

People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
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Dissertation Submitted in Partial Fulfillment of the Requirement for the
Master's Degree in The Field of English Language and Literature.

Major: English Literature and Civilization

**Reason And Heart In Jane Austen's "Fine Work Of Art" « Sense
And Sensibility » : Psychoanalytic Approach.**

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Academic year 2021/2022

Dedication

*To those who love with their minds,
And those who think with their hearts,
To the sensitive and the sensible,
To our readers,*

Acknowledgments

In the name of Allah, the most Beneficent, the most Merciful All praises and thanks to Him who yields us strength and patience to arrive this far.

Our sincerest gratitude goes for our supervisor Mr. Mohammed Kantaoui for his unwavering advice and support whenever we needed him. We shall be forever grateful for every candle of knowledge you have lit in us.

We are deeply indebted to all our teachers, mostly: the head of the English Literature & Civilization Department, Mr. Ahmed Belarbi and Dr. Hind Hanafi for their unprecedented enlightenment and sincere encouragement.

Our deepest appreciations are extended to all the other teachers from the English Department.

Thank You!

Abstract

This dissertation attempts to examine Jane Austen's *Sense and Sensibility* through psychoanalytic approach. We assume that such a research bears high significance in that it is about human nature, a topic that stirs much curiosity and instigates controversial debates. Since we have a firm idea about the fact that a psychoanalytic theory can be best applied to what humans shroud inside their hearts and deep psyches and circumstances often render them different. The object of this study is both the plot of the novel and characterisation. However, we will not concentrate on all characters, but will spot on two characters and analyse their natures and how the ensuing plot contributes to their having such natures. Then, we shall embark on analysing the novel in question, focus much on its characterisation and its relation to the overall plot, and discover what underlying flecks of psychoanalysis prove themselves through the inter-effect between characterisation and the plot. It is clear from the title, *Sense and Sensibility*, that the novel will be rightly thought to comprise intimations, suggestions or significations about the human nature and what makes human nature change or be the way it is. The title bears a contrast that can be safely said to relate to mind and heart, and which one will eventually gear humans to maintain their lives in accordance. The analysis of characterisation will target the two sisters, Marianne and Elinor, the daughters of Mr Dashwood from his second wife.

Key words: Psychoanalytic Theory, Human Nature, Hearts, Deep Psyches, Intimations, Characterisation.

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General Introduction

"The Psyche" is a miscellaneous riddle that has kept researchers and scientists alike wonder and ponder upon how we, as humans, think and convey our thoughts and feelings to the world.

It is no surprise that understanding the human mind and behaviors has not only been tackled on experimental areas, but has been escalated on literary fictional levels as well.

In this light, The Godfather of Psychoanalytic Theory, Sigmund Freud has enabled us, as researchers in the domain of literature, to analyze and dig deeper in the characters' psyches and that is through the use of psychoanalytical tools and methods.

In this respect, our quest is set on one of the finest, and first, works of Jane Austen: "Sense and Sensibility". This title itself is *dazzling*, especially when viewed from a Freudian lens; hence, we ultimately opt to satisfy our curiosity and give a mere psychoanalytical overview on both the protagonists' psyches: Elinor and Marianne Dashwood.

In this research paper, Elinor and Marianne Dashwood 's characters are to be analyzed under the name of "Reason and Heart", respectively.

Structure of the dissertation:

The work is divided into three main chapters as follows:

Chapter one: Psychoanalytic Theory

Chapter two: Manifestation of Reason in Elinor's Character

Chapter three: Manifestation of Heart in Marianne's Character.

Rationale:

Our curiosity to understand the human psyche, along with our deep affection to literature made us combine two great icons both in study of Psychoanalysis and the British literature, respectively, Sigmund Freud and Jane Austen. Therefore, there was no other fitting work to display the human reason and emotions than Sense and Sensibility.

Statement of the problem:

From a Freudian perspective, the dichotomy between sense and sensibility is merely the distinctive aspects of the sisters' behaviors and how each reacts to things happening in their lives on their journey of finding love. That is, what Elinor treats with reason, Marianne, on the other hand, treats with heart.

Based on the background of the research, the researchers propose that the problem statement of the study is how both Elinor and Marianne encounter their love conflict in Jane Austen's *Sense and Sensibility*. With that being said, Psychoanalysis seeks to analyze their behaviors and the inner/outer reasons behind them.

Research questions:

In this study, we seek to answer the following questions:

1. How are the psychoanalytic aspects manifested/apparent in Elinor's and Marianne's personalities?
2. To what extent do Elinor and Marianne manage to blend Sense with Sensibility?
3. How do Elinor and Marianne transform by the end of the novel?

Hypotheses:

It is assumed that:

1. The psychoanalytic aspects in Elinor's personality are empowered by Reason, while Marianne's are empowered by Emotion.
2. Both Elinor and Marianne manage to blend Sense with Sensibility.
3. Both Elinor and Marianne manage to find a middle ground for both of their personalities, by the end of the novel.

Objective of the study:

As mentioned in the problem statement above, the objective of the study is to analyze the novel's main characters based on the psychoanalytic approach.

Research Methodology:

In this paper, we adopted a qualitative design. The study is descriptive, analytical and corpus-based.

Techniques of the data collection:

- a. Reading the novel thoroughly, methodically and repeatedly.
- b. Identifying the parts that are relevant for Psychoanalysis.
- c. Reading and translating the novel to get more understanding.
- d. Taking data from both primary and secondary data sources.
- e. Organizing the data into chapters then sequences.
- f. Drawing a conclusion based on the analyzed data.

Limitation of the study:

At this point, it would be prudent to mention a few barriers hindered the running of the research process.

1. The current pandemic “corona-virus” destined upon humanity worldwide; it was admittedly laborious to put this research paper into the field of practice.
2. The scarcity of resources was a major shortcoming in slowing down the research process.
3. Also, time restrictions, along with a loaded schedule at work, reduced our concentration in achieving the best results in our dissertation.

CHAPTER ONE: The Psychoanalytic Theory

Content of Chapter One

CHAPTER ONE: The Psychoanalytic Theory

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1.1. Introduction:

Literature is considered to be fiction, yet nothing is completely fiction even fiction has a source of truth that aims to be interpreted in different ways, either stated directly or indirectly through the actions of characters, symbols and references. What makes literature different from ordinary work is beauty, experiences and moral. A literary work must have all or at least one of them to be considered literature. That is, beauty of the text relies on the associative words or simply how a writer artistically crafts texts to interpret particular themes. It can be through the use of familiar issues to the readers or through the use of remote topics.

Within each piece of literature, there exist clues to guide the reader to a deeper understanding of the literary work, of the author, of the work, and even of the inner workings of the individual reader. Beside literature and psychology, there is no other branch of science which is engaged so much in the study of the relationship between human body and soul with its contradictions and dilemmas, making efforts to define the relationship in terms of certain rules, to know the mysterious aspects of the human soul and its subconscious areas by means of long and detailed journeys: at the same time both branches have been struggling in their existence between arts and science for about a century. Using psychoanalytical theory to analyse a work of literature allows the reader to consider how the writing represents the author's repressed desires, fears, and impulses. Psychoanalytical analysis also considers how the literature presents the author's isolation from events or even the denial of the existence of certain events and circumstances through identification of the inner workings of the mind. Modern psychoanalytic theory, based largely on the work of Dr. Sigmund Freud, provides the literary critic with a guide to discovering, revealing, and examining the truths that are hidden in literary works.

Chapter One focuses on analysing the Psychoanalytic Theory and its key components which represent the struggle among Freud's Id, Ego, and Superego; Freud's understanding of the unconscious; and literature as a representation of the inner workings of the mind.

1.2. Literature review:

Sense and sensibility is a nonpareil novel that makes its analysis a bit difficult on researchers, which is why there hasn't been a research conducted specifically on viewing the novel from the Freudian perspective. There were, however, some useful research papers that discussed the psychoanalysis of the characters. To prove the credibility of the study, the

researchers will mention all the resource from which they were inspired to conduct this research. The first researcher is Triyani (2009) *Anxiety in Jane Austen's Sense and Sensibility: Psychoanalytic Approach*. This research has been of a great help to collect and organize the ideas together. The second one is Nurhayati, Erna (2010) from Muhammadiyah University of Surakarta, in her study *A Pragmatic Expression in Sense and Sensibility Novel*. Lathifahhanum, Muannisa's (2007) study from Muhammadiyah University of Surakarta, entitled *A Conflict of Love in Jane Austen's Sense and Sensibility: A Marxist Approach* was really helpful through the journey of data collection.

1.3. Psychoanalytic Theory:

It should first be stressed that the work of Sigmund Freud on psychoanalysis was not intended to serve a literary pursuit. Octave Mannoni (2015) asserted, "Although it has remarkable literary qualities, Freud's work does not belong primarily to literature: it aims toward a truth."

Psychoanalysis is one of those rare intellectual achievements that had the effect of radically transforming human self-understanding. Indeed, Freudian notions have so thoroughly permeated human culture that the jargon (if not the substance) of psychoanalysis is accessible to even the most untutored observers of human behaviour, so much so that the poet W. H. Auden could write that for us Freud is not so much a person but rather "a whole climate of opinion under whom we conduct our different lives." Freud himself showed a great deal of vivacious bravura in propagating such a seriously controversial theme of psychoanalysis, though we need not confess to the fact that Freud had had impactful figures who were to shape his own bold theory. "That it went counter to contemporary beliefs is part of the essence of psychoanalysis, and in spite of appearances; that is still true" (Octave Mannoni, 2015). By Freud's own estimation psychoanalysis effectively completed the intellectual revolution begun by Aristotle, and advanced by Darwin. "The intention is to furnish a psychology that shall be a natural science: that is, to represent psychological processes as quantitatively determinate states of specifiable material particles, thus making those processes perspicuous and free from contradiction" (Freud 1895, p. 295). Freud himself acknowledged that he was not the first to perceive, identify and attempt to articulate the nature of the unconscious. Yet, there can be little argument that his theory was unprecedented in the intricacy of its descriptions of the location, content and activity of the unconscious, and of the part that it plays in the behaviour of healthy

people as well as in the aetiology of the various forms of mental ill-health. Freud's great concern was that his work in the field of psychoanalysis should be regarded as scientific, with all the credibility that such a categorisation would afford it. This was substantially enabled by his location of the unconscious firmly within the realm of the mind and thereby to render it available for observation and measurement, and accessible to psychological analysis and psychotherapeutic intervention. The establishment of the unconscious within the mind formed the foundation of Freud's theory, and the relationship that he posited between the unconscious and the conscious parts of the mind, which we describe below, became the basis for modern psychoanalytic psychotherapy. Jay Greenberg (2012) stated, "Freud's supreme self-confidence, and the very personal ownership of psychoanalysis that he claimed publicly in *On the History of the Psycho-Analytic Movement*, made it possible for him to insist on the coherence of his discipline". Freud completed the assault on human pretence by showing that even human reason is not what it has been supposed, that human psychology is, in fact, besieged and driven by irrational, unconscious motivations. Indeed, Freud's discovery of a hidden psychic reality that is beyond the pale of sensible consciousness was thought (by Freud) to be an application of the same Newtonian dualism that accepted the distinction between human sensory abilities and a hidden physical that could only be apprehended by mathematics and the armamentum of physical science. The Newtonian scheme was invoked by psychoanalysis to advance an understanding of psychic life, an application that hinges on the distinction between conscious and unconscious mental life and evaluate the literary works to gain a richer understanding of the work, the author, and the reader.

Psychoanalysis, then, according to Freud, is to be counted among the natural sciences; it is a specialized branch of medicine (with the caveat that medical training gives no necessary expertise in psychical affairs), with mental life the object of inquiry. Although psychoanalysis shocked Victorian sensibilities, particularly with its claims regarding unconscious mental dynamics and infantile sexuality, it was grounded nonetheless in themes common to 19th century science.

Psychoanalysis advanced an understanding of psychic life, an application that hinges on the distinction between conscious and unconscious mental life. Just as physics develops scientific techniques to apprehend a physical universe that is beyond immediate human sensibility, so too does psychoanalysis attempt to pierce hidden unconscious realities with its special clinical techniques.

1.3.1. The conscious and the unconscious minds:

“Consciousness is the biggest mystery.” (Chalmers, 1997). According to Freud, the conscious mind is aware of the present perceptions, memories, thoughts, and feelings. It exists as the tip of the iceberg. Under this conscious mind, a preconscious mind carries the available memory. From this preconscious mind, a person can retrieve memories into the conscious mind. There is no dispute about the two layers of the mind. Freud's perception suggested that these two layers are only the smallest parts of the mind. The larger part is the unconscious of the mind. All the things, which are not easily available at a conscious level, such as our drives or instincts, memories, and emotions associated with trauma. Like an iceberg, the unconscious mind plays an important part of the personality. It plays as the repository of primitive wishes and impulses. These are mediated by the preconscious mind. Freud's psychoanalytic theory emphasizes the importance of the unconscious mind and how it governs the behaviour to the greatest degree in persons. Psychoanalytic theory helps us to understand the personality and personality development of the person and psychoanalysis is a clinical method to treat psychopathology.

In *The Unconscious*, Freud (1915) revisited and reworked his ideas. He proposed ‘psychical systems’ that he named Conscious, Pre-Conscious and Unconscious; he referred to these as the ‘psychical topography.’ He coined the term ‘depth psychology’ to indicate that he had advanced the field beyond the ‘psychology of consciousness’ (p. 173). Freud subsequently renamed his depth psychology, metapsychology, in which all psychological phenomena were examined from three different perspectives: topographical, economic and dynamic. The topographical analysis identified the system in which the psychic action was occurring; the economic analysis assessed the quantity of psychic energy being expended and the dynamic analysis explored the conflict between the pressures from instinctual drives (wishes, strivings) and the ego defences that are deployed to prevent the release of the forbidden material from repression (Quinodoz, 2005).

According to Freud's structural model, which he introduced in 1923, our personality is an organized energy system of forces and counter forces whose task is to regulate and discharge aggressive and sexual energy in socially acceptable ways (Gramzow et al., 2004). This model re-focused attention on the importance of the social environment and the role of relationships with primary caregivers (Mayer, 2001). Freud proposed three structures, which he termed id, ego, and superego. At birth, we are all “id” - a series of sexual and aggressive impulses that

seek gratification (Freud, 1923a). The id, the home of unconscious drives and impulses, operates according to a primary process that is very different from conscious thought, or secondary process thinking. It has no allegiance to rationality, chronology or order, and is fantasy-driven via visual imagery.

Freud's theory holds that not only is the unconscious a mental entity, but that it is, initially at least, all that is mental. For Freud, the conscious mind evolves out of the unconscious, and only a tiny fraction of the entire content of the psyche is in conscious awareness at any one moment. Freud proposed, therefore, that mental events of which a person becomes consciously aware must be, for periods of time, in what he called 'a state of latency'; that is to say, they must exist as a continual presence even while there is no conscious awareness of them. This latent material makes itself known through consciously-experienced realisations, ideas and memories, both called for and uncalled for, or more subtly and obscurely by the way that it influences one's unwitting behaviour or the nature of one's dreams. Then, the material returns to the unconscious and may, or may not, reappear into conscious awareness at another time.

Freud claimed that the unconscious mind controls the conscious mind. The human mind has different layers like a conscious mind, preconscious mind, and unconscious mind. Ego, superego, and id are the apparatuses of the mind and functioning in person. The unconscious mind is a repository from which one's personality has emerged. Dreams are the indirect outlets of the unconscious mind. Therefore, in the psychoanalysis method, dreams are the royal roads to the unconscious mind. Freud's theory analyses the life instinct and death instinct in human beings. Life strives for the dialectical synthesis of birth and death. Freud's two disciples expressed dissent against his libido theory and established their independent schools of psychology.

To explain the concept of conscious versus unconscious experience, Freud compared the mind to an iceberg (Figure 1). He said that only about one-tenth of our mind is conscious, and the rest of our mind is unconscious. Our unconscious refers to that mental activity of which we are unaware and are unable to access (Freud, 1923). According to Freud, unacceptable urges and desires are kept in our unconscious through a process called repression. For example, we sometimes say things that we don't intend to say by unintentionally substituting another word for the one we meant. You've probably heard of a Freudian slip, the term used to describe this. Freud suggested that slips of the tongue are actually sexual or aggressive urges, accidentally slipping out of our unconscious. Speech errors such as this are quite common. Seeing them as

a reflection of unconscious desires, linguists today have found that slips of the tongue tend to occur when we are tired, nervous, or not at our optimal level of cognitive functioning (Motley, 2002).

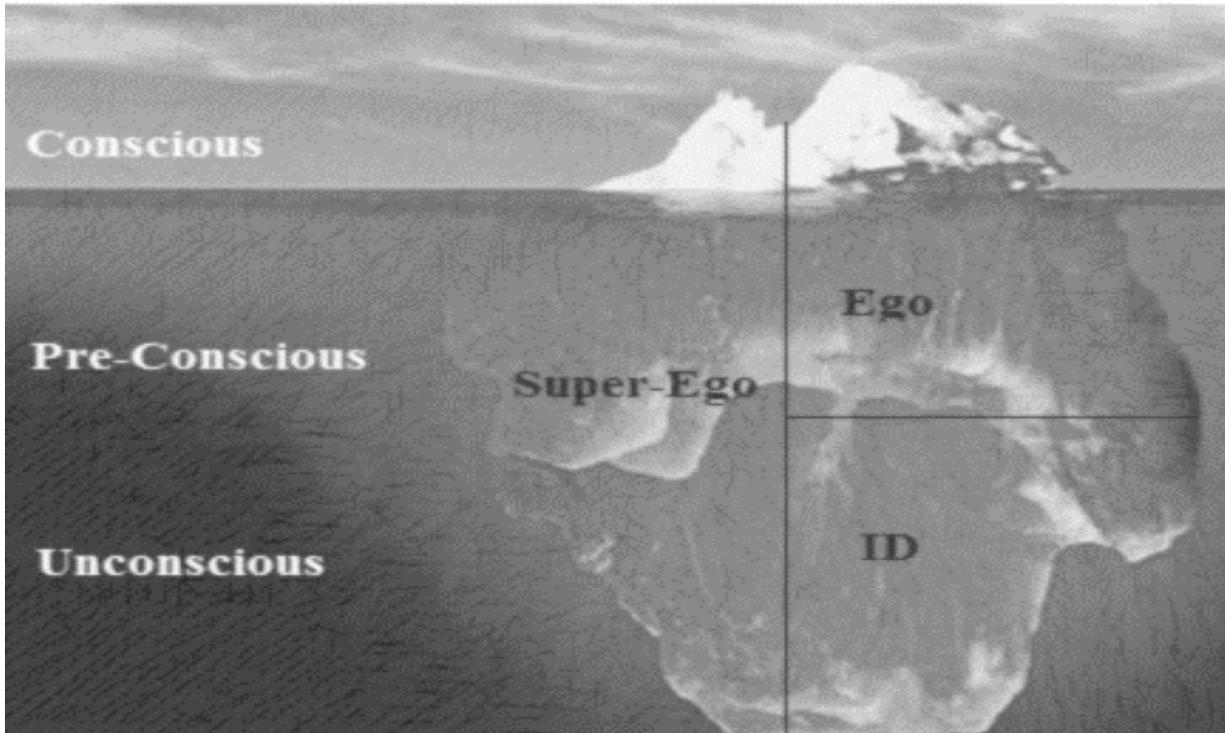


Figure 1: Freud's theory of the unconscious. Freud believed that we are only aware of a small amount of our mind's activity, and that most of it remains hidden from us in our unconscious. The information in our unconscious affects our behaviour, although we are unaware of it.

Freud often used the metaphor of an iceberg to describe the two major aspects of human personality. (Figure 1) The tip of the iceberg that extends above the water represents the conscious mind. As you can see in the image on top, the conscious mind is just the "tip of the iceberg." Beneath the water is the much larger bulk of the iceberg, which represents the unconscious. The fundamental dilemma of all human beings is that every part of the psychic apparatus makes demands, which are incompatible with the other two. Therefore, every person is under the inner conflict. Freud compares the relationship between the structure of personality and the levels of consciousness to an iceberg floating on water. The unconscious mind controls the conscious mind of the person.

1.3.2. id, Ego, and Superego

Freud's structural model of personality divides the personality into three parts; the id, the ego, and the superego. The id is the unconscious part that is the cauldron of raw drives, such as for sex or aggression. The ego, which has conscious and unconscious elements, is the rational and reasonable part of personality. Its role is to maintain contact with the outside world to keep the individual in touch with society, and to do this it mediates between the conflicting tendencies of the id and the superego. Morris N. Eagle (2017) stated, "At various points in his writings, Freud refers to the inevitable conflict between id and ego, in particular, the danger to the ego of instinctual demands." The superego is a person's conscience, which develops early in life and is learned from parents, teachers, and others. Like the ego, the superego has conscious and unconscious elements. When all three parts of the personality are in dynamic equilibrium, the individual is thought to be mentally healthy. However, if the ego is unable to mediate between the id and the superego, an imbalance is believed to occur in the form of psychological distress. Freud said:

"We have formed the idea that in each individual there is a coherent organization of mental processes; and we call this his ego. It is to this ego that consciousness is attached; the ego controls the approaches to motility—that is, to the discharge of excitations into the external world; it is the mental agency which supervises all its own constituent processes, and which goes to sleep at night, though even then it exercises the censorship on dreams." (Sigmund Freud the Ego and the id)

Freud's essay "Beyond the Pleasure Principle" depicts the unconscious as a battleground between the pleasure principle and the "ego." Freud assigns the realm of the pleasure principle to the "id," the part of the human psyche that seeks pleasure and drives one to pursue all things needed for pleasurable survival. Sigmund Freud relates this component to the id suggesting that in his quote : "Where id was, there ego shall be." —From New Introductory Lectures on Psycho-Analysis, 1933. The purpose of the ego, which is grounded in the "reality principle," is to give the id a proverbial reality check and find a compromise so that immediate needs may be responsibly met with awareness of the long-term consequences. Society and its morality and rules make it unrealistic to be able to meet every craving for pleasures such as food or sex, as the "superego" informs the psyche. The id informs a person what he or she

wants; the superego is the conscience that informs a person why they cannot immediately have what they want under societal rules. The reality principle is not the direct opposite of the pleasure principle but rather a compromise between the pleasure principle (the id) and the limits of social conventions (the superego). Ironically, one of the goals of the pleasure principle is to escape the guilt the superego imposes on its socially unacceptable drives, which can lead to “repression” of these uncomfortable feelings and desires. As Freud observes in “The Interpretation of Dreams,” however, repressed unconscious desires, thoughts, and memories, have ways of escaping, such as through dreams.

The mature structural theory largely replaces the ill-defined notions of unconsciousness and the system Ucs with the “id.” The id becomes a psychological province that incorporates instinctual drive energies, and everything else that is part of our phylogenetic inheritance. The id operates unconsciously, accords with primary process, and impels the organism to engage in need-satisfying, tension-reducing activities, which are experienced as pleasure. The earliest part of the personality to emerge is the id. The id is present at birth and runs on pure instinct, desire, and need. It is entirely unconscious and encompasses the most primitive part of the personality, including basic biological drives and reflexes. The id is motivated by “the pleasure principle”, which wants to gratify all impulses immediately. If the id's needs aren't met, it creates tension. However, because all desires can't be fulfilled right away, those needs may be satisfied, at least temporarily, through primary process thinking in which the individual fantasizes about what they desire. Newborns' behaviour is driven by the id; they are concerned only with meeting their needs. And the id never grows up. Throughout life, it remains infantile because, as an unconscious entity, it never considers reality. As a result, it remains illogical and selfish. The primitive instincts of the id very rarely give direct expression to the outside world. The ego always regulates and transforms the primitive instincts following the external world and superego. The ego aims to synchronize the demands of the three tyrannical masters: id, superego, and the external world. Therefore, the ego becomes the battleground between the conscious and unconscious minds.

Within the id are undifferentiated elements that would later emerge as the “ego.” The ego and the superego develop to keep the id in check. While the conscious and preconscious are important, Freud believed that they were far less vital than the unconscious. Freud's conceptualization of the ego and its functions show clear lines of theoretical development. In early formulations it was identified with the system Cs (Pcs), and known largely in terms of

its repressive and self-preservative functions, and for its putative opposition to things unconscious. As noted above a clear change became evident in the paper *On Narcissism*, where Freud argued not only that ego instincts were libidinal, but also that ego functions were largely unconscious. First, the ego begins to be described not only as an impersonal “apparatus” whose function is to de-tension the biological strivings of the organism, or as a “device” for mastering excitations, but rather as a personal self. A second development is Freud’s tentative hypothesis that ego development entails the renunciation of narcissistic self-love in favour of the idealization or aggrandizement of cultural and ethical ideals, which is represented to the child by the influence of parents. This “ego ideal” becomes a substitute for lost infantile narcissism at which time the child was his or her own ideal. Freud goes on to suggest that perhaps a special psychical agency emerges to observe the ego and to measure it by its ideal. This self-observing agency, and the ego ideal, will later take the form of a third psychical province, the superego.

The ego takes on a number functions. It commands voluntary movement. It has the task of self-preservation, and must therefore master both internal (id) and external stimuli. The ego masters external stimuli by becoming “aware,” by storing up memories, by avoidance through flight, and by active adaptation. Regarding internal drive stimuli, it attempts to control the demands of the instincts by judiciously deciding the mode of satisfaction, or if satisfaction is to be had at all. Indeed, the ego attempts to harness instinctual libidinal drives so that they submit to the reality principle. If the id is a cauldron of passions, the ego is the agent of reason, common-sense, and defence. Yet the ego is never sharply differentiated from the id. Freud argues that the “lower portion” of the ego extends throughout the id, and it is by means of the id that repressed material communicates with (presses “up” against the resistances of) the ego. The line between id and ego is blurred; the latter has the capacity to adjust the former. Freud describes the relation between the two as follows:

"One might compare the relation of the ego to the id with that between a rider and his horse. The horse provides the locomotor energy, and the rider has the prerogative of determining the goal and of guiding the movements of his powerful mount towards it. But all too often in the relations between the ego and the id we find a picture of the less ideal situation in which the rider is obliged to guide his horse in the direction in which it itself wants to go." –From *New Introductory Lectures on Psycho-Analysis*, 1933.

The nature of ego functioning is further clarified, and complicated, by superego formation. One clue to understanding superego formation was provided by Freud's analysis of melancholia. He suggested that when a personal (or "object") relationship is "lost," the lost object can be regained nonetheless by "identification," that is, the lost object is "set up again inside the ego." When the sexual object is given up, the ego is altered, insofar as the abandoned libidinal object is now set up inside the ego. The ego incorporates the object within itself (as an introjection), "identifies" with it, and thereby builds up its structure or "character." In this way an object cathexis is substituted by an introjection. Freud suggests that perhaps the id can give up its objects only by identifications of this sort, and that the ego can consequently be considered a precipitate of abandoned object. It was from this analysis of how the ego can be built up and altered by identification that Freud found the theoretical foundation of superego formation. He argued that the first identifications in early childhood would be those that would have lasting and momentous significance in the sense that here would be found the origins of the "ego ideal." Moreover, the necessity for making these identifications would be found in the triangular character of the Oedipus complex. For illustrative purposes consider the simple oedipal situation for boys. The boy develops a libidinal attachment to mother while identifying with father. Eventually, the erotic investment in mother intensifies and father now comes to be seen as an obstacle or as a jealous rival. The boy desires to possess mother but also to displace his rival, who is now viewed with some ambivalence. Yet this engenders considerable anxiety insofar as the powerful rival is capable of significant retaliation through the threat of castration. Hence, the oedipal situation is untenable for the boy given the surge of castration anxiety. The libidinal cathexis must be given up. Although many complications are possible, some with pathological consequences, the standard maneuver is for the boy to repress his oedipal desires for mother.

Yet the infantile ego is still too feeble to carry this out effectively. Since the expression of oedipal desires is met with an obstacle in the person of the boy's father, one way of repressing these desires suggests itself: set up the obstacle within oneself by intensifying one's identification with father. In this way the boy musters the wherewithal to carry out the required act of repression, insofar as this identification is a way of borrowing the strength of the powerful father. But, as we have seen, identification typically results in an alteration of the ego. Indeed, the incorporation of father as a solution to the Oedipus complex is so

momentous that a new psychical agency emerges from within the ego, the superego, which will thereafter retain the character of the father. Furthermore, every act of identification results in a sublimation of libido. Libido is “desexualized.” But this sublimation also means that the aggressive (death) instincts are no longer bound to erotic libido—it is now “defused,” set free, and no longer neutralized. Freud suggested that herein lies the source of the cruel harshness of the dictatorial injunctions (“Thou shalt”) of the superego—it lies in the pool of aggressive energies set free by the act of identification and libidinal diffusion.

The superego is thus a precipitate of family life. It is an agency that seeks to enforce the striving for perfection, as it holds out to the ego ideal standards and moralistic goals. As a consequence, the superego is the “conscience” of the personality, and it can retaliate against the imperfections of the ego by inducing guilt. Insofar as the superego is derived from the id’s first object cathexis (in the oedipal situation), the superego remains close to the id “and can act as its representative” (in contrast to the ego, which represents reality and because the origin of conscience is tied to the Oedipus complex, which is unconscious, the corresponding sense of guilt, too, must be unconscious. Indeed, Freud asserts that the superego reaches down into the id, and is consequently “farther from consciousness than the ego is.” This leads to an interesting paradox that was noted by Freud. Because one is unconscious of having irrational libidinal and aggressive desires, one is far more “immoral” than one believes. But because the superego (and the guilt that it imposes as punishment) is also unconscious, one is also more moral than one knows. Superego formation, then and the ideals that it represents, allows one to master the Oedipus complex. And because it emerged at a time when the ego was still vulnerable, it retains a dominant position with respect to the ego. Freud was keen to point out that the superego is that part of his theory that expresses the “higher nature” of man. He argued that as children we knew these higher natures in the person of our parents, “we admired and feared them; and later we took them into ourselves” as introjections. And if religion, morality, and sociality are held to be what is higher in mankind, these too find their psychological origin in the workings of the superego. The religious longing for a protective and nurturing God finds its origin in the fact that the superego is a precipitate of our infantile longing for father. Our religious humility in the face of a judgmental God is a projection of the self-criticism of an ego that has fallen short of the ideals held out by the superego. With development the injunctions of the father (which are interjected as the superego) are supplemented by other moral authorities, which then fortifies the workings of conscience and thereby intensifies the feelings of moral guilt. And social feelings of all kinds are rooted in

the kind of object identification of which superego formation is the model. In addition to representing that which is higher in human nature, the superego is also implicated in a variety of pathological conditions. It is implicated in a “resistance to therapeutic recovery,” since the prolongation of neurotic suffering is a kind of punishment for failing to meet the exacting demands of the superego. Melancholia results when the superego appropriates the violence of aggressive instincts and directs them against the ego. Certain kinds of obsessional neuroses (“tormenting” the object, as opposed to the self), too, can be linked to the harsh reproaches of the superego. It should be clear that the ego is besieged from two directions. It must cope with the libidinal and aggressive drives of the id, from “below,” and also the harsh moralistic and perfectionistic demands of the superego, from “above.” The ego must further reconcile these contrary tendencies with the demands of external reality. “Whenever possible,” Freud writes, “it [the ego] clothes the id’s Ucs. commands with Pcs. rationalizations; it pretends that the id is showing obedience to the admonitions of reality, even when in fact it is remaining obstinate and unyielding; it disguises the id’s conflicts with reality and, if possible, its conflicts with the superego, too.” Freud also likened the ego to a man who struggles to check the superior power of a horse, to a constitutional monarch who is ultimately powerless to frustrate the will of parliament, and to a politician who too often “yields to the temptation to become sycophantic, opportunist and lying.” One has recourse to psychoanalysis when such a struggle batters the personality into neurosis.

1.4. Conclusion:

Psychoanalysis, over the years, became a vital tool in the critical analysis of a literary text. It influenced and still influences the literary production through which it adds ‘legitimacy’ to the literary text. It, evidently perceives that there is a relation between Psychoanalysis and Literature, where literary criticism is the major mediator between the two fields. This chapter highlighted the application of psychoanalytic theory concepts and main keys to explaining the literary texts, thereby equating the text with the ‘psyche’. Focusing on one or more of the points mentioned above, or perhaps profoundly centralizing its attention towards the insight into the unconscious of the author.

This chapter has sought to showcase the fascinating relationship between psychology and literature to prove that 'Literature' uses 'Psychoanalysis' for creative purposes which, in turn, enriches the validity and the quality value of the literary text. Psychoanalytic criticism helps the reader to view literature from a psychological standpoint. It enables him/her to explore new possibilities for reading, studying and teaching literature. Therefore, the presence of the enthralling link between the two disciplines is beyond doubt.

CHAPTER TWO: Manifestation of Reason in Elinor's Character

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2.1. Introduction:

It is hard to be the voice of common sense in a room full of vulnerable and sensitive people. It can get very overwhelming to always having to shoot down their maddening urges, always having to chime in and say, "That's a nice idea, but if you consider the fact ...". To simply always take the high road in any situation. Elinor represents the common "sense" in the novel. In this part of the research, Elinor's psyche shall be analyzed where the researchers describe her by giving some description based on the novel in order to get the characterization, more information, data and facts about the latter. Though Jane Austen, sometimes, described her character clearly which made it easier for the researchers to grasp the personality of Elinor. Other times, the researchers had to dig deep into her persona to get a clearer analysis.

In this chapter, we highlight how Elinor's personality structure affects her day to day actions, feelings and thoughts. We also scrutinize the layers of her unconscious mind and the swift of her id, ego and mostly superego throughout the novel, using Psychoanalysis theory.

2.2. Background of the study:

Jane Austen's common sense, social commentary and stinging irony have earned her an important solid platform among scholars and critics in the English literature. Austen is revered to be a classic novelist and a trailblazer of both realistic fiction and women's literature. Her works like; like *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Emma* (1815), and *Sense and Sensibility* (1811) which is the main concern of this study, are frequently taught in school lectures and settings of all levels.

Sense and sensibility is thought to be one of her many fine works of art. The novel centres around the themes of romance, issues of class, and economics. However, the novel was able to travel far beyond that. It travelled over the story of two sisters who enter such an abysmal downward from living in luxury towards facing a new gruesome life in a tiny cottage. It scrutinized the distinction between the two key words of the title: "sense" and "sensibility." Jane discusses and portrays these two traits throughout the two Dashwood daughters. The major character, Elinor, who's commonly bound by reason and « sense », which gives her the impression of being too cautious, unemotional and cold. The other daughter, Marianne,

portrays « sensibility » which leads her to be carried away by her sentiments, passions and thoughtlessness.

2.3. Elinor's personality structure:

Elinor Dashwood had taken on the role of the one with the “common sense” out of all the three other ladies in her family, her mother, and her two sisters Marianne and Margaret. Elinor is the only person in that clan who's willing to think twice before uttering or doing anything. She's the one willing to tell everyone to hold off for a second if something is ever to happen –and it's a good thing she's there to do so. She had taken off the role of the responsible figure of the family. She's constantly overthinking the practical things in the family: Where are the Dashwoods going to live? How are they going to make their way through life? Is Marianne actually engaged to Willoughby? And so many other questions that reside her mind. This practical outlook has been of a great help to everyone in the Dashwood family to get through their day to day lives, but leaves Elinor herself with a number of remained unresolved issues. She packages up her own emotions by seeking to over handle her life and that of her family in a commonsensical, politely self-restrained, and socially conventional way. She, then, represses and buries them down in the back of her mental closet leading the researchers to analyze her personality based on the three Freudian elements; id, Ego and Superego.

2.3.1. The personality aspects of “id” in Elinor Dashwood:

I know what you're thinking Elinor and id? How is that even possible? Well, even though id is Marianne's “thing”, and in spite of looking all tough and sensible on the outside, on the inside, she's just as full of emotions as Marianne. Elinor doesn't get dramatically carried away by her feelings like her sister does. For she's a hard person to love but when she loves, she loves really hard. Her love for Edward Ferrars was unresolved and unannounced for most parts of the book, it was perhaps hidden on purpose, but that doesn't make it any less powerful than that of Marianne's. However, it cannot be said that Elinor , throughout the novel, was not dominated by the sensibility. She was, rather, the voice of reason, social responsibility, restraint and always has the others' best interest. The loneliness and sadness of Elinor was, in first hand, included in the passage where Edward left Mrs. Dashwood's family in Barton cottage. She felt lonely and misunderstood by others. She felt like her heart was empty without Edward. She preferred to sit alone in her drawing table instead.

Elinor sat down to her drawing- table as soon as he was out of the house, busily employed herself the whole day, neither sought nor avoided the mention of his

name, appeared to interest herself almost as much as ever in general concerns of the family, and if...Without setting herself from her family, or leaving the house in determined solitude to avoid them, or lying awake the whole night to indulge meditation, Elinor found every day afforded her leisure enough to think of Edward, and of Edward's behavior, in every possible variety which the different state of her spirits at different times could produce,- with tenderness, pity, approbation, censure, and doubt.From a reverie of this kind, as she sat at her drawing- table, she was roused one morning, soon after Edward's leaving them, by the arrival of company. She happened to be quite alone. (Austen, 1811: 70)

Austen applies the same understanding to the condition of thought when describing Elinor's personality. Even though she perceives her chief character as a strong one who strives to avoid reflecting on her situation, in moments of vulnerability and silence: 'her thoughts could not be chained elsewhere; and the past and the future, on a subject so interesting, must be before her, must force her attention, and engross her memory, her reflection and her fancy' (I:19, 121). What Austen is, hence, trying to insinuate is that she views not only emotion, but thought too. Elinor's emotions were shown when she experienced her melancholy to Edward's engagement news. Elinor's initial reaction was such an emotional experience to her. Lucy's revelation and confirmation of her engagement to Edward led Elinor to feel a moment of astonishment. in this passage of the book, Jane Austen did not focus on 'What thought Elinor in that moment?', but rather 'What felt Elinor in that moment?' The answer that Austen gives to her own question is: "Astonishment, that would have been as painful as it was strong, had not an immediate disbelief of the assertion attended it. [...] she stood firmly in incredulity and felt in no danger of a hysterical fit, or a swoon." (I:22, 148)

Though Lucy provided her with all the necessary details, Elinor was still in a state of disbelief of the news she just heard: "Engaged to Mr. Edward Ferrars!—I confess myself so totally surprised at what you tell me, that really—I beg your pardon; but surely there must be some mistake of person or name. We cannot mean the same Mr. Ferrars."

Elinor is faced not only with the loss of the man she loves, but also the loss of her faith in her own judgement. Lucy did not hesitate to provide her with more evidence, but Elinor gets frightened each time. Lucy even shows her a miniature of Edward that she has in her possession; however, she refuses to accept that it is Edward's face even though she can clearly see that it is him. Her disbelief of the news is due to the instant shock. Austen demonstration

of thought and emotion and how they relate to each other was present in this part of the novel. And up to this point, they relate only to each other.

“Four years you have been engaged, “said she with a firm voice.”“Yes; and heaven knows how much longer we may have to wait. Poor Edward! It puts him quite out of heart.” Then taking a small miniature from her pocket, she added, “To prevent the possibility of mistake, be so good as to look at this face. It does not do him justice, to be sure, but yet I think you cannot be deceived as to the person it was drew for. –I have had it above these tree years.”She put it into her hands as she spoke; and when Elinor saw the painting, whatever other doubts her fear of a too hasty decision, or her wish of detecting falsehood might suffer to linger in her mind, she could have none of its being Edward's face. She returned it almost instantly, acknowledging the likeness. (Austen, 1811: 87)

Elinor's state of astonishment is still going, as she refuses to believe it's Edward. She was heartbroken and deeply injured when Lucy confirmed that it was indeed Edward to whom she got engaged and not his brother.

“Good heavens!” cried Elinor, “what do you mean? Are you acquainted with Mr. RoertFerrars? Can you be?” And she did not feel much delighted with the idea of such a sister- in- law.” “NO,” replied Lucy, “not to Mr. ROBBERT Ferrars- I never saw him in my life; but,” fixing her eyes upon Elinor, “to his eldest brother.” What felt Elinor at that moment? Astonishment, that would have been as painful as it was strong, had not an immediate disbelief of the assertion attended it. She turned towards Lucy in silent amazement, unable to divine the reason or object of such a declaration; and though her complexion varied, she stood firm in incredulity, and felt in no danger of a hysterical fit, or a swoon. (Austen, 1811: 88)

Elinor's sensitivity was more introduced to the readers when Elinor's family thought that Edward had married Lucy Steele, Mrs. Dashwood finally realizes that her daughter Elinor has been suffering as much as her sister Marianne. However, she, their mother who's supposed to be the first to notice her daughter's pain, had been led to underestimate the depth of Elinor's feelings towards Edward. Mrs. Dashwood ‘feared that under this persuasion she had been unjust, inattentive, nay, almost unkind to her Elinor’, and that her preoccupation

with Marianne's more overt turmoil had 'led her away to forget that in Elinor she might have a daughter suffering almost as much, certainly with less self-provocation, and greater fortitude' (III:11, 403). This statement shows that Austen leaves a question to be considered here as to what effect this realization has on Mrs. Dashwood. Jane Austen's poignant phrase, 'her Elinor', leaves readers to feel the maternal attachment and concern that Mrs. Dashwood has for Elinor. To emphasize on Mrs. Dashwood's feelings of guilt, Austen intends to follow the sentence by writing strongly self-critical words such as 'unjust', 'inattentive' and even 'unkind' so as to convey a moving impression of her culpability towards her daughter.

2.3.2. The personality aspects of "ego" in Elinor Dashwood:

The characters who are under the influence of ego lead a life of balance where they manage to have a psychologically perfect equilibrium. They strive to fulfill their personal goals and ambitions, but within certain social restrictions. They lead a balanced life which is a blend of both lusts and limitations. Of Ego Freud points out, "In popular language, we may say that the ego stands for reason and circumspection, while the id is governed solely by the pleasure principle, the ego is governed by the *reality principle*" (qtd. in Guerin 130). Aldous Huxley is on board about such a life of adjustability validating his says, "Harmonious living is a matter of tact and sensitiveness, of judgement and balance and incessant adjustment, of being well bred and aristocratically moral by habit and instinct" (qtd. in Atkins 31).

Freud in his essay "Beyond the Pleasure Principle" compares the unconscious mind to a battleground between the pleasure principle and the "ego." Freud believes that the pleasure principle is that part of the human psyche that seeks pleasure and leads the person to reach his/her needs for pleasurable survival. However; The "reality principle," is there to give the id a reality check in order to find a compromise between the two. Thus, the immediate needs and desires can be met in a more responsible and aware way, taking the long-term consequences into account. Based on Freud's analysis of the three components the id informs a person what he or she wants; the superego is the conscience that informs a person why they cannot immediately have what they want under societal rules (Freud 434-35). The reality principle is not the direct opposite of the pleasure principle though. It's rather a middle ground between the pleasure principle (the id) and the limits of social regulations (the superego).

In this novel, the ego did not only prevent Elinor from acting on her basic urges, but also led her to achieve a balanced state with her moral and idealistic standards. As sensitive and grieved Elinor felt by the news of Edward's engagement, she managed to maintain herself.

Elinor preferred to isolate herself and hide her sadness from her family. She looked strong and stoic. In her curiosity, she asked Lucy Steele more details about the engagement to get a clearer correctness of the shocking news just broken down to her.

From their counsel, or their conversation, she knew she could receive no assistance, their tenderness and sorrow must add to her distress, while her self-command would neither receive encouragement from their example nor from their praise. She was stronger alone, and her own good sense so well supported her, that her firmness was as unshaken, her appearance of cheerfulness as invariable, as with regrets so poignant and so fresh, it was possible for them to be. Much as she had suffered from her first conversation with Lucy on the subject, she soon felt an earnest wish of renewing it; and this for more reasons than one. She wanted to hear many particulars of their engagement repeated again, she wanted more clearly to understand what Lucy really felt for Edward, whether there were any sincerity in her declaration of tender regard for him, and she particularly wanted to convince Lucy, by her readiness to enter on the matter again, and her calmness in conversing on it, that she was no otherwise interested in it than as a friend, which she very much feared her involuntary agitation, in their morning discourse, must have left at least doubtful. (Austen, 1811: 92)

Elinor was obliged to maintain her coolness in front of Miss Lucy so that she gets even more details and keeps the suspicions away, pretending not to have had any relationship with Edward Ferrars.

“I should always be happy, “replied Elinor, “to show any mark of my esteem and friendship for Mr. Ferrars; but do you not perceive that my interest on such an occasion would be perfectly unnecessary? He is brother to Mrs. John Dashwood- that must be recommendation enough to her husband.” “But Mrs. John Dashwood would not much approve of Edward's going into orders.” “Then I rather suspect that my interest would do very little.” (Austen, 1811: 98)

Calmness is one of the most positive moral values. It keeps the human's emotional stage down, so he/she can be in a stable condition and thinks clearer than the others. William George Jordan stated that: “Calmness is the rarest quality in human life. It is the poise of a great nature, in harmony with itself and its ideals. It is the moral atmosphere of a life self-centered, self-reliant, and self-controlled.”

In this novel, Elinor is the one gifted with this moral value. She proved how calm and firm she can be regardless of the emotions she felt inside or the shocking news she heard. She, first, showcased her calmness when she fell in love with Edward. Her love for him was so strong, yet so calm and drama-free. She also shows calmness when she heard the news about her lover, as stated above. Elinor does not drop a tear, unlike Marianne, but she conceals both the secret and her deeply distressed emotions from her mother and her sister.

2.3.3. The personality aspects of “Superego” in Elinor Dashwood:

In “The Interpretation of Dreams,” Freud claims that regardless of how repressed the human's thoughts, unconscious desires, and memories are, they always have ways of escaping, such as through dreams (400). With that being said, the pleasure principle, ironically, seeks to escape the guilt the superego imposes on its socially unacceptable drives, which can lead to “repression” of these uncomfortable feelings and desires (434). The unconscious struggle between the pleasure principle and the reality principle does not only manifest in dreams but in literature, like in *Sense and Sensibility*. In the novel, Marianne Dashwood represents the pleasure principle and Elinor represents the reality principle. Her representation of the superego is visible in the way she governs her behavior; however sad she might be feeling. She always seems to find a compromise for her true feelings and the society's rules and expectations on her own expense. By shielding her true desires from the world, she prevents her genuine self from living the truest and most authentic expression of herself. Elinor is a proverbial master at suppressing her feelings as Jane Austen illustrated; “her feelings were strong; but she knew how to govern them.” She demonstrates her strength amid her father's death: “Elinor, too, was deeply afflicted; but still she could struggle, she could exert herself. She could consult with her brother, could receive her sister-in-law on her arrival, and treat her with proper attention” (6) without being governed by her grieved feelings. Elinor's mastery over her authentic feelings is closer to the function of the reality principle. Her worries and concern with avoiding the gossip and censure of her entourage, and her anxiety over doing her duties to others are so strong. However, it can get really overwhelming in a way she becomes disconnected from her own self and needs. In spite of her wishes to be with Edward, she makes no attempts to satisfy them, but only to hide them.

Due to the disapproval of Edward's family, Elinor prevents herself from hoping her friendship with Edward may evolve into something more. She quells the expectations of her

own family for an engagement (17-8). Then her awareness of Edward's engagement to Lucy motivated her to hide her affection for him even more to the point of hiding her love entirely (128). However; by restraining and repressing her emotions, Elinor did not eliminate suffering, but only made her loss of Edward even harder to bear.

Both Freud and Austen agree that the ultimate goal of the reality principle is not repression but compromise. Freud illustrates this point in his book "Beyond the Pleasure Principle" explaining that the purpose of the reality principle is not to deny it entirely but rather to make the conscious mind familiar with the unconscious needs so that they can be satisfied in a socially acceptable way (434). *Sense and Sensibility* reproduces this conflict between the human conscience and the human desire for pleasure through the character Elinor.

Before getting into the repression stage, Elinor had to experience the disillusionment stage. Disillusionment was what first felt Elinor after hearing about the engagement.

She was silent. Elinor's security sunk; but her self-command did not sink with it. "Four years you have been engaged," said she with a firm voice. "Yes; and heaven knows how much longer we may have to wait. Poor Edward! It puts him quite out of heart". Then taking a small miniature from her pocket, she added. "To prevent the possibility of mistake, be so good as to look at this face. It does not do him justice, to be sure, but yet I think you cannot be deceived as to the person it was drew for. I have had it above these three years." She put it into her hands as she spoke; and when Elinor saw the painting, whatever other doubts her fear of a too hasty decision, or her wish of detecting falsehood might suffer to linger in her mind, she could have none of its being Edward's face. She returned it almost instantly, acknowledging the likeness. (Austen, 1811: 87)

Due to her disbelief of the events, Elinor had a hard time believing what she heard with her own ears is true. This state of disillusionment later faded away when Lucy was providing her with the necessary evidence like the picture, the letter he wrote to Lucy or even the lock of hair in the ring that she and her sister had noticed Edward was wearing at Barton Cottage. Elinor, at some point, was no longer able to doubt her word. Austen describes Elinor at this point as 'almost overcome—her heart sunk within her, and she could hardly stand' (I:22, 154).

Elinor has finally and consciously realized the truth. Conscious realization of her situation is unavoidable at this point. She decides now to consider how to handle the circumstances, and how to respond to them. Austen, here, shows the interaction between thought and emotion as Elinor moves from one interpretation of Edward's behavior to another. Her reflective process, this time, begins with rationality as Elinor realizes that Lucy's story and evidence must be true, and that, "the picture, the letter, the ring, formed altogether a body of evidence, as overcame every fear of condemning him unfairly, and established as a fact, which no partiality could set aside, his ill-treatment of herself. (II:1, 159)" Elinor perceives that she must keep the reality of her situation a secret to herself not only for her family's sake but for herself too. She believes that the necessity to keep the reality of her situation a secret suits her very well.

Her Superego and care for the society's regulations appeared during the visit to Barton Park at which Elinor first meets the Steele sisters, and Lucy Steele exclaims at one point: "What a sweet woman Lady Middleton is!" Marianne at this point restrained her id and urge from saying what she actually thinks of her. It was not the case for Elinor who was ruled by the Superego,

Marianne was silent; it was impossible for her to say what she did not feel, however trivial the occasion; and upon Elinor therefore the whole task of telling lies when politeness required it, always fell. She did her best when thus called on, by speaking of Lady Middleton with more warmth than she felt, though with far less than Miss Lucy. (I:21, 141)

Here, while Marianne's silence is authentic to her own nature, Elinor's dissembling is not thoroughly compatible with hers. It could be said, thus, that Elinor, in spite of fulfilling what she perceives to be her duty to be polite based on society's regulations, experiences an unease which Marianne does not. It might even be perceived as hypocrisy by some readers. But it's totally understandable if one looks at it from a Freudian perspective where the social rationality of the individual is more powerful than his/her inner urges when ruled by the Superego, and the opposite when governed by the id.

2.4. Elinor and Anxiety: Inner conflicts

Elinor's attempt to convince Miss Lucy that she has no feelings towards Edward is an affirmation of her inner conflicts. Anxiety leads her to re-open the conversation with Lucy regarding the engagement because 'she could not deny herself the comfort of endeavoring to convince Lucy that her heart was unwounded' (II:1, 163.). She believes that her strive for persuasion to Lucy might be sufficient to soothe her anxiety.

Besides her anxiety, Austen's cautious description of Elinor's essential intention in terms of Lucy implies a detail of emotional intelligence on Elinor's part. Austen leaves readers questioning how emotionally intelligent Elinor is. Her emotions of humiliation simply upload to her feeling a form of discomfort. Instead of being aware about this and managing her personal view of herself deep inside herself, she believes; however, that Lucy's perception of her is the recovery of, and consequently the method of healing from her harmed pride.

Bell quotes Lawrence's description of the dynamic relationship between thought and emotion that captures the process very aptly. He writes:

Now the emotional mind, if we may be allowed to say so, is not logical. It is a psychological fact that, when we are thinking emotionally or passionately, thinking and feeling at the same time, we do not think rationally: and therefore, and therefore, and therefore. Instead the mind makes swoops and circles. It touches the point of pain or interest, then sweeps away again [...]. It 'repeats itself [...] stoops to the quarry, then leaves it without striking, soars, hovers, turns, swoops [...], yet again turns, bends, circles slowly, swoops and stoops again, until at last there is the closing in, and the clutch of a decision or resolve.'

What he expressed is similar to Austen's picture of her character Elinor and the inner conflict she's constantly going through. That doesn't imply in any way that Elinor is more emotionally intelligent than her sister, but the differences between the two are undeniable. Elinor's response to events led her pride moves her to restrain her emotions, While Marianne's response over Willoughby's abandonment of her couldn't affect her in a similar way. She declares, "misery such as mine has no pride. I care not who knows that I am wretched. [...]. I must feel—I must be wretched" (II:7, 215-16).

Amid her feelings of disbelief which had protected her from the pain that would arise from a negative view of Edward's behavior towards herself, Elinor's feelings now of 'resentment' arise in response to these more evidence-based thoughts. These new feelings in turn lead to a stream of rationalizations by which Elinor brings herself from anger towards forgiveness:

Had Edward been intentionally deceiving her? Had he feigned a regard for her which he did not feel? Was his engagement to Lucy, an engagement of the heart? No; whatever it might once have been, she could not believe it such at present. His affection was all her own. She could not be deceived in that. [...]. He certainly loved her. What a softener of the heart was this persuasion! How much could it not tempt her to forgive! (II:1, 159-60)

Elinor's feelings towards Ferrars switch from blame to pity for him: 'He had been blameable [...]; but if he had injured her, how much more had he injured himself; if her case were pitiable, his was hopeless' (II:1, 160). Elinor starts to feel more compassion for Edward than she does for herself, and in doing so, she arrives to a state of managed control that enables her to feel the power to conceal the reality of her situation from her mother and sisters. It is perceivable inside Austen's portrayal here of her Elinor's shifty feelings and interplay among rationality and emotionality in her psyche. This is something that the writer takes to a deeper level when she adds of Elinor that,

The necessity of concealing from her mother and Marianne, what had been entrusted in confidence to herself, though it obliged her to unceasing exertion, was no aggravation to Elinor's distress. On the contrary it was a relief to her, to be spared the communication of what would give such affliction to them, and to be saved likewise from hearing that condemnation of Edward, which would probably flow from the excess of their partial affection for herself, and which was more than she felt equal to support. (II:1, 161)

The author takes the readers into the psyche of her main character "Elinor", and then, instead of concluding her exposition of the character's anxiety with a description that would be perfectly sufficient to carry the narrative of the story along, Austen reveals yet deeper layers of additional and increasingly specific and subtle psychological complexity.

The extent of character's superego and emotional intelligence rely upon the degree of the consequences to their actions on other people. If a character's behavior effects in damage or harm to themselves or any other person, then that character couldn't be considered as having acted with emotional intelligence clearly due to the fact that their actions were made by conscious self-awareness. From a psychoanalytic perspective, an individual is more likely to maintain their internal well-being if their inter- or intrapersonal actions are compatible with their personal values, even if their external situation becomes more difficult as a result of their behavior. Absent of compatibility leads the individual's inner state to be negatively affected even if their actions bring about more advantageous external circumstances. Therefore, both the external and the internal outcomes of the person or character are judged to know their extent of their Superego and emotional intelligence, and to do that, one must know the individual's personal guiding principles.

Elinor's Superego and anxiety are also present in Chapter two when Fanny visits the Dashwoods with her husband John and is determined to discomfort Mrs. Dashwood and her daughters, and to dissuade her husband from assisting them with appropriate financial support. In this situation under discussion, Elinor is as 'deeply afflicted' and anxious towards Fanny's behavior as Marianne, but doesn't show any negative feelings towards them. In fact, she welcomes both John and Fanny with respect and hospitality. Elinor's outward behavior is not in accord with her inner emotions. Psychoanalytically speaking, one would suspect that Elinor's lack of compatibility could bring her little benefit at an internal emotional or psychological level. However; Elinor's behavior has not changed anything for the better neither for her nor for her family. Unlike Marianne, Elinor's unfree behavior leads readers to question the reason behind her actions that are not congruent with her inner anxiety. Her polite greetings of her brother and sister-in-law on their arrival at Norland is certainly not compatible with her emotional anxiety she felt at that exact moment. However, her actions may be congruent with something else, that is, with her personal values or code of conduct. One could reasonably assume that Elinor's main purpose in the situation with John and Fanny is to behave according to her perception of her duty. This role of duty she's taken on in this situation is also apparent when Marianne asked her why she kept Edward's engagement a secret for four months and she replied: "*By feeling* that I was doing my duty" (III:1, 297.). It might not have been easy all the times she acted out according to her "Superego" or "duty", but it was her own way to ignore her anxiety for the benefits of others. In summary, the

manner wherein Elinor greets Fanny and John is indeed not congruent along with her anxiety, but her behavior is congruent with her sturdy motivations toward duty, social propriety and her personal pride.

2.5. Transformation of Elinor's character:

It's crystal clear that through the course of the novel, Elinor's character changed, seeing it from a psychological perspective which contributed a lot to a greater understanding of the nature of the character's developmental process.

Jane Austen showed inner conflict of Elinor when she met Edward and fell in love with him. The conflict within her starts when Mrs. Lucy Steele broke the news about being engaged to a certain "Edward Ferrars". Elinor's ego was present here and due to this problem, her ego was raised. She didn't meet Edward again. Elinor tried to be patient and wanted to know about Mrs. Lucy Steele explanation about their relationship. She was confused to do anything at this point. The transformation starts when Austen shows at the beginning the inner battle which plagues Elinor throughout the novel. She struggles with hiding her true emotions and her own ache to defend her own circle of relatives especially her mom and sister. This is when her Superego appears and takes over the ego, describing her as;

“Elinor, this eldest daughter, whose advice was so effectual, possessed a strength of understanding, and coolness of judgment, which qualified her, though only nineteen, to be the counsellor of her mother, and enabled her frequently to counteract, to the advantage of them all, that eagerness of mind in Mrs. Dashwood which must generally have led to imprudence. She had an excellent heart; —her disposition was affectionate, and her feelings were strong; but she knew how to govern them: it was a knowledge which her mother had yet to learn; and which one of her sisters had resolved never to be taught.” (Jane Austen, p.6)

When Elinor fell head over heels with Edward Ferrars, that's when she first let go of her sensibility. Elinor's transformation is later shown when she hears from a servant that "Mr. Ferrars is married," she turns out to be not as calm as she seems to be. When she is rejected, she internalizes the battle and chastises herself for abandoning her sensibility. Both Elinor's and her mother's appetites were 'equally lost', and sitting 'long together in a similarity of thoughtfulness and silence' (III:11, 402). In a later scene, it turns out to be a misunderstanding, and the one who actually got married to Lucy was Robert, Edward's

brother. Edward eventually, makes a decision to follow his heart rather than his mom's desires in finding an "appropriate" wife and returns to Elinor. When Elinor realizes that it is Robert and not Edward who has been married to Lucy Steele, she expresses herself fully at this point with 'tears of joy' (III:12, 408). Elinor finally grants herself emotional release. Elinor's self is extremely and painfully isolated, and that, as a result those caring for her are affected by their inability to reach her in either her sadness or joy. Even in the latter scene, Elinor left the room on Edward and her family and let her self-weep in happiness and release over the news. The other were left confused, Edward in particular because he couldn't wait to ask her to marry him.

Elinor does change and expand over the path of the novel. Her swift from id to ego to superego was evident for anyone seeing it from a Freudian perspective. She becomes, later in the novel, empathetically drawn into the emotional experiences of other people, which, despite her will makes her connected to her own emotional self. She finally starts to open herself up internally to her personal feelings, and to feel a greater need to express them outwardly, even if still only when she perceives that it is safe to do so.

There were, however, some critiques about Elinor's transformation in the course of the novel. De Rose and Jenkyns believe that Elinor's growing emotionality represents a 'weakening' of her 'type', just as Marianne's capacity for moderated rationality weakens her 'type', which insinuates Austen's failure to achieve her purpose for the novel. Austen's purpose of the novel, however, is not the contrast between Elinor and Marianne but the complexity and development of the psychological and emotional functionality of each of the characters. The author is far more attentive to explore the ways in which the qualities of thought and emotion relate to each other within the psyche of the individual, and how the nature of the relationship between the two qualities relates, in turn, to the nature of oneself, and of one's self-development.

2.6. Conclusion

Virginia Woolf commented on Jane Austen saying; 'of all great writers she is the most difficult to catch in the act of greatness'. We could hardly disagree with Virginia's reflection on Austen, for there has been a deep critical analysis undertaken in the attempt to do just that. Jane's 'greatness' has always been, and will continue to be discovered in various ways according to the different backgrounds, interests, theories and perspectives of her readers. She takes her readers all along her novel into a journey of her characters' psyches, instead of

concluding her exposition of the characters with a description that would be sufficient enough to carry the narrative of the story along. In each stage of the novel she reveals yet deeper layers of her characters' psychological complexity especially Elinor's.

Viewing the novel from a Freudian lens has made it even more interesting to read. Analyzing each of Elinor's words and actions based on her consciousness and unconsciousness and the swift between the two made us, as researchers, excited to dig deep into her persona. We witnessed each side of her psyche from her id to ego to superego which led to causing her an inner conflict. We've been a part of every transformation she has been through throughout the novel, understanding the causes that made her act the way she acted, and say the things she said to finally have consequences resulted from that.

**CHAPTER THREE: Manifestation of
Heart in Marianne's Character.**

Content of Chapter three:

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3.1. Introduction:

As opposed to the previous chapter, where good judgement and composure are dominant in Elinor's character, Marianne, however, is the utter juxtaposition of those personality traits her elder sister possesses.

Marianne Dashwood symbolizes "sensibility" in the novel; in other words, she is the representation of raging emotions, impulsiveness and instantaneous instincts and drives, i.e., the pleasure principle. Nonetheless, one might not consider that Marianne Dashwood completely lacks "the sense" aspect in her personality, for Jane Austen conveys throughout the novel that Marianne is clever and has "good" judgement and reasoning, yet she shows it and declares it to the world with emotional intensity which oftentimes perceived as imprudent, harsh, mean or offending.

In this chapter, we will review the overall personality's structure of Marianne Dashwood:

First, we will comment on Marianne Dashwood as a fixed character in the novel and that in relation to the three elements of psychoanalysis, namely, the id, the ego, and the superego.

Second, we will further investigate Marianne's clash between the pleasure and the reality principle and that in regard to her love life.

Lastly, we will discuss the transformation of the protagonist and the resolution she reaches at the end of the novel.

3.2. Marianne's personality structure:

It is hard to be bound by society and limitations when all your nature screams of pronounced, not to be concealed, yet only to be lived emotions.

When everyone is busy being practical, yielding to social decorum and pragmatism, Marianne Dashwood is rebelliously busy giving rein to her romantic, sensible spirit.

She is the red, red rose of the family; the joy, the music, the art and beauty of life, yet she is the thorns of the red, red rose as well; in her sorrow, in her grief, in her anger and in her spiritless sadness.

Marianne is the heart of the Dashwood family: she is perpetually reminding her loved ones, especially her sister, Elinor, to breathe for a moment, to feel her heart beating, to express herself, to let go of social restraints, and to unpackage her repressed emotions and celebrate her love. All in all, to Marianne, what are we if we do not feel with our hearts?

3.2.1. The personality aspects of the “id” in Marianne Dashwood:

The id represents the innate biological instincts since birth; hence, it is the genuine personality system existing in oneself. The id aspect, put differently, is rather the inner unrefined perception of our interior thoughts and emotions and how they are translated in the exterior world. In this light, Marianne's character displays a great deal of the id in the novel. The following quotes are examples of the id element apparent in Marianne Dashwood:

To begin with, Jane Austen describes Marianne in Chapter 01 as follows:

“Marianne's abilities were, in many aspects, quite equal to Elinor's. She was sensible and clever, but eager in everything; her sorrows, her joys, could have no moderation. She was generous, amiable, interesting; she was everything but prudent.”

The quote above perfectly displays the id aspect in Marianne and how unconsciously it affects all of her personality. For instance, the use of “eager in everything” and “no moderation” gives the impression that our protagonist is carried away and driven by her instincts and emotions without taking the reality principle into account. Further, Austen mentions that Marianne Dashwood has great deal of abilities and talents; that is, she was interesting and charming by nature and with no affectation or excessive breeding, and from a Freudian angle, these traits possessed by Marianne Dashwood are genuinely hers since birth.

Another example of the id aspect in Marianne would be in her rushing to express her judgement without reflection or consideration of her surroundings and this primarily led by her unrevised instincts to express whatever comes in mind-for she wears her heart “emotions” on her sleeves most of the time-be it offensive, brutally honest, or censure. As in Chapter 04, when talking with her elder sister about Edward Ferras, Marianne gives her sharp opinion based on no logical reasoning but speculations fueled by her inner feelings and her own perception of Art:

‘WHAT A PITY it is, Elinor’, said Marianne, ‘that Edward should have no taste for drawing’

And in the same context:

Marianne was afraid of offending, and said no more on the subject; but the kind of approbation which Elinor described as excited in him by the drawings of other people, was very far from that rapturous delight, which, in her opinion, could alone be called taste.

Also, in another occasion, when Marianne is defending her attachment to Mr. Willoughby, her sister prefers not to argue with her no more, for Elinor knows exactly where the conversation is heading with Marianne. The narrator puts it this way in conveying Elinor's voice:

“Elinor thought it wisest to touch that point no more. She knew her sister's temper. Opposition on so tender a subject would only attach her the more to her own opinion.”

Marianne thinks highly of her opinions and own judgment, even if she shows little approbation to the speaker's own opinions, she still sticks to hers with full belief she is right. Therefore, Marianne might be considered stubborn and selfish in regard to her own judgments, yet considerate and caring she is for her sister's feelings and this shows how in a raw and spontaneous manner Marianne behaves.

And again, from a psychoanalytical perspective, stubbornness, selfishness, eagerness, passion, love, hate, anger and so forth are all so human and could be found in different intensity depending on the ability and tolerance of an individual to moderate the id with the ego and the superego. Hence, Marianne Dashwood knows nothing of the reality principle, nor the propriety of society; to her, everything, either good or bad, is to be measured based on her sentiments.

Moreover, in describing the protagonist, Austen perpetually endows Marianne Dashwood with utter frankness and bravery to speak her mind with lit feelings and without bearing the consequences of what might happen afterwards; thus, the pathos-driven Marianne always tends to give rein to her inner instinctive emotions without submitting to the social norms. Even in studying Marianne's linguistic patterns, Austen has the proclivity to use sensational verbs and plenty of exclamation marks, adjectives, the imperative, and pauses as to indicate that Marianne in her speech speaks with passion and great deal of emotions even in the presence of her mind.

The following quotes are illustrations of the aforementioned idea:

- In her pronounced anger:

Marianne here **burst** forth with indignation

“Esteem him! Like him! Cold-hearted Elinor. **Oh!** Worse than cold-hearted! Ashamed of being otherwise. Use those words again, and I will leave the room this moment.” (chp04)

- In her sorrow to leave Norland park, Marianne is dramatically expressive about her feelings with utter genuineness, yet with a slight composure compared to her eldest sister. Being the romanticist she is, Marianne also indulges in personifying places and things and engages with them as living creatures:

Dear, dear Norland!" said Marianne, as she wandered alone before the house, on the last evening of their being there; "when shall I cease to regret you? -- when learn to feel a home elsewhere? -- Oh happy house! could you know what I suffer in now viewing you from this spot, from whence perhaps I may view you no more! -- And you, ye well-known trees! -- but you will continue the same. -- No leaf will decay because we are removed, nor any branch become motionless although we can observe you no longer! -- No; you will continue the same; unconscious of the pleasure or the regret you occasion, and insensible of any change in those who walk under your shade! -- But who will remain to enjoy you?"

- In her passion; enthusiasm and love:

“I could not be happy with a man whose taste did not in every point coincide with my own. He must enter into all my feelings; the same books, the same music must charm us both.”(Chp03.pp11)

“That is what I like; this is what a young man ought to be. Whatever be his pursuits, his eagerness in them should know no moderation, and leave him no sense of fatigue.”(Chp9.pp31)

“It is not time or opportunity that is to determine intimacy; —it is disposition alone. Seven years would be insufficient to make some people acquainted with each other, and seven days are more than enough for others.”

Even in love, Marianne believes that the one she holds affection for should meet her taste, her enthusiasm and her passion: she never considers someone with less than that to win her admiration. For her, a gentleman must have an air of decided fashion, full vitality and youth and most of all, he must be a spitting image of her character, her personality and her perspective of viewing things in order to give him her heart's blessings.

To sum up, the id aspect in Marianne Dashwood is strikingly present in most occasions; her extreme eagerness, her impulsiveness, her drives and excessive sensibility are all indications for her recklessly spontaneous inner child.

3.2.2. The personality aspects of the “ego” in Marianne Dashwood:

No wonder when a person is pathos-driven and carried away by raw emotions, such as Marianne's, not to be bound or yielded to social propriety and the reality principle; hence, our protagonist is not utterly well introduced to her “ego”, for she shows little of it compared to her sister, Elinor. Marianne Dashwood has no social witty plans to get the approval of her society, nor does she possess skillful backup manners to control her “id”. Austen shows that Marianne Dashwood is simply Marianne Dashwood within herself, her family and around people, with no filters, or hidden layouts.

However, in the light of literary psychoanalysis, Marianne Dashwood could unconsciously show some of her ego throughout the novel. As mentioned earlier, Marianne and her language are free from deception, she does not know how to utter something she does not mean or feel; her straightforwardness and transparency are considered imprudent in some occasions and for that Marianne oftentimes gets reprimanded and reproached by her sister for social decorum. Therefore, the only social mechanism Marianne applies is silence or avoidance when she is urged to give a compliment she does not mean, or a continuity to a gossip she is not part of.

In her article, Bonin, Ashley (2015) "In Defense of Marianne Dashwood" states the following:

Marianne, more so than any other character, does in fact consistently exhibit an accurate manifestation of her emotions through transparent expressions. Whether she is

expressing her thoughts to someone she loves (perhaps Elinor) or someone she has a particular aversion to (Lady Middleton, for example), Marianne's language is never contrived. Most often, Marianne uses overtly offensive declarations that exhibit transparency. These declarations, while offensive, illustrate Marianne's sense because they are grounded in logical reasoning. During a party at Barton Park, for example, Marianne displays her capacity for pungent verbal effrontery as she insults several of Sir John's guests. In the first instance, all the ladies at the party, in succession, offer their opinions about the comparative heights of Lady Middleton and Fanny Dashwood's sons. Instead of offering judgment like the others, however, Marianne "offended them all, by declaring that she had no opinion to give, as she had never thought about it" (192). Not one of the other ladies had likely thought about the heights of these boys before, either; however, they all find it propitious to offer some sort of opinion, regardless of its insincerity. Conversely, Marianne faithfully abides by her doctrine of transparency and says what she is truly thinking—that she feels quite indifferent about the matter.

Moreover, as a social plan, Marianne tends to follow the principle of "honesty is the best policy" in matters of her own concern and in that regard, she reproaches and offends boldly, justifying her approach by utter sincerity free from social wit and hypocrisy. To illustrate, in Chapter 09, when Marianne inquires Sir John about Mr. Willoughby and all what he does is wittingly keep telling her that she wants to keep all men to herself; Marianne here, with no fear of insulting, replies:

That is an expression, Sir John, said Marianne, warmly, which I particularly dislike. I abhor every common-place phrase by which wit is intended; and 'setting one's cap at a man,' or 'making a conquest,' are the most odious of all. Their tendency is gross and illiberal; and if their construction could ever be deemed clever, time has long ago destroyed all its ingenuity.

Nonetheless, Marianne's sense in the ego aspect of her personality is, to some extent, sharply present in alliance with her sensibility, for she uses irony and sarcasm to convey her transparent expressions or own defiant opinions; thus, from a Freudian lens, she uses the latter as a self- defense mechanism. To demonstrate, again Ashley (2015) in her article explains:

Further supporting an evaluation of her as a character of sensibility, Marianne's sincerity occasionally reveals itself in sarcasm. Sarcasm often conveys harsh or derisive irony; the irony of Marianne's sarcasm, however, is that it connotes a sincerity of sentiment that her words do not live up to. In a scene early in the novel, Elinor chides her sister for speaking openly and exhaustively with Willoughby; she predicts that the couple's acquaintance will be ephemeral due to their "extraordinary dispatch of every subject for discourse" (40). Marianne's response exemplifies sarcasm in its most sincerely caustic use:

Elinor, cried Marianne, 'is this fair? is this just? are my ideas so scanty?

But I see what you mean. I have been too much at my ease, too happy, too frank. I have erred against every common-place notion of decorum; I have been open and sincere where I ought to have been reserved, spiritless, dull, and deceitful: — had I talked only of the weather and the roads, and had I spoken only once in ten minutes, this reproach would have been spared. (40)

Instead of simply acquiescing to Elinor's point of view or submitting to her reprimand, Marianne employs a sarcastic tone that makes her frustration evident; this sarcasm is announced by her statement, "but I see what you mean." Though she claims to know what Elinor means, Marianne does not actually believe that she was too much at ease, happy, or frank. Marianne's sarcasm indicates the sincerity of her expression; she is not afraid of offending Elinor, so long as she is honest. (38,2015)

As a result, Marianne's ego is rather influenced by her id; she uses the latter to justify the former with no regard to the exterior paradigm. In her book "The Ego And The Mechanisms Of Defense", Anna Freud (1936) claims the following:

we know that the id impulses have of themselves no inclination to remain unconscious. They naturally tend upward and are perpetually striving to make their way into consciousness and so to achieve gratification or at least to send up derivatives to the surface of consciousness. (Freud29)

Marianne's ego, thereof, operates with direct and active resistance whenever an exterior counteraction is to prevent an inroad by the id.

3.2.3. The personality aspects of "the superego" in Marianne Dashwood:

Being governed by the pleasure principle, Marianne Dashwood would simply create her moral and social codes that she sees fitting based only on her emotions, excluding the reality principle or social propriety; to put it differently, to Marianne, there is no rules or bounds when her feelings are conquering her whole being.

To illustrate, when Marianne is attracted to Mr. Willoughby, she gives every justification to her pleasure, to her attraction, never noticing the gossip about her. She justifies her actions, be they proper or improper, according to the amount of pleasure or displeasure she senses at that instant. When being reproached by her sister Elinor about being accompanied with an unmarried man in an open carriage all alone, for example, Marianne, in her defense, contends:

If there had been any real impropriety in what I did, I should have been sensible of it at the time, for we always know when we are acting wrong, and with such a conviction I could have had no pleasure." (chp.13)

Marianne's behavior reflects her disconnection from reality. She rarely if ever submits to common civilities, as "to say what she did not believe was impossible" (Austen 16). While Elinor can at least be polite to the bothersome Miss Steeles, Marianne can only meet such people she dislikes with "invariable coldness" (105) and silence. When angered, however, she cannot hold her tongue, and jumps to her sister's defense in the face of Mrs. Ferrars' stealth insults, despite the impression it creates of her rudeness and "audacity" (194). Her publicly affectionate, passionate courtship with Willoughby likewise lacks any pretense at "self-command," for "Marianne abhorred all concealment... and to aim at the restraint of sentiments... appeared to her... merely an unnecessary effort" (45). Willoughby and Marianne shamelessly display their affection every moment they are together, which strikes Marianne as perfectly natural. Marianne indulges in every pleasure and passion with no restraint.[..]

3.3. Marianne and sorrow: The clash between reality and pleasure

Unfortunately, as Freud notes, "passions often lead to sorrow" (399). Marianne, once again relying on her desires and disregarding reality, prepares herself for sorrow by acting like Willoughby's fiancée without requiring an official engagement between them. When he

abandons her for a richer woman, Marianne becomes inconsolable. Her sorrow over losing him is equal to the passion she exhibited while they were together; she becomes "almost choked by grief" over his final letter to her, "almost scream[ing] in agony" as she sobs over her loss (Austen 148-49). Her prophecy that "Mine is a misery which nothing can do away!" (151) seems almost fulfilled, as the next two days bring no sign of recovery but only find Marianne "settled in a gloomy dejection" (174). This willing surrender to anguish echoes her previous reaction to the news that Willoughby had to leave Devonshire on some business of his aunt's. After crying until "her eyes were red and swollen" the evening of his departure, she "could neither eat nor speak" at dinner. Afterwards, "This violent oppression of spirits continued the whole evening. She was without any power, because she was without any desire of command over herself. The slightest mention of anything relative to Willoughby overpowered her in an instant" (68-9). Contrary to attempting to console herself, Marianne actively seeks to augment and emphasize her misery, refusing to allow her family to comfort her and wandering the grounds of Barton alone to dwell on her sorrow as often as possible.[..]

Marianne's indulgent response to grief illustrates the phenomenon of "repetition" that Freud observed in the pleasure principle. Freud theorized that the "compulsion to repeat" (434) even unpleasant actions or experiences comes from a need for control over a situation; when pleasure cannot be gained, the unconscious resorts to "the impulse to work over in the mind some overpowering experience so as to make oneself master of it" (432). Austen's text demonstrates this aspect of the unconscious when Marianne mourns the seemingly temporary loss of Willoughby's company:

She played over every favorite song that she had been used to play to Willoughby, ... and sat at the instrument gazing on every line of music that he had written out for her, till her heart was so heavy that no farther sadness could be gained; and this nourishment of grief was every day applied. ... In books, too, as well as in music, she courted the misery which a contrast between the past and the present was certain of giving. She read nothing but what they had been used to read together. (69)

Such repetition of her grief is consistent with Marianne Dashwood's association with the pleasure principle.[..]

3.4. Marianne's Transformation:

The Dashwoods return to Barton Cottage, and Marianne continues to recover from her illness. While she and Elinor are taking a walk one day, the subject of Willoughby is broached once again. Marianne admits that she behaved imprudently in her relations with him, but Elinor consoles her by relating Willoughby's confession. Marianne feels much better knowing that his abandonment of her was not the final revelation of a long-standing deceit, but rather the result of his financial straits, and was thus not entirely willed. Marianne also acknowledges that she would never have been happy with him anyway; he has proved himself rather lacking in integrity. Elinor shares Willoughby's confession with Mrs. Dashwood as well, who pities the man but cannot fully forgive him for his treatment of Marianne.

Austen gives a fair resolution to Marianne's love life, though being critiqued, the author believes that the protagonist should learn her lesson: Marianne Dashwood learns the hard way to reach a middle ground between her heart and reason. Being oblivious to the reality principle made her fall into falsehood and questionable integrity. Yet, once Marianne is conscious of her mistakes, she admits how unconsciously improper she behaved with Mr. Willoughby, and how her heart was overflowed with excessive emotions, without stopping to listen to the voice of reason. She, at last, realizes that Mr. Willoughby is not a happy match for her, nor she feels bitter for leaving her anymore. Marianne shows more maturity and growth at the end of the novel because she has reached a full understanding of her reality, in which she tried to neglect earlier, and by that she gains a mastery of blending her sensibility with her sense, her pleasures with her reality and overall her heart with her mind. By accepting colonel Brandon whom she once considered old and dull for her, Marianne shows compassion and redemption to her own prejudiced opinions in his regard, as the narrator depicts in chapter 50:

Marianne Dashwood was born to an extraordinary fate. She was born to discover the falsehood of her own opinions, and to counteract, by her conduct, her most favourite maxims. She was born to overcome an affection formed so late in life as at seventeen, and with no sentiment superior to strong esteem and lively friendship, voluntarily to give her hand to another! -- and that other, a man who had suffered no less than herself under the event of a former attachment, -- whom, two years before, she had considered too

old to be married, -- and who still sought the constitutional safeguard of a flannel waistcoat!

3.5. Conclusion:

We all, to some extent, need to be Marianne! All fearless, all fiery with emotions when we speak our minds and most importantly when we feel. It has been a privilege, as researchers, to dive deeper in Marianne Dashwood's personality from a Freudian lens, for it has enabled us to gain a profound knowledge and further dimension to the protagonist character, starting from her personality structure in relation to the three elements; respectively, the id, the ego and the superego, along with her inner clash between the reality and the pleasure principle, to her transformation at the end of the novel. One might consider Marianne Dashwood as a shallow, spoiled fictional character; however, studying her persona thoroughly makes the reader, or the researcher in this account, wander and be astonished of how Marianne reminds us to unleash our inner child, to listen to our hearts for a while and to free all the chains surrounding our oppressed feelings. If all be like Marianne, there would be but love and joy, no hypocrisy and no slithering society. Yet again, sensibility alone does not operate without sense, nor does the heart without reason. At last, we are grateful for this fine work of art, for in sense and sensibility, Jane Austen teaches us how to balance between reason and heart.

General Conclusion

General conclusion

Sense and Sensibility are the two main qualities of human capacities in perceiving stimulus from the world. The word Sense defines the ability to make practical or reasonable judgement. That is; rationalism. In contrast, the word "Sensibility" implies impulsiveness of emotions which we might call; emotionalism.

In Jane Austen's *Sense and Sensibility*, these qualities of rationalism and emotionalism are manifested in the two protagonists of the novel; Elinor and Marianne Dashwood. Elinor is believed to be the reasonable mind in the story wherein she takes full control over herself and over responding to several events. Marianne, conversely, is thought to be the sensitive heart of the story where she allows herself to respond to events based on her self-indulgence. Viewing the contrast between the two, from Freudian binoculars allows us, as researchers, to analyze their actions, the reason behind them, and the consequences resulted from them. In this journey of diagnosing their psyches, the battle between reason and heart concludes in rewarding the former. Elinor's Sense is considered to be the correct one by most readers giving that it is more prudent to behave with the mind, rather than heart. It is, yet, reckless, or even dangerous to give up one's authentic self to the excess of sensibility. We strongly believe, however, that the novel shouldn't be taken as a straightforward study of comparison between the two. Elinor, regardless of her common sense doesn't lack emotionality and passion, and Marianne, though her excessiveness of feelings, isn't always foolish and naïve. Towards their attempts of finding and discovering true love, both Elinor and Marianne, find and discover, rather, themselves. They both achieve their "happily ever after", and they only do so by learning from each other's experiences. Together, they learn how to feel and express their internal feelings, wholly, whilst taking their dignities and other people's feelings into consideration.

The novel is beyond doubt a timeless masterpiece whose success doesn't result from the prevalence of logic over heart, or their extreme division, it is rather the conjunction of the two that makes the novel memorable in the eyes of its readers, be them 'psychoanalysts' or not.

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Résumé :

Les auteures de ce projet explorent le roman *Le cœur et la raison* « Sense and Sensibility » écrit par Jane Austen à l'aide de la théorie de Sigmund Freud « Psychanalyse » dont laquelle nous soulignons l'interaction et la différence entre les deux personnages initiales Elinor et Marianne Dashwood. A travers une lecture attentive du roman, nous analysons les actions et les dires de chacune des sœurs, les raisons pour lesquelles elles s'agissaient de cette manière et les conséquences qui en ont résulté. Elinor, la sœur aînée représente la raison dans le roman, tant dis que Marianne représente le cœur. L'écriture et la structure du roman mettent en évidence le rôle joué par les projections, les identifications, les attaques et les séparations (conscientes et inconscientes) des deux sœurs, à travers les vicissitudes dans leurs voyages vers la quête du véritable amour.

Mots clés : Raison, Cœur, Psychanalyse.

ملخص:

تعمل هذه الدراسة على فحص العقل والعاطفة لجين أوستن على ضوء نظرية التحليل النفسي. نحن نفترض أن مثل هذا البحث له أهمية كبيرة حيث أنه يتصل اتصالاً وثيقاً بالطبيعة البشرية، وهو موضوع لطالما أسأل الكثير من الحبر. فإن نظرية التحليل النفسي يمكن تطبيقها بشكل أفضل على ما يكتمه الإنسان داخل قلبه ويكتمه داخل صدره. فإن الهدف من هذه الدراسة هو حبكة الرواية ووصفها العميق لاختلاف تكوين شخصية المرء. ومع ذلك، لن نركز على جميع الشخصيات، ولكننا سنكتشف شخصيتين ونحل طبيعتهما وكيف تساهم الحبكة التي تلت ذلك في وجود مثل هذه الطبيعة. بعد ذلك، سنشرع في تحليل الرواية المعنية، ونقدم ملخصاً عاماً عنها، ونركز كثيراً على الشخصيات وعلاقتها بالحبكة العامة، ونكتشف ما هي نقاط التحليل النفسي الكامنة التي تثبت نفسها من خلال التأثير المتبادل بين التوصيف وحبكة. يتضح من العنوان، الحس والإحساس، أن الرواية ستعتقد بحق أنها تشتمل على إichاعات أو اقتراحات أو دلالات حول الطبيعة البشرية وما يجعل الطبيعة البشرية تتغير أو تكون على ما هي عليه. يحمل العنوان تبايناً يمكن القول بأمان أنه يتعلق بالعقل والقلب، والذي سيوجه البشر في النهاية للسيرورة حياتهم. سيستهدف تحليل التوصيف الأختين ماريان وإلينور، بنات السيد داشوود من الزوجة الثانية.

الكلمات المفتاحية: جين أوستن، الطبيعة البشرية، الحس والإحساس، العقل، العاطفة، التحليل النفسي