot we throw our nutshells to at school.”

Maggie felt an unexpected pang. She had thought beforehand chiefly of her deliverance from her teasing hair and teasing remarks about it, and something also of the triumph she should have over her

²⁷⁶ Eliot, *The Mill on the Floss*, op.cit., p.74.

²⁷⁷ Johnstone, *The Transformation of Rage*, op.cit., p.47.

²⁷⁸ Eliot, *The Mill on the Floss*, op.cit., p.74-75.

²⁷⁹ Ibid., p.76.

mother and her aunts by this very decided course of action: she didn't want her hair to look pretty – that was out of the question – she only wanted people to think her a clever little girl, and not to find fault with her.²⁸⁰

Having to endure the reactions of others is the hardest part for Maggie. Uncle Pullet says, “Little miss, you’ve made yourself look very funny,” and aunt Glegg reacts more severely: “Fie, for shame! Little gells as cut their own hair should be whipped and fed on bread-and-water – not come and sit down with their aunts and uncles.” Aunt Pullet likens her to a gypsy: “it’s very bad luck, sister, as the gell should be so brown – the boy’s fair enough. I doubt it’ll stand in her way i’ life to be so brown.”²⁸¹ Maggie cannot endure these reactions and runs to her father crying loudly.

Maggie is in the middle: she is criticized by the females of the family because she is not a proper female with her “overgrown” body; yet, she cannot be a male although she has masculine qualities. In fact, she does not want to be beautiful or attractive; she only wants to be “a clever little girl” and being clever is another quality associated with the male.

Maggie is rejected by her closest relatives, she is made fun of, and the result of these is the feeling of shame which is closely related to narcissism. Elsa Ronningstam says that shame occurs when there is a sense of contempt by the other or when the individual experiences some defect in the self. She writes:

Shame is a response to an environmental feedback suggesting incompetence, inefficacy, and the inability to influence, predict, or comprehend an event that the child is expected to be able to control or understand. As such, feelings of shame are closely related to self-evaluation and self-esteem regulations.²⁸²

According to Ronningstam, shame is a feeling that paralyses the self. It affects the perception of one’s own feelings, it brings feelings of worthlessness and powerlessness, and as a result, it lowers the individual’s self-esteem. “Shame proneness,” she writes, “is also related to a number of problematic

²⁸⁰ Ibid., p.78.

²⁸¹ Ibid., p.82-83.

²⁸² Ronningstam, **Disorders of Narcissism**, op.cit., p.88.

behaviors such as procrastination, suicidal behaviour, depression, and narcissism, and pathological narcissistic defenses.”²⁸³ Feelings of shame bring about anger and hostility that can be directed towards the self or others, so they function as defence mechanisms. As Ronningstam states: “By redirecting anger, the person regains a sense of control and mastery that is impaired by shameful experiences and gets relief from the global self-condemning and debilitating experience of shame.”²⁸⁴

Maggie shows her aggression more openly when her brother Tom chooses Lucy to play with because, as Johnstone writes, her relationship with Tom functions as “a substitute in Maggie’s life for her rejecting mother and her weak father.”²⁸⁵ He is Maggie’s love object, and she needs to identify with Tom because her society devalues females. She also feels rage towards Tom as he has freedom to do anything he wants to. However, she cannot show her aggression directly, so she disguises it and shows it indirectly. Therefore, the family’s model female Lucy finds herself in the “cow-trodden mud”:

As long as Tom seemed to prefer Lucy to her, Lucy made part of his unkindness. Maggie would have thought a little while ago that she would never be cross with pretty little Lucy, any more than she could be cruel to a little white mouse; but then, Tom had always been quite indifferent to Lucy before, and it had been left to Maggie to pet and make much of her. As it was, she was actually beginning to think that she should like to make Lucy cry, by slapping or pinching her, especially as it might vex Tom, whom was it was of no use to slap, even if she dared, because he didn’t mind it. And if Lucy hadn’t been there, Maggie was sure he would have got friends with her sooner.²⁸⁶

In fact, she is angry at Tom but Lucy, acting as an intruder between the brother and sister, deserves to be punished: “Anger and jealousy can no more bear to lose sight of their objects than love, and that Tom and Lucy should do or see anything of which she was ignorant would have been an intolerable idea to Maggie.”²⁸⁷ After she pushes Lucy into the mud, she feels no remorse: “Usually her repentance came quickly after one rash deed, but now Tom and Lucy made her so miserable, she was glad to spoil their happiness – glad to

²⁸³ Ibid.

²⁸⁴ Ibid.

²⁸⁵ Johnstone, *The Transformation of Rage*, op.cit., p.43.

²⁸⁶ Eliot, *The Mill on the Floss*, op.cit., p.119.

²⁸⁷ Ibid., p.120.

make everybody uncomfortable. Why should she be sorry? Tom was very slow to forgive *her*, however sorry she might have been.”²⁸⁸

At the beginning of the novel, Maggie’s first indirect aggression towards Tom is seen. It is Maggie’s duty to take of Tom’s rabbits when he is away, but Maggie forgets to feed them, so they all die. When Tom learns about this, he is furious at Maggie: “I don’t love you, Maggie. You shan’t go fishing with me tomorrow. I told you to go and see the rabbits every day.”²⁸⁹ Tom recounts similar events: “but you’re a naughty girl. Last holidays you licked the paint off my lozenge box, and the holidays before that you let the boat drag my fish-line down when I’d set you to watch it and you pushed your head through my kite, all for nothing.”²⁹⁰ Another incident is upsetting Tom’s pagoda while Maggie, Tom and Lucy are building card houses:

But it happened that Lucy proved wonderfully clever at building: she handled the cards so lightly, and moved so gently, that Tom condescended to admire her houses as well as his own, the more readily because she had asked him to teach her. Maggie, too, would have admired Lucy’s houses, and would have given up her own unsuccessful building to contemplate them, without ill-temper, if her tucker had not made her peevish and if Tom had not inconsiderately laughed when her houses fell, and told her she was “a stupid.”

“Don’t laugh at me, Tom!” she burst out, angrily; “I’m not a stupid. I know a great many things you don’t.”

“O, I daresay, Miss Spitfire! I’d never be such a cross thing as you – making faces like that. Lucy doesn’t do so. I like Lucy better than you: *I wish Lucy was my sister.*”²⁹¹

Maggie knocks the pagoda that Tom has built when she stands up angrily. She always says the same thing when she does something wrong to Tom: “I didn’t mean to do it,” which is not true because being a narcissist, Maggie is full of anger and she has to have someone or something to punish to soothe her narcissistic injuries. When her mother reproaches Maggie, she goes to the attic. In the attic, she keeps a wooden doll, or “Fetish” which she punishes “for all her misfortunes.”²⁹² She drives nails into the doll when something bad happens to herself. Therefore, it can be said that Maggie

²⁸⁸ Ibid., p.121.

²⁸⁹ Ibid., p.45.

²⁹⁰ Ibid., p.46.

²⁹¹ Ibid., p.103.

²⁹² Ibid., p.36.

sometimes uses a wooden doll or sometimes Tom or Lucy to take revenge on the family / society that refuse to accept her as an individual.

Maggie's greatest fear is losing the love of her brother because she feels unwanted or unloved by her family. This is the reason why she always clings on Tom and asks to be forgiven by him: "'O, please forgive me, Tom; my heart will break,'" said Maggie, shaking with sobs, clinging to Tom's arm, and laying her wet cheek on his shoulder."²⁹³ After arguing with Tom, Maggie hides in a tub in the attic thinking that he would be worried about her if he could not find her, but after a short while "the need of being loved, the strongest need in poor Maggie's nature," begins to "wrestle with her pride," and throws it.²⁹⁴

Whenever there is a problem, Maggie's solution is the same: escaping from the people. She acts impulsively first, and then, when she realizes what she has done, feels regretful, finally, escapes to find relief. The same pattern is seen when Maggie throws Lucy into the mud. She runs away to the gypsies. She feels very happy when she gets attention from other people: "Maggie's eyes had begun to sparkle and her cheeks to flush – she was really beginning to instruct the gypsies, and gaining great influence over them."²⁹⁵ After a short while, she feels regretful again; when one of the gypsies takes her to her family, she sees her father and she lays her head against her father and sobs.²⁹⁶ She does the same thing when she runs to the attic to cut her hair; she feels regretful and, again, takes refuge in her father: "she ran to her father, hid her face on his shoulder, and burst out into loud sobbing."²⁹⁷

In Book III, things get worse for Maggie. Mr. Tulliver loses a lawsuit to Wakem, as a result, he also loses his property and physical health. Therefore, Maggie's position in society is worsened by his father's financial downfall as

²⁹³ Ibid., p.46.

²⁹⁴ Ibid., p.47.

²⁹⁵ Eliot, **The Mill on the Floss**, op.cit., p.130.

²⁹⁶ Ibid., p.137.

²⁹⁷ Ibid., p.83.

Johnstone says.²⁹⁸ Her father's decline is a blow to all of the family members but Maggie is affected more because Mr. Tulliver used to be her support when she needs help. In addition to this, when her father becomes financially weak, her chance for a good marriage is at a greater risk. Tom is devastated, too. However, his reaction is different:

For the first time Tom thought of his father with some reproach. His natural inclination to blame, hitherto kept entirely in abeyance towards his father by the predisposition to think him always right, simply on the ground that he was Tom Tulliver's father – was turned into this new channel by his mother's complaints, and with his indignation against Wakem there began to mingle some indignation of another sort.²⁹⁹

Tom takes after his mother's relatives, so he is inclined to blame his father like his mother and aunts. Mrs. Glegg thinks it is "a disgrace o' the family. ... The disgrace is, for one o' the family to ha' married a man as has brought her to beggary."³⁰⁰ Mrs. Tulliver also puts the blame on her husband because of the fact that she is going to lose her "linen" and "china". Maggie, on the other hand, is angry with them due to their attitude towards her father. She blames her mother and Tom:

The implied reproaches against her father – her father, who was lying there in a sort of living death – neutralised all her pity for griefs about table-cloth and china; and her anger on her father's account was heightened by some egoistic resentment at Tom's silent concurrence with her mother in shutting her out from the common calamity. She had become almost indifferent to her mother's habitual depreciation of her, but she was keenly alive to any sanction of it, however passive, that she might suspect Tom. ... She burst out at last in an agitated, almost violent tone, "Mother, how can you talk so? ... Tom, you ought to say so too – you ought not to let anyone find fault with my father."³⁰¹

The mother's care and recognition are the most important things in a child's world, so it is not so possible to become "indifferent" to the mother's refusal to appreciate; such a situation leaves scars which cause narcissistic injuries. Maggie cannot count on her mother or on her aunts, Tom always lets her down, and now, her father is incapable of supporting her. She feels desperate:

²⁹⁸ Johnstone, *The Transformation of Rage*, op.cit., p.47.

²⁹⁹ Eliot, *The Mill on the Floss*, op.cit., p.243.

³⁰⁰ Ibid., p.254.

³⁰¹ Ibid., p.244.

Everybody in the world seemed so hard and unkind to Maggie: there was no indulgence, no fondness, such as she imagined when she fashioned the world afresh in her own thoughts. In books there were people who were always agreeable or tender, and delighted to do things that made one happy, and who did not show their kindness by finding fault. The world outside the books was not a happy one, Maggie felt: it seemed to be a world where people behaved the best to those they did not pretend to love, and that did not belong to them. And if life had no love in it, what else was there for Maggie? Nothing but poverty and the companionship of her mother's narrow griefs – perhaps of her father's heart-cutting childish dependence.³⁰²

Maggie's depression becomes worse because her father is unresponsive towards her:

When Maggie laid down her work at night, it was her habit to get a low stool and sit by her father's knee, leaning her cheek against it. How she wished he would stroke her head, or give some sign that he was soothed by the sense that he had a daughter who loved him! But now she got no answer to her little caresses, either from her father or from Tom – the two idols of her life.³⁰³

She is so overcome by her depression that she feels "anger and hatred towards her father and mother" and towards Tom, who checks her and meets her "thought or feeling always by some thwarting difference."³⁰⁴ Again, she dreams of "a flight from home in search of something less sordid and dreary."³⁰⁵ Instead of her father, she goes to Walter Scott to take refuge: "she would go to some great man – Walter Scott, perhaps – and tell him how wretched and how clever she was, and he would surely do something for her."³⁰⁶ She is interrupted by her father:

But in the middle of her vision, her father would perhaps enter the room for the evening, and, surprised that she sat still without noticing him, would say, complainingly, "Come, am I to fetch my slippers myself?" The voice pierced through Maggie like a sword: there was another sadness besides her own, and she had been thinking of turning her back on it and forsaking it.³⁰⁷

According to Johnstone, this part is again a repetition of Maggie's aggression cycle. She feels angry towards her family; she flees from home (this

³⁰² Ibid. p.280.

³⁰³ Ibid., p.331.

³⁰⁴ Ibid., p. 340.

³⁰⁵ Ibid.

³⁰⁶ Ibid.

³⁰⁷ Ibid., p.341.

time, she fantasizes), when her father comes into the room, she feels guilty.³⁰⁸ She decides to be submissive after she reads Thomas á Kempis, who writes “Know that the love of thyself doth hurt thee more than anything in the world.”³⁰⁹ Only after she is docile enough, her mother starts to get “fond of her tall, brown girl, the only bit of furniture now on which she could bestow her anxiety and pride.”³¹⁰

Maggie’s relationship with Philip, Wakem’s son, is another act of showing indirect aggression towards the others. Johnstone writes: “By becoming involved with [Philip], Maggie expresses her anger toward her family for their inadequacies, and toward Tom, who has forbidden her to speak to Philip.”³¹¹ Maggie never shows her feelings directly to Philip despite the fact that his father has a role in Mr. Tulliver’s financial failure. Instead, she chooses to play with Philip. When they meet in Red Deeps, she asks: “am I like what you expected me to be?” She wants her physical beauty to be recognized by someone else because what she is desperate to have is admiration: “She really did hope he liked her face as it was now, but it was simply the rising again of her innate delight in admiration and love.”³¹² When Philip asks if he can see her, she says “I can’t say either yes or no”³¹³. She delays telling her resolution of not seeing him again:

But while she was resolved to say an affectionate farewell to Philip, how she looked forward to that evening walk in the still, flickered shade of the hollows, away from all that was harsh and unlovely; to the affectionate admiring looks that would meet her; to the sense of comradeship that childish memories would give to wiser, older talk; to the certainty that Philip would care to hear everything she said, which no one else cared for!³¹⁴

However, when she tells him that she has made up her mind and they should give each other up, Philip takes her hand and Maggie feels “no reason to withdraw it.”³¹⁵ Philip is just the opposite of Tom due to his admiration of

³⁰⁸ Johnstone, *The Transformation of Rage*, op.cit., p.48.

³⁰⁹ Eliot, *The Mill on the Floss*, op.cit., p.242.

³¹⁰ Ibid., p.348.

³¹¹ Johnstone, *The Transformation of Rage*, op.cit., p.49.

³¹² Eliot, *The Mill on the Floss*, op.cit., p.355.

³¹³ Ibid., p.359.

³¹⁴ Ibid., p.384.

³¹⁵ Ibid., p.385.

Maggie's beauty and ideas. While Tom constantly underestimates Maggie's abilities, Philip clearly shows that he is impressed by her. In other words, Philip is the embodiment of ideal Tom:

“What a dear, good brother you would have been, Philip,” said Maggie, smiling through the haze of tears. “I think you would have made as much fuss about me, and been as pleased for me to love you, as would have satisfied even me. You would have loved me well enough to bear with me, and forgive everything. That was what I always longed that Tom should do.”³¹⁶

Consequently, Maggie does not want to leave her admirer; however, she also feels angry with Philip because of his father. That is the reason why the relationship between Maggie and Philip is like a cycle. She decides to end their relationship, Philip protests and persuades her to go on, again and again.

Tom discovers their secret meetings and forces Maggie promise not to see him again. They have a fight after Tom insults Philip. Tom says: “Pray, how have you shown your love, that you talk of, either to me or my father? By disobeying and deceiving us. I have a different way of showing my affection.” Maggie's answer shows that she is aware of her lower position as a female: “Because you are a man, Tom, and have power, and can do something in the world.”³¹⁷

However, Maggie is relieved by her brother's interference: “And yet, how was it that she was now and then conscious of a certain dim background of relief in the forced separation from Philip? Surely it was only because the sense of a deliverance from concealment was welcome at any cost.”³¹⁸ Maggie's love for Philip is due to her narcissistic needs, so she loses her interest in him immediately after she meets Stephen, Lucy's intended fiancé.

The clue of this relationship between Maggie and Stephen is given in Book Fifth when Maggie returns a book she borrowed from Philip. She does not want to finish the book. She says:

³¹⁶ Ibid.

³¹⁷ Ibid., p.410.

³¹⁸ Ibid., p.411.

As soon as I came to the blond-haired young lady reading in the park, I shut it up, and determined to read no further. I foresaw that the light-complexioned girl would win away all the love from Corinne and make her miserable. I'm determined to read no more books where blonde-haired women carry away all the happiness. I should begin to have a prejudice against them. If you could give me some story, now, where the dark woman triumphs, it would restore the balance. I want to avenge Rebecca and Flora MacIvor, and Minna and all the rest of the dark unhappy ones.³¹⁹

Philip's words show that he is aware of the hidden rivalry between "dark-haired" Maggie and "blonde-haired" Lucy: "Well, perhaps you will avenge the dark women in your own person, and carry away all the love from your cousin Lucy." Maggie protests when she hears these words and admits that Lucy is "ten times prettier" than she is. She always takes "the side of the rejected lover in the stories."³²⁰

Maggie takes revenge on the humiliating society by "carrying away all the love" from Lucy. Her elopement with Stephen is very similar to the incident when she pushes Lucy into the mud and runs away to live with gypsies. This time she takes Stephen and runs away with him. When they are introduced to each other, Stephen is unable to "conceal his astonishment at the sight of this tall dark-eyed nymph with jet-black coronet of hair"³²¹, and Maggie feels so happy with this new experience of being admired by such a handsome man that the feelings she had for Philip are wiped out. Very little has changed since the day she escaped to the gypsies and tried to be their "queen". Stephen becomes a kind of cure for Maggie's narcissistic injuries:

Life was certainly very pleasant just now: it was becoming very pleasant to dress in the evening, and to feel that she was one of the beautiful things of this spring-time. And there were admiring eyes always awaiting her now; she was no longer an unheeded person, liable to be chid, from whom attention was continually claimed, and on whom no one felt bound to confer any.³²²

According to Johnstone, Stephen, with his high position in society, satisfies Maggie's need to have an attachment to a stronger person. She writes:

³¹⁹ Ibid., p.392-393.

³²⁰ Ibid., p.393.

³²¹ Ibid., p.444.

³²² Ibid., p.473-474.

“Maggie experiences the sense of union with a powerful love object.”³²³ Although she is in love with Stephen, she plays with him just like she played with Philip. She both encourages and rejects him repeatedly. When Stephen kisses her for the first time, she is infuriated: “[Maggie] glared at him like a wounded war-goddess, quivering with rage and humiliation. “How dare you?” she spoke in a deeply-shaken, half-smothered voice.”³²⁴ However, in the following scene, Stephen proposes to her, she both resists and says she loves him. At another time, she agrees to go on a boat trip with Stephen, but she is unable to notice that they have missed the place where they had planned to stop. Returning home is impossible at that time of the day, so Stephen says that the only thing they can do now is going to Scotland to get married. Maggie is angry with him, she says: “Let me go!” she said, in an agitated tone, flashing an indignant look at him, and trying to get her hands free. “You have wanted to deprive me of any choice. You knew we were come too far – you have dared to take advantage of my thoughtlessness. It is unmanly to bring me into such a position.”³²⁵ On the Dutch vessel carrying them to Mudport, Maggie tells Stephen that she cannot marry him, Stephen finally says: “Go, then – leave me – don’t torture me any longer – I can’t bear it.”³²⁶

Johnstone calls Maggie’s feelings for Stephen “infatuation”. In the nature of infatuation, there is a need for reunion with the original love object, which is an attempt to undo the separation from the mother.³²⁷ As stated before, the relationship between mother and child is of crucial importance, and when it is problematic, narcissistic injuries are inevitable. It is the same in Maggie’s case: Maggie’s narcissistic injuries are so deep that she causes pain and suffering in all the people around her. Johnstone says, Maggie’s affair with Stephen hurts everyone – Lucy, who has always been kind to her, by taking her intended fiancé; Philip, who has finally had his father’s consent to his marriage with Maggie, by letting him down; her family, by causing them to suffer from

³²³ Johnstone, *The Transformation of Rage*, op.cit., p.56.

³²⁴ Eliot, *The Mill on the Floss*, op.cit., p.521.

³²⁵ Ibid., p. 551.

³²⁶ Ibid., p.566.

³²⁷ David S. Werman , and Theodore J. Jacobs. “Thomas Hardy’s ‘The Well-Beloved’ and the Nature of Infatuation.” *International Review of Psychoanalysis* 10 (1983): 447-57.

the embarrassment and disgrace she brings on the family.³²⁸ Maggie feels guilty and ends her relationship with Stephen but there are times in which her rage towards others is visible:

There were moments in which a cruel selfishness seemed to be getting possession of her: why should not Lucy – why should not Philip suffer? *She* had had to suffer through many years of her life; and who had renounced anything for her? And when something like that fullness of existence – love, wealth, ease, refinement, all that her nature craved – was brought within her reach, why was she to forego it, that another might have it – another, who perhaps needed it less?³²⁹

She has always suffered from the feelings of shame and humiliation; now, it is her turn to experience love and happiness although it is hurtful to the others.

The flood in the final part of the novel can be interpreted as Maggie's destructive anger. Her rage is so powerful that she kills both herself and Tom, who has always been her primary love object serving as a mother/father substitute for Maggie. She is angry with Tom because of his unwillingness to forgive Maggie and his insistence to find faults in her. She also destroys the society that devalues her by causing the death of the next patriarch, Tom. There are traces of the flood in the nature:

Nature repairs her ravages – but not all. The uprooted trees are not rooted again; the parted hills are left scarred: if there is a new growth, the trees are not the same as the old, and the hills underneath their green vesture bear the marks of the past rending. To the eyes that have dwelt on the past, there is no thorough repair.³³⁰

Nothing will be the same again in the family; neither in the Dodsons nor the Tullivers. In fact, Maggie made her first blow to society when she went on a boat trip Stephen. Interestingly enough, her last blow comes with the river again. The final scene in which Tom and Maggie drown together in an embrace is also a symbolic reunion of the two as Maggie attaches her 'self' to Tom. The flood enables them to come together as it is engraved on their tombstones: "In their death they were not divided."³³¹

³²⁸ Johnstone, *The Transformation of Rage*, op.cit., p.57-58.

³²⁹ Eliot, *The Mill on the Floss*, op.cit., p.542.

³³⁰ Ibid., p.617.

³³¹ Ibid., p.617.

CONCLUSION

Once the water had cleared again and he saw what his
hand
had done, the boy could bear it no longer. As yellow wax
melts in a gentle flame, or the frost on a winter morning
thaws in the rays of sunshine, so Narcissus faded
away and melted, slowly consumed by the fire inside
him.
His face lost that wonderful blend of red and
whiteness,
gone was the physical vigour and all he looked at
and longed for,
broken the godlike frame which once poor Echo had
worshipped.³³²

Diagnosing someone as narcissistic is not easy because the criteria that analysts use do not have clear-cut boundaries. Also, psychiatric classifications are reductive, human psychology is more complex. Although the term 'self-love' may sound a little negative, it is necessary for us to have 'self-respect' which is an important key to healthy interpersonal relationships. On the other hand, when it starts to blur an individual's self-image, it can be labelled as 'pathological'. It should be kept in mind that pathologically narcissistic people do not have 'self-love'; these people create an image which does not have the defects they believe to have in their true 'selves'.

Relationships between mothers and their babies are vital for the development of a healthy self-image. Having a caring mother figure is necessary for an infant to grow up in a healthy way, both physically and psychologically. In the opposite case, narcissistic injuries are more likely to be seen in changing degrees. Many scientific studies show that individuals who cannot have healthy relationships with other people had attachment problems

³³² Ovid, *Metamorphoses*, op.cit., p.109: 486-494.

with their mother figures. They are stuck in their childhoods demanding care and attention all the time. They are prone to alcohol or drug abuse, and in some cases, they commit crimes. Their feelings are hollow because they do not know how to feel. In all the novels that are analyzed in this study, namely, Frankenstein, Wuthering Heights, and The Mill on the Floss, the catastrophic events occur as a result of their main characters' pathological narcissism. What Victor Frankenstein, and the Monster in Frankenstein, Catherine Earnshaw, Heathcliff, Hindley Earnshaw, and Linton Heathcliff in Wuthering Heights, and Maggie Tulliver in The Mill on the Floss have in common is absent, ineffective or criticizing mothers.

Jeffrey Berman says, "Along with love, battle, and jealousy, narcissism must take its place among the prime themes of literature."³³³ As it has been mentioned before, when we write, read or criticize a literary text, we act narcissistically. During the analysis of a literary character, it becomes inevitable to talk about narcissistic issues. Considering these, it can be said that even this study is a narcissistic effort.

³³³ Berman, **Narcissism and the Novel**, op.cit., p.253.

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