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SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI
ANABİLİM DALI

A Psychoanalytic Feminist Reading of
Daniel Defoe's Novels
Under the Light of Lacanian and Kristevan Insights

Doktora Tezi

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INTRODUCTION

The purpose of this dissertation is to analyse Daniel Defoe's novels under the light of Lacanian and Kristevan insights to extract the nature of his subjectivity construction. The inconsistency of Defoe's voice as a writing subject between his conduct books and fiction, and the unstable progression within his novels indicate the possibility of a psychological transformation of this leading spokesman of patriarchal ideologies into a degenderized androgyn. Poststructural psychoanalytic feminist criticism appears to be the most appropriate method to examine the possibility of such a psychological transformation, because it interrogates the very nature of subjectivity as a fictional construct of patriarchal discourse. Based on this ideology, the present study aims to examine the nature of Defoe's subjectivity construction via the patterns imposed on the female characters in his fiction. Studied chronologically, these works tend to correspond to the Lacanian tripartite model of identity construction in reverse order, due to their departure from the Symbolic and progression towards the Real. Theoretically this indicates Defoe's engagement in a similar progression in the process of becoming (a)subject.

To examine the nature of this progression effectively, three significant and interrelated concepts should be studied simultaneously. These three contributing notions which would lead the study towards its proposed hypothesis are: subjectivity, as perceived by poststructuralism, gender identity, as defined by eighteenth century patriarchal discourse, and the novel, as a textual space reflecting eighteenth century gender trauma. In other words, by assuming that Daniel Defoe is an individual whose masculine gender identity is defined by eighteenth century patriarchal discourses and by recognizing his novels as textual spaces reflecting his possible gender trauma, the application of the poststructural psychoanalytic feminist theory of subjectivity construction would reveal the otherwise inaccessible alternative voices of Defoe's Self as a writing subject.

The first of the three contributing concepts, subjectivity, along with notions such as identity, self, autonomy and authenticity has been central to many debates in

literary studies. In literary criticism the Anglo-American tradition, practised by scholars like Arnold, James, Eliot, Richards, Fry, just to name a few, focuses on the idea of liberal humanism celebrating the prevailing view of the individuals as not determined by social and economic circumstances but as fundamentally free to create themselves and their destiny through the choices they make. From mid and late twentieth century, literary criticism was influenced by the poststructuralist perspective of scholars like Lacan, Derrida, Foucault, Deleuze and Baudrillard. This new perspective, practised by critics like De Man, Hartman and Miller, was broadly anti-humanist and ahistorical, and stressed new accounts of human subjectivity prioritizing the linguistic operation as the medium of self-conception. As a poststructuralist psychoanalyst, who influenced the new mode of criticism, Jacques Lacan was among the new theorists who used his studies on language to introduce the idea into the process of identity construction. As Lacan notes, in his *Ecrits* (1966) and *Seminaire XI* (1973), identity is a linguistic construct and human beings are constructed in language. Lacan maintains that a subject does not come into being until it has acquired a consciousness, that is until it has made a progress from the primordial androgynous state through the Imaginary. Here, the subject develops a concept of the Self, and enters into the Symbolic realm of Language, also the zone of predefined forged cultural codes. The Symbolic system which serves to perpetuate the human subject into society is associated by Lacan with the Name of the Father (*nom- du- pere*) the masculine realm of the phallus and the construction of gender identity (1977: 5).

It is this aspect of Lacan's theories that proves inspirational for a number of feminist literary critics like Cixous, Irigaray and Kristeva whose quest is the interrogation of subjectivity to locate the feminine which has been lost or suppressed in the male dominated systems. Drawing on the Lacanian tripartite model (SIR), these French feminists* were the first to see the potential of these concepts and arguments

* The term French feminism is used in this study for the ease of reference because many commentators have used this term when analysing the work of Helen Cixous, Luce Irigaray and Julia Kristeva. However, as Susan Watkins argues, there are many difficulties with this categorisation which makes

for the feminist critique of the patriarchal social order. Literary texts became the object of study for these scholars, who examined them in terms of a politics of style that revealed the suppressed feminine in male writing and in the male Self. French feminists argue that some elements of the Imaginary that cannot be expressed within the Symbolic formulation are repressed and effectively silenced. It is at the level of the Imaginary that these feminists locate the feminine. Julia Kristeva argues that this feminine remains at the level of the Semiotic accessible in patriarchal discourse only at the point of contradiction, meaninglessness and silence. Kristeva compares her Semiotic to Lacan's Imaginary as being prior to the Symbolic. For Kristeva, the Lacanian phallus, the supreme signifier in the Symbolic, "totalizes the effects of signifieds" and dominates human society in Language. Semiotic is "what mediates the Symbolic law organizing social relations and becomes the ordering principle of the Semiotic Chora" (1973:3).

For Kristeva the feminine in the Semiotic Chora is asexual. Actually in an attempt to avoid an essentialist view of gender all French feminist theorists, including Kristeva, have typically insisted that feminine or Semiotic Language is not related to biological sex but to a certain antipatriarchal mode of thought (Cixous 1981, Irigaray 1980, Kristeva 1973). This emergence of the Semiotic calls into question the fundamental assumptions on which the Symbolic, as articulated by Lacan, is based. In particular, the traditional notion of a static subject is replaced by a more fluid and multiple conception of the subject, the Kristevan "subject in process / on trial" (24).

Lacan's theories on the construction of the subject have become a part of a much bolder deconstructive enterprise for all the feminists who challenge the philosophical basis of language, and put in question the very basis of gender formation. Many feminist theorists and critics stress the Lacanian Real, advocating degenderization through androgyny as the answer to gender problems. Regarded by

'poststructuralist feminism' a more appropriate one. First none of the three is French born. Secondly, their work is not in any way representative of mainstream feminist political activity of thinking in France. Thirdly, the category 'French feminism' has arguably been created to serve certain US and UK

many feminists, like Frieden (1963), Firestone (1970), Pyke (1980) and Jagger (1983), as the ultimate position for equality, androgyny is the realm beyond the Lacanian subjectivity zone. The notion of androgyny, they argue, evokes a relaxation of the rigidities of gender stereotypes, and brings about a fusion or reconnection of gender attributes which leads to equal appropriation of Self and the Other. As these feminists strongly believe, androgyny can free the society from segregated dichotomous gender reckonings which are responsible for many cultural traumas. A more detailed discussion on these ideas will be carried out in Part III of this study.

The discussion of cultural trauma resulting from gender reckonings relates the concept of subjectivity to the second notion used in this study i.e. the notion of gender identity as defined by eighteenth century patriarchal discourse . Actually the concept of gender, as defined by almost all the feminists, refers to the cultural shaping of sexual identity. Gender is the way in which one's apparently unambiguous biological sex is given shape and meaning with culture. Many feminist theorists, like N. Armstrong in *Desire and Domestic Fiction* (1987), M. Mckeon in 'Historicizing Patriarchy'(1995) and H. Moglen in *The Trauma of Gender* (2001), see the eighteenth century as the period in which the notion of gender was established in its modern sense. According to these scholars it was in this century that the "modern system of gender difference" emerged in England, resulting in the discriminatory construction of public and private spheres and also creating definitions of masculinity and femininity as complementary and exclusive categories (Mckeon,1995:296). This modern conception of gender is what replaces the patriarchalism which as a traditional regime under a modern veil reconceptualized the sex-gender system as the new means of order leaving its influence on the Western world until today (Moglen,2001:1). The eighteenth century in England was not only a time of system of gender, but it was also an era of the consolidation of a new literary genre- the novel. However, the emergence

political and intellectual agenda: in an imperialist move, ideas which would seem unpalatable if ascribed to UK or US authors are categorised as 'French' in order to make them seem exotic and 'other', but thus paradoxically acceptable (2001: 96).

of the two new elements of gender and of genre must not have been a matter of mere coincidence. Here, the second area in the framework of this study, i.e. the emergence of gender, converges with the third and final concept - the novel. In other words, it is the gender emergence in the eighteenth century which leads to the creation of the eighteenth century novel as space for the illustration of submission and subversion.

Although in *The Rise of the Novel* Ian Watt expressed that the English novel as a genre developed in the eighteenth century in response to the rise of capitalism and the ascent of the middle class (1957), more recent studies about the development of the English novel have had different emphases, some even challenging Watt's fundamental thesis. Nancy Armstrong and Helen Moglen are among the many feminists who intend to provide a feminist analysis of the ways in which the English novel could be defined as a modern discourse of gendered subjectivity. Providing a feminist analysis, Armstrong argues that the novel sought to disentangle sexual relations from the language of political power in order to mask socioeconomic interests by representing them as psychological and identifying that psychological discourse with women (1987:6). Moglen's feminist theory of the novel is based on the assumption that the rigid definition of masculinity and femininity as complementary and mutually exclusive categories, and of gender as a natural and immutable part of every person's identity, which gradually became the dominant view from mid seventeenth century onwards as a result of economical development, philosophical discourse, and anatomical research, resulted in the "trauma of gender" (1,2).

Individuals, Moglen argues, felt the need to conform to the prescribed gender roles and to suppress all those aspects of their personality that did not fit in. This resulted in strain, fear, and a feeling of loss. Furthermore, the struggle of each new generation to adapt successfully to the appropriate gender roles- as well as their secret fears and melancholy resulting from the loss of the original ungendered wholeness-found expression in the novel. Thus in this vein, the novel describes alienated subjects, who strive for autonomy but are traumatized by the sex-gender system. The novel likewise, charts the development of gendered subjectivities in the face of traumatic deprivation. As Moglen puts it:

the modern form of Self-awareness born of individualism was articulated through two narrative modes that represented distinct, but related, ways of knowing and telling. Together they suggest the interpenetrability of fantasy and reality, and the mutual dependence of the unconscious and the social. While realism takes the individual's accommodation to society as its subject, the fantastic reveals the psychic costs of social deformation. While realism poses the possibility of the Self's union with another, the fantastic insists on the Self's alienation from others and itself. While the realist struggles for textual intelligibility and coherence, the fantastic gestures towards an affectivity that lies outside of language and outside the text. (14)

What Moglen refers to here as 'affectivity' is what Freud calls the uncanny, Lacan associates with the Real, and Kristeva explores as the Semiotic. For all these speculative thinkers writing in the fantastic mode represents a realm of indeterminacy that is rooted in the unconscious mind. Utopically a place of subversion, it is also a place of potential psychosis (Freud 1959, Lacan 1978, Kristeva 1974). To conclude her feminist theory on the novel, Moglen argues that the "early modern novel combined fantastic narrative structures with realistic ones to produce a special bimodal form well suited to investigate the sex-gender system: the fantastic is suited for investigating the intrapsychic state of the traumatized gendered subject, the realistic to describe gendered society" (14).

Viewed from this perspective, the two modes of narrative structures seem to work together in Daniel Defoe's fiction. Even in *Robinson Crusoe*, which is ordinarily read as a founding fiction of formal realism, an obsessive and haunted subjectivity is revealed in a fantastic subtext, defined through the projections of the gendered Other. Defoe's characters fight ruthlessly for autonomy under the challenging conditions of the materialistic world in the realistic parts of his narratives, but their unconscious fears and insoluble conflicts are exposed in a fantastic mode of writing. The two modes of narrative structures also expose Defoe's own trauma, as a gendered individual, translating his struggles and strifes for submission and subversion as a writing subject. The chronological study of Defoe's fiction suggests that although in many early novels, namely *Robinson Crusoe*, *Memoirs of a Cavalier*, *Captain Singleton*, and *A Journal of the Plague Year*, the realistic mode dominates, in later novels like *Moll Flanders* and *Colonel Jack*, the realistic plot is undermined by the

fantastic mode. In *Roxana*, Defoe's last novel, unconvincing motivations and anticlimactic scenes call into question the significance of the realistic narrative and point to the fantastic narrative as a source of significant meaning. It is also in this novel that the intermediary space in between the realistic and the fantastic is created. In this intersection both the protagonist and the author experience a state of self transcendence as in Lacan's *jouissance* which replaces gender opposites.

The interaction between the realistic and fantastic in Defoe's fiction has attracted many scholars who have tried to explore his personal psychological traits as reflected in his work. Defoe's fiction has provided a vast ground of study for both the critics who analyse his work from a historical-biographical point of view, and the ones favouring the application of new theories to his work. General and individual studies have been carried out to portray Defoe as a man, an individual and a psychological subject. Among the prominent scholars who have conducted research on Defoe's personality as mirrored in his fiction are Watt in *The Rise of the Novel* (1957), Richetti in *Daniel Defoe* (1987), Novak in *Defoe and the Nature of Man* (1963), Backscheider in *Ambition and Innovation* (1986) and Zimmerman in *Defoe and the Novel* (1975). Far too many essays to mention have undertaken Defoe the man as the subject of their studies scrutinizing different dimensions of his personality as reflected in his work. A number of these studies are referred to in different chapters of this thesis, where some of their findings are negated and some confirmed. What makes this study different from the previous works carried out on Defoe is that this project takes Defoe's entire novelistic output as a unified whole. Applying poststructural psychoanalytic feminist theory on this unified textual body, this study attempts to produce a picture of Daniel Defoe as a writing subject and the quester of androgyny beside his present portrait as Daniel Defoe the man and eighteenth century moralist.

To achieve such an end the whole dissertation is divided into three parts, thus structuring the study in accordance with the Lacanian tripartite Orders. Ordered chronologically, Daniel Defoe's novels are grouped in each of these major sections, fitting these categories form-wise and content-wise. Each section is supplied with an

introductory chapter discussing the general theory and related specific details, followed by chapters on the novels.

Part I of this study is dedicated to Jacques Lacan's Symbolic Order and the study of gender distinctive roles in Defoe's four early novels. The first chapter in this part elaborates on the Lacanian Symbolic, eighteenth century gender politics, and Defoe's position as a leading spokesman of eighteenth century patriarchal ideologies. The four following chapters in this section analyse *Robinson Crusoe*, *Captain Singleton*, *Memoirs of a Cavalier*, and *A Journal of the Plague Year*, to illustrate Defoe's public voice as a Lacanian subject via his Symbolic authorial intentions towards the female presence. Defoe's female characters in these works are subject/ed to a submissive social order which corresponds to the Lacanian Symbolic. Defoe's Symbolic public intention, so familiar from his conduct books, is emphasized by the subtitles given to the chapters: The Isle of Men for Crusoe's defeminized island, The Battlefield of Absence for Cavalier's hypermasculine military world, Washed Away by the Waves, for Singleton's masculine piratical sphere, and Darker Than the Plague for H.F.'s polluted world haunted by the darkness of female presence.

Part II of this study is devoted to the Lacanian Imaginary and Kristevan Semiotic, and a study of the subversion of the paternal order in Defoe's two later novels. This part also starts with an introductory chapter elaborating the theory and is followed by two chapters applying the theory to *Moll Flanders* and *Colonel Jack*. Daniel Defoe's progression from the initial Symbolic towards the Imaginary, his private authorial voice, as well as the emergence of the suppressed feminine, is explored and illustrated in these chapters. The subtitle chosen for *Moll's* chapter- The Queen of the Tides - aims to suggest Defoe's inability to sustain the Semiotic Chora due to the Symbolic pressures of the authorial intention. Indeed, it is the horror of the Other initiated in this novel that forces Defoe to suppress the private voices of the female characters in *Colonel Jack* by punishing the practitioners of the Semiotic. This chapter is relevantly entitled Taming of the True.

Part III and the last part of this study examines the concept of the Lacanian Real, studying the reversal of gender and a step beyond subjectivity through

androgyny in Defoe's last novel *Roxana*. Lacan's Real Order, and the notion of androgyny in the mirror of the Real is elaborated in the first chapter of this section followed by a chapter on *Roxana* which studies Defoe's final step in the reverse progression towards subjectivity, illustrated through Roxana's journey towards androgyny. It is Roxana who finally deconstructs Defoe's text and Self, undefoeing* Defoe as a writing subject. It is with *Roxana* that Defoe's face is unmasked and the true nature of this master of disguise is revealed.

In the final section of this study a glossary of the key terms and concepts used in this thesis is provided as an appendix for an easy reference. Also a graphic design is presented to illustrate the study's structural outline and to give a general perspective of the theoretical framework of the thesis. The task of unmasking Defoe is a laborious task which this dissertation claims to have only partially undertaken. This study, thus may provide only a starting point for those embarking on a more extensive study of Defoe's subjectivity.

* A term coined by this study also used in the title of the second chapter in part III

PART I

JACQUE LACAN'S SYMBOLIC AND GENDER DISTINCTIVE ROLES IN DEFOE'S
FOUR EARLY NOVELS

CHAPTER 1
THE ORDER OF ORDER

A. The Birth of a Notion: Jacques Lacan's Symbolic Order

Jacques Lacan develops a tripartite model for the human mind seeing it as functioning through the operations of three different Orders which he labels Symbolic, Imaginary, and Real. Following Freud, who believed that order was one of the basic requirements of any civilization and entitled the individual to become a member of a civil society (1961:58), Lacan relates his Orders to the civilizing principle. In *Ecrits* Lacan introduces the Symbolic Order in association with the civil order, demonstrating its effects on the human psyche. The Symbolic as he introduces it (1977:60), has unquestionable claims for being that which defines humanity, since symbols are a human-specific co-creation. Speech is the primary example of a symbolic system as are many other forms of social intercourse. Symbols also have an inherent tendency to move beyond the realm of recognition and *conscious* agreement. Unconscious, they become power systems that transcend, pre-date and pre-order those humans who now can be seen less as the makers and masters of the symbol than its servants, less users of symbols as tools less themselves than mere instruments perpetuating the existence of symbols. But how, indeed, do humans become dominated by the forms they themselves create, and why? MacCanell argues that Lacan has found the radical mode for this new ideological form of the gift to lie in the realm of *value* (1986:125). Lacan writes that in reality, “the Symbolic is no-thing; the primary signifier is pure nonsense” (1978:256), but it is that nothing which gives him a place in the “order” which promises to “evaluate” him (256). Thus the way in which a symbolic system dominates desires is by means of the intersubjective mode of substituting *values* for *meanings*. The way that a human becomes dominated by this moral self-constructed order is, according to Lacan, by becoming a subject. And for Lacan “existence for the subject is only possible through his representation in the Symbolic wrap of language” (1977:234). As Lacan states, “language and its structure exist prior to the moment at which each subject at certain point in his mental development makes his entry into it”

(148). For Lacan “the drama of the subject in the verb is that he faces the test of his lack of being” (29). Central to Lacan’s theory is this idea of lack or splitting which holds the Self as a psychologizing reactionary fiction. For Lacan the unconscious is necessarily founded upon this split or cut which is experienced by human beings as a lack, twice, in the process of becoming a subject (29).

According to Lacan the first lack is conceived to be at the moment of birth in the mother’s womb. K.Silverman interprets this lack with “a moment of sexual differentiation within the womb but it is not realized until the separation of the child from the mother at birth (1983: 152). The “subject” is defined as lacking because “it is believed to be a fragment of something larger and more primordial, a sexual androgyny or the original whole from which the subject is derived” (152). As Lacan argues in one of his lectures (1966), the new-born infant has no Self because it is oblivious to difference, adrift among sensations, appetites, phantasmagoria. Lacan describes this infant in an amorphous state with no boundaries to its experience of sense of need, as a jumbled he punningly calls “L’ homelette, homme-lette, little man; omelette, ‘shapless mass’ of egg” (1984:107). At this period the Self is further divided from itself for the second time. This lack takes place between what Lacan calls the “mirror stage” or the “Imaginary” and language acquisition or the “Symbolic Order” in the process of the human subject’s psychological development (1977:5). Thus, the Symbolic is, for Lacan, the “moment in which the mirror stage comes to an end” and which inaugurates “the deflection of the *specular I* into the *social I*” with a distinctive sense of the Self and the Other (5). It is this moment “that decisively tips the whole of human knowledge into meditation through the desire of the Other”(5). Desire, in this context, has little to do with material sexuality and is caught up rather in social structure and stricture which forever dominate humans’ lives after entry into language. By entering the Symbolic with its laws, conventions and images of perfection, the subject effectively divorces him/herself from bodily drives, choosing culture over nature which, for Lacan, is “identical to an order of language” (1968:40). And since “the unconscious is structured in many radical ways like language” (1977:234), by entry into language the “unconscious becomes the discourse of the Other” (1968:40).

In this way “ desire is to be experienced in the desire of the Other” (1977:289). Thus, as the human subject participates in language, the Symbolic apparatus disorients its flows of instinctual or libidinal drives and locks them in repression. Elizabeth Wright maintains that:

the structures of language are marked with societal imperatives – the father’s rules, laws, and definitions, among which are those of child and mother. Society’s injunction that desire must wait, that it must formulate in the constricting world whatever demand it may speak, is what effects the split between conscious and unconscious, the repression that is the tax exacted by the use of language. (1984:109)

Borrowing most of his assumptions about Language from Ferdinand De Saussure, Lacan makes appeal here again to this linguist who viewed the sign as split into two parts, a signifier and a signified. Saussure expresses the combination of signifier (a word or a sound) and signified (the concept in the mind) by the formula $\frac{s}{S}$. Here S stands for the signifier, and s for the signified their link being entirely arbitrary (1959:58). Lacan begins his critique by throwing doubt upon the security of this combination with his oft quoted example of a door (the signified) as marked with two different signifiers, “Ladies” or “Gentlemen” claiming that “no signification can be sustained other than by reference to another signification” (1977:150).

The Saussurian security is thus removed, and a hidden gap opened between signifier and signified, the bar no longer a bond, but a cut or a split, a division. For Lacan the most general effect of this division is the assigning of gender roles. Lacan treats the fact of having a male or female body as irrelevant before the Signified Signifier division: without language there is neither gender nor gender-oriented desire. Once inserted into Language the subject becomes at once “discordant” with it. Language thus places the subject in the chain of words which binds it to one gender or another. The massive configuration of authority that works through the language is for Lacan associated with the patriarchal character of social and cultural systems. Thus the Symbolic Order, for Lacan, is a masculine realm which he calls the Name of the Father (67). The same recognition leads Lacan to speak of the phallus as “the privileged signifier” that signifies that patriarchal character (284). As Bertens notes “Lacan avoids the term ‘penis’ because in his conception of things male dominance is

a cultural construction and not a biological given” (2001:161). For Lacan it is the phallus that provides the needed anchorage in language. As signifier of the difference between the sexes, the phallus comes to stand for all the difference that structures the Symbolic Order.

Being a masculine realm governed by the rule of the phallus, entry into the Symbolic Order is fundamentally a different experience for boys and girls. While boys according to Lacan both accept and identify with the Father’s Law, girls cannot directly assume the father’s power. For the young boy, it is an acknowledgment of the Law of the Father that interrupts the desire for the mother. For the young girl, entry into the Symbolic Order to a certain extent requires an acceptance of masculine authority and superiority in that order. In return, however, the girl may retain more access to the Imaginary Order than does the boy (1977:282). In either case the child has to give up the original happiness of the pre-Oedipal phase to enter the Symbolic Order of Language. From this stage on, the child differentiates its sexual roles and acquires a gender identity designed and imposed upon it by the cultural codes “linking the *I* to the socially elaborated situations” (5). A cultural code Silverman states

is a conceptual system which is organized around key oppositions and questions, in which each term is aligned with a cluster of symbolic attributes. For example, in the case of “man” and “woman”, those symbolic attributes are most likely to be related to the dichotomy between “rational”, “firm”, “strong” and “emotional”, “pliant”, “weak”. (36)

This is, thus, the way the Symbolic functions to hold the *social I* in perpetuation, and the subject’s alignment with the Symbolic in appropriating its gender roles is what fits right into traditional gender stereotypes held by different societies and in different periods. Such a discussion of gender identity as a linguistic construct introduced by Lacan has proved inspirational for a number of feminist literary critics who were interested in his theories as an explanation to why female subjects would internalize patriarchal discourses that effectively imprison them. The French feminists were the first to see the potential of Lacanian concepts and arguments for the feminist critique of the patriarchal social order, trying to expand and modify notions such as phallicism, phallogocentrism and phallogocentrism.

B. An Order of Their Own : A Feminist Reading of the Symbolic Order

It seems abundantly clear that feminism's focus on language is in debt to the transformations begun on the unconscious by Freud and continued by Lacan. Any literary debate about femininity must start with links between femininity and the unconscious. For Lacan the unconscious reveals the fictional nature of sexual categories. Lacan develops his account of subjectivity in reference to the idea of a fiction. It is this relation of language and fantasy that attracts feminist critics to Lacanian analysis. Language, to Lacan, is what identifies gendered subjects. However, the influence of Freud, and more specifically Lacan, clearly poses a problem for feminism. It is the Oedipus complex in both Freudian and Lacanian theory which forces the subject into a Lacanian Symbolic Order. Language in simple terms is controlled by the Name of the Father and would be the interpretation of a linguistic chain of symbols. How can one celebrate maternal symbols, for instance, in language without implying a celebration of patriarchy. How can women be thought about outside the existing Masculine/Feminine framework? According to Derrida, Western metaphysics depends on a system of opposites with the positive, or masculine having the priority (1976:280). How can women break away from the logic of oppositions? How can women break out of this imposition of the place of suppression without having to enter the masculine space of the Symbolic?

In reflecting on Lacan's theories, which stress the double determination of the subject by the Other and by language constructing sexuality and gender, it becomes apparent that his work has been received somewhat differently by various feminist groups. While one party takes Lacan's work positively, the other regards it as anti-feminist in its content and implications. Many feminists belonging to the first party have claimed Lacanian analysis as the basis for their own theorizing. For those who defend Lacan and his reading of Freud, like Juliet Mitchell, his theory is not only about a patriarchal order of language but is also about psychical organization; it is an argument that the Symbolic is the condition of sanity. For Mitchell "the problem with the attempts to undercut the symbolic is that without a Symbolic law human beings

cannot function” (1974:2). The real problem, however, is that Lacan’s Symbolic makes patriarchy seem inevitable. However, Lacanians, like Mitchell and Rose (1982), insist that the Symbolic is patriarchal only because the woman is the primary caregiver, and the man, as the intervening third party, occupies the position that coincides with language. Feminists influenced by Lacan also handle the tie between sexual difference and phallic dominance in a manageable way. They emphasize that both sexes can take up the masculine and feminine place for no one has the phallus for fix.

Opposing Lacan are a number of feminists and theorists who stigmatize him with anti-feminism. However, the feminist reaction to Lacan has been highly productive. Utilizing Lacan’s findings, the French feminists, for instance, refuse the oppressive constraints of traditional conceptions of femininity by authorizing their own scripts. Thus they started to speak and write their own version of female subjectivity, a version conceived in opposition to the implicitly masculine subject of liberal humanism. Growing out of two closely connected but quite different disciplines of linguistics and psychoanalysis, French feminism used the intrinsic theoretical power of poststructuralism i.e. the subversive strength and the deconstruction of illegitimate usurpation of power, to expose false gender hierarchies. And in this quest it set out to interrogate the very base of subjectivity to locate the feminine which has been lost or suppressed in the Symbol. For these feminists, the text of femininity is understood to be the creation of phallogentric patriarchal discourse. As Helen Cixous explains in ‘Castration or Decapitation’:

Everything turns on the word: everything is the word and only the word...We must take culture at its word, as it takes us into its word, into its tongue...No political reflection can dispense with reflection on language. For as soon as we exist, we are born into language and language speaks (to) us, dictates its law...; even at the moment of uttering a sentence...we are already seized by a certain kind of masculine desire. (1981:144)

This poststructuralist feminist claim that language as the medium for gender construction is related to the wider philosophical concern of the linguistic construction of the subject. In *The Daughter’s Seduction* Jane Gallop writes “it is not the biological given of male and female that is in question...but the subject as constituted by the pre-existing signifying chain, that, by culture, in which the subject must place himself”

(1982:11). According to the Lacanian psychoanalytic theory which Gallop scrutinizes, the subject is divided by her negative entry into the signifying chain of language. Femininity, that which is not expressible or comprehensible in the terms of the Symbolic Order understood as the patriarchal system of signification that organizes experience, is split off and repressed in the unconscious. Relegated to the realm of the repressed unconscious through the authority of the symbolic, the sign “woman” thus remains unreadable, and female freedom is theorized as this unreadability. To speak is thus to act in bad faith and adopting silence might help to find a way out (11). However, for women to adopt silence as a defensive tactic against putative linguistic subjection is clearly an undesirable act of self-martyrdom.

The French feminists respond to this problem from their own perspective, emphasizing the necessity of new feminine forms of expression. What Kristeva, Cixous and Irigaray do in common is to oppose the phallus symbols of the order which have structured Western thought through language. Having their roots in Lacanian psychoanalysis and in the recognition that traditional male discourse rises from the Symbolic Order, speaking from which requires submission, Cixous’s notion of *L’écriture féminine* (women’s writing) and Irigaray’s *parler-femme* (women’s speech) seek to resist the submission to patriarchal law. In this respect Helene Cixous has a two dimensional project being deeply influenced by Derrida. She launches a deconstructive critique of the phallogocentrism of the Symbolic Order and advocates the positive agenda of discovering writing. In this practice Cixous aims to embody a feminine form of writing and to encourage other women to do the same. ‘The Laugh of the Medusa’ (1975) is Cixous’s most impassioned appeal to women to follow her example and discover a positive feminine identity through writing.

Luce Irigaray, like Cixous, wants a feminine writing practice with which to challenge a repressive and determining Symbolic Order. As E. Millard notes, “Irigaray suggests that writing women will create that which as yet is inexpressible, a female subject with potential to create its own meanings rather than be caught in the masquerade of femininity” (1985:160). Relating to the central concern of Irigaray’s psychoanalytical concepts is the feminine subjectivity. In ‘Speculum of the Other

Woman' she claims woman "Remains that nothing at all, or this all at nothing. In which each male one seeks to find the means to re-plenish the resemblance to self (as to same)" (1989:161). Irigaray, further proceeds to demonstrate how woman is man's meaning to himself, becoming the negative of this reflection woman is thereby forced into subjectless position by the patriarchal 'logic of the same' (161). It is exactly by this logic that a social reality containing two gender specifics (man and woman) is persistently collapsed into one and the same: man is [made] the measure of all things. In developing a different Symbolic Order in her *When Our Lips Speak Together* she argues that: "If we continue to speak the same language, we will produce the same story...Same arguments, same quarrels, same sciences. Same attractions and separations. Same difficulties, the impossibility of reaching each other" (1980:69). Of all the French feminist theorists Julia Kristeva's discussion is closer to Lacan with her concepts of the Semiotic which is a version of Lacan's Imaginary. Kristeva's ideas on subjectivity, and the nature of subversive Semiotic, and her view the on pre-linguistic domain or *Chora* will be discussed in Part II of this study.

While the challenge of different groups of feminists and especially those who have utilized the insights of poststructuralist theory in order to bolster women's position heads towards the modification, alteration and even destruction of the patriarchal manifestations of the Symbolic Order many questions still remain pertinent for feminist theorists. Mainly what is the gain for humanity – for women and men who are on a quest for individual equality – if personal freedom is theorized at the cost of radical self-alienation, opacity, and textual unreadability.

C. The Augustan Side: The Symbolic Order, the Eighteenth Century Gender Emergence and the Politics of Female Subjectivity

The pattern of Europe's social organization, as Jackson Spievogel argues, was first established in the Middle Ages and continued well into the eighteenth century. Social status at this period was still largely determined not by wealth and economic standing, but by the division into the traditional orders or estates determined by heredity. This divinely sanctioned division of society into traditional orders was

supported by Christian teaching which emphasized the need to fulfill the responsibilities of one's estate. Inequality was part of that scheme and could not be eliminated (2003:378).

Situated within this social organization, as in any hierarchical establishment, was the justification of many forms of subordination in the society concerning race, class, and sex. As Kate Millett maintains in her *Sexual Politics*, in the institutional systems of sexes, and races, dominance and subordination is determined historically by birthright priority. The dominated group superimposes on subordinate group the sign of the inferior, such as passivity, ignorance, etc., in the name of biological difference (1969:5). Historicizing the process of constructing power relations between members of "political" categories like races, classes, and sexes, Millett recognizes the dominant power to be "masculine" calling all historical civilizations, as well as the Western society, "Patriarchal" (25). For Millett, as for many other feminist theorists, it is this patriarchal mode that politically determines the biological hierarchy. Biological sex is politically/culturally constructed as gender by patriarchal ideologies, to ensure masculine dominance and oppression.

Feminist historians, like Armstrong (1987), McKeon (1995) and Moglen (2001), see the eighteenth century as the period in which the notion of gender and the modern system of gender difference was introduced to the Western society. Known as the Age of Reason, the eighteenth century in England was a time of emergence of numerous new concepts and ideas. Due to the emergence of new philosophical and scientific discourses, and to economic development, the English society was beginning to open its eyes to modern notions, experiencing new challenges towards traditional views. The perception of gender as an immutable part of identity, the construction of public and private spheres, and the specific definitions of masculinity and femininity are, according to the aforementioned feminists, the product of eighteenth century modern discourses rising from discussions over philosophy, religious doctrine, political and economic theories, and conduct literature.

Arguing how and why such a modern system of gender difference and other related notions was established during the eighteenth century, Michael McKeon puts

forward a hypothesis centered on the concept of “patriarchalism”. Mckeon argues that the patriarchalism which attaches itself to a “traditional regime” will in later centuries be replaced by the “modern conception of gender” (296). Mckeon’s patriarchal system is founded on the belief that there was a hierarchical notion of authority, which existed not only in the government, but in the family as well. Whether or not the state and the family were both founded on the concept of absolute power under hierarchical rules was one of the heated debates of the period (Nelson,1995:72). Filmer’s *Patriarcha*, written in 1630, was generally cited as the representative statement about hierarchical authority and patriarchalism. Filmer believed “that the Father’s power was unlimited”, and “that Death alone could loose the bond of obedience” (1949:72). Refuting Filmer’s *Patriarcha*, John Locke’s *Two Treaties of Government* (1690) challenged authority on multiple levels. In *Two Treaties* Locke was attacking the concept of patriarchalism, and opposing an absolutist king. As Locke states, “the Power of a Magistrate Over a Subject, may be distinguished from that of a Father over his children, a Master over his servant, a Husband over his wife, and a lord over his slave” (1967:112). Locke’s idea led to a development which supported the belief that state and family were indeed fundamentally different. Giving a new definition of the family Locke, however, limited the freedom he invoked; although individuals should be free of the arbitrary power exercised by a patriarch over his family, a person’s freedom is still constituted in civil society by social determination based on rational capability (178). Locke further argued that it was the father that held power over the younger generation due to such rational bonds. This in turn, justified hierarchy within the family and the subordinate position of the wife in the conjugal system, as well as restricting the female role and identity.

The emergence of the new definition of the family as an independent social unit in philosophical discourse is what many critics including F. Nussbaum relate to the emergence of the new gender system in the eighteenth century (1989:135). Also seeing the roots of the modern notion of gender difference in the concept of family, Molgen argues that “as the authority of the father and husband were distinguished from the authority of the sovereign, the family became a distinct unit of organization,

with the evolving role of women more restricted than the emerging role of men” (2). Millett, likewise, states that “patriarchy’s chief institution is the family” (24). N. Armstrong also notes that eighteenth century discourse about the family tended to extol a new kind of family environment which gave birth to the modern concept of gender politicizing, the figure of the domestic woman (24). Apparently, the new family offered a compelling means to internalize a system of government that would silently parallel the overt political moves of the patriarchal state. Both Lacan (1977:67) and Foucault (1978:2) theorized the internalization of the patriarchal discourse within the family as the surveillance force of the society.

An alternative way of regarding the emergence of the modern gender system in the eighteenth century is viewing it as an effect of capitalism. Gail Omvedt relates capitalism with patriarchy stating that male dominance in its modern form “emerges at the historical moment of the capitalist state so that a clear and tenacious system of hierarchical gender relation is set in place” (1986:30). For Omvedt, “women produce *life* in private and suppressed spheres while men produce *things* in public and powerful spheres” (30). H. Moglen also relates the transformation of the sex-gender system during the period to socioeconomic changes that accompanied the rise of capitalism. While previously women had been involved in production and had participated in a range of economically significant functions, during the eighteenth century, because of a changed domestic economy, enclosed lands and consolidated estates the work that had traditionally been performed at home was removed from domestic space. Professionalized within a public sphere to which women were barred entry, production was placed along structured gender lines. The result of such a division was very simple: middle class men moved into an expanding public world - as political citizens, legal subjects, and aspiring economic individuals - while their female counterparts were restricted to a diminished private sphere in which they performed their duties as mothers and wives (8).

More important than how the new sex-gender system came into being in the eighteenth century are the ideologies which resulted from its emergence. The modern system of gender differences gave birth to modern notions such as gender identity,

gender ideologies and gender politics. Even a brief review of the philosophical, ideological, political and economical discourses of the period would show that patriarchal authority was induced through the subject's voluntary suspension of personal ambitions and the internalization of patriarchal discourse. In other words, patriarchy exercised authority through gendered discourses without appearing authoritative. Indeed, the eighteenth century patriarchal discourse operated at many levels to grant a new internalized gendered subjectivity to women. Continuous debates about manners, morality, marriage and motherhood, as reflected in philosophical and scientific texts, apparently redefined women's roles in the society, limiting their legal, social and economic independence. These fundamental ideological debates were strongly supported by prescriptive texts i.e. the conduct books, domestic art manuals and etiquette guides which were very fashionable at the time. A brief review of these conduct books reveals how through these texts, which were linguistic expressions of the dominant patriarchy, women were kept quelled. As Ijams states these books, which served the interest of the nation and its patriarchal dictates, were written to give women the requisite codes of sensibility which would make them attractive and a commodity of greater value in the male market. Through these conduct books which were studied by women and transmitted to young girls through direct or indirect education, the fair sex were given an appropriate sense of how to behave, deport themselves, think, feel and respond in social interactions (2005:3). What the books addressed on a more covert level was the need to curb women, to keep them from becoming mobile and aware of their capacities and abilities in order to prevent any possible threat to the Symbolic Order.

Theoretically, the standards forged through various discourses, the imposed gendered subjectivities and the ideals of masculinity and femininity were most of all translated into social roles and established norms through cultural codes (Silverman, 152). As Millett notes "because of our social circumstances, male and female are two cultures and their life experiences are utterly different" (31). In patriarchal societies cultural codes are dominantly masculine, building up the conscious and unconscious contents of subject's minds to work on different and separate levels. Generally gender

roles are imposed upon the Self of the subject by stereotypical codes in the form of linguistic expressions. According to Lacanian theory, by participation and entry into the Symbolic Order these gender codes construct the gender roles (1977:282). As a conceptual system is organized around key opposites and equations these codes are “aligned with a cluster of symbolic attributes forged in different periods according to specific policies” (Silverman,152).

The eighteenth century sees many manifestations of such political codes offering models of subjectivity which are directly related to gender distinction. These concepts are reflected first and foremost in certain philosophical works which provided behavioural models suitable for the new order of eighteenth century society. Apart from Locke’s treatises, discussed earlier, E. Burke’s distinction of the beautiful and the sublime was made clearly along lines of gender differentiation. For Burke, the beautiful was associated with the fair sex: “smallness, delicacy, curving lines” while the sublime was associated with the authority of a father and of god: “fortitude, justice and wisdom”(qtd. in Spacks 1979:57). John Hill’s gender-coded thinking in ‘On the Management and Education of Children’ (1754) where he states: “Boys run, girls walk, boys swim in the pond; girls wash in their chamber” and the attention directed towards the “protection of girl’s pale and delicate complexions, and natural and symmetrical shape” (1989:210) also follows a gendered line. Jean Jacques Rousseau in his *Emile* (1762) - book V, also provides an analysis of the differences between the sexes in the physical, intellectual, moral and emotional characteristics which explain the importance of maintaining the sexual separation in the public and private spheres. Here, Rousseau claims that “the male role includes being a husband, citizen, and a father, and the beginner of a new generation” (1991:390). While women, for him, “ought to be relative to men, to please them, to be useful to them, and to make themselves loved and honoured by them”. Furthermore women’s duties should be “taught to them from infancy” (393).

Apart from the philosophical debates of the period, the discourse that was generated by the medical profession also imposed gender differentiations on women. As Nussbaum notes “female difference in the body is called firmly into place from the

1730 when William Cheselden published the first drawing of the female skeleton in which the representations of the pelvis became decidedly bigger and the skull much smaller” (205). Many anonymous medical texts of the period like ‘Of Women and their Vices’, and ‘The Weakness of Women’s Nature’, bind the female body to an inferior nature. Others, like William Perfect’s *Cases of Insanity* define women as prone to hysteria because of their reproductive organs. The medical discourse of the period names women for the first time as managers of their children and of the domestic space which, for Nussbaum, is a policy to “withdraw mothers from the public” and force them “to remain estranged from its powers” (206). The new medical discourse thus generated ideas about mothers and mothering which were in accordance with the gender distinctive policies. The debates around the question of mothering introduced by the medical circle were bolstered by numerous conduct manuals of the time as well. Manuals like Dunton’s *The Ladies Dictinary* (1694), Necome’s *The Compleat Mother* (1695), and Cooper’s *The Exemplary Mother* (1769), among others, develop new ideals of representations of mothers. What all these tracts have in common is that they all enforce a model of motherhood that naturally removes women from participation in the public world*.

Among other discussions that reinforced eighteenth century gender differentiation was legal discourse. As Kate Millett brilliantly summarizes, “under the common law at the opening of the period, a woman underwent a civil death” (67). Generally in the eighteenth century a woman’s identity and her place in the society was determined by marriage (Blackstone, 1777: 444). Traditionally emphasized by religious doctrine and reinforced through the moral philosophical discussions of the period, as in Locke, Rousseau and others, marriage was also the central interest of conduct literature. Following the current discourses of the period, the conduct books saw matrimony as the ultimate goal of any living female subject. Manuals like Allestree’s *The Ladies’s Calling* (1673), Thomas’s *Female Conduct* (1759), Defoe’s

* All the references to the original texts cited in this section are to the: Duke University Online Library [http:// Scriptum.lib.duke.edu/women/prescriptive-lit/](http://Scriptum.lib.duke.edu/women/prescriptive-lit/).com 24 Feb 2005.

Conjugal Lewdness (1727), and *The Family Instructor* (1715), all advocate marriage to be the ladies' divine calling, defining the woman's gendered position within wedlock. In all these conduct tracts, chastity and virginity before marriage is glorified and fallen women are taunted. In one of these manuals 'A Letter of Genteel and Moral Advice to a young Lady' by Wilkes (1720) it is argued that "nothing is more clean and spotless, than pure virginity, so the least recession from it is the more discernable. Also in this conduct manual it is maintained that "Chastity is so essential and natural to your sex, that every declination from it is a proportionable receding from womanhood. An immodest woman is a kind of monster, distorted from its proper form" (2005).

However, in the eyes of patriarchy a woman ceased to exist as a legal person at the point of her marriage. As Blackstone explained, "By marriage, the husband and wife are one person in law: that is, the very being or existence of the woman is suspended during the marriage, or at least in incorporated and consolidated into that of husband under whose wing, protection, and cover, she performs everything" (444). Due to a belief in common law which unites the husband and wife into one person, the separate ownership of property also becomes impossible. After marriage "women lacked control over her earning", and "could not manage property legally her own, or sign any papers or bear witness" (Millett,67). Also according to the law a woman's husband "owned both her person and her services, could and did rent her in any form he pleased and pocketed the profit" (67). Furthermore, not only was the mother defined as an inferior parent (Nusbaum,146), but the father was "empowered to deprive the mother of her offspring" (Millett,67). Should the husband die "the state might pick over his property leaving the widow nothing at all, or as little as it choose to bestow upon her"(67).

Although the laws of matrimony were strictly defined by the dominant patriarchy according to gender distinctions, it was the class and social status of women that defined the domestic standards. As Nussbaum maintains "class and gender ideologies intersected to produce female character and subjectivity in the eighteenth century England" (149). Apparently, luxury was highly appreciated, regardless of

confinement in the private sphere, and to become a leisured wife was a measure of social success. As Cohen reports “upper class women were engaged mostly in feminine arts, like pickling and the mysteries of embroidery and family recipes” (1996:1). Upper class married women were “wholly at the will and disposition of their husbands receiving only a submissive role” (Barker,1992:11). For middle class married women life was not that easy for they were employed both as labourers and housewives. These women “lived tedious and harsh lives without the advantages of education or opportunities for an alternative lifestyle” (Brana,1978:77). Urban women worked in textiles, mills, embroidery, and sewing (19). As D.George remarks “when we reach the level of the labouring poor it can almost be said that there is no work too heavy or disagreeable to be done by women provided it is also ill-paid” (1965:170). In addition to physically demanding work, most of the working middle class women were malnourished and the death rate among them was very high (Brana,83). As the principal victims of eighteenth century gender ideologies, women were also victims of the poor social standards, which as George also holds, tended to “produce a high proportion of widows, deserted wives and unmarried mothers” (172).

It would be difficult to overestimate what it meant for masculinity and femininity to be defined as different yet mutually exclusive concepts. However, it is not too difficult to imagine how the eighteenth century society became a more ambiguously charted territory for both men and women with manners, linguistic expression and morality all dictated by gender. Obviously the new sex-gender system helped to determine which aspects of the Self should flourish and which should be suppressed. The psychological reverberations resulting from this new mode certainly found external demonstrations. And as Moglen suggests, fictional texts, as opposed to the prescriptive literature produced by the patriarchal discourse, seem to be “a proper space for reflecting the gender trauma” (14). Through the lenses of fantasy, these texts threatened the social order so valued by patriarchal authorities.

D. Defoe's Symbolic Dilemma: To be or Not to be a Patriarch

As a journalist, political propagandist, economic historian, and social critic Daniel Defoe wrote exhaustively on the subjects of contemporary concern in eighteenth century England. Defoe's works provide a wealth of information about the changing nature of English society and life, portraying the disquieting and confusing face of England in this transitional period. Perhaps no figure of the era represents more clearly than does Defoe a coming together of the old and the new in an uneasy juxtaposition. Defoe's manuals, tracts and pamphlets are of considerable importance for being historical documents full of authentic reports of human experience and stories of this challenge.

Although as the spokesman for the great Age of Reason Defoe's humanism is everywhere in evidence in his non fiction, his moralistic tone as a preacher of social order strongly dominates his work. It is only when Defoe the essayist gives way to Defoe the creator of fiction that the true paradox – the dilemma – becomes apparent. Defoe's inconsistent voice which in his conduct books, echoes the dominant moralistic modes of expression, and in his fiction resonates the private voice of the Self becomes the central point of his dilemma. Whether Defoe was truly an advocate of patriarchal ideologies or patriarchy was only another disguise for this man of games is a great riddle that should be solved.

Generally inconsistency in any authorial voice can find different explanations through different approaches. Lacanian theory relates inconsistency of voice to the concept of split subject, and the conscious and unconscious drives of the public or the private Self. While the public voice of the Self embodies the dominant ideology or the established idea usually constituting the authorial intention, the private voice is the product of the emergent unconscious ideology. Addressing this concept, P. Macherey argues:

while dominant ideologies serve the ruling class to efface the possibility of opposition and antagonism and to unify differing ideologies, oppositional force is often situated within the ideological dominance, rejecting absorption and repression, and will try to find avenues to emerge from subjugation. In forms of nonhegemonic ideologies, the oppositional dissonance will challenge the dominant

ideologies and raise itself from latencies to the level of consciousness. (1978:130)

Even the public voice of an author, as R. Williams argues, might not be an intentional sign of submission or conformity and may rise out of author's economic outlooks:

writing is a commodity ideologically specified because the pressures and limits of the social relationship on which, as a producer, he depends, otherwise he will find it difficult to get his commodity supported or sold. Writers due to ideological "pressure" are sometimes indeed shopkeepers or the representatives of their social class. (1977:193)

It is a fact known from biographical records that Defoe was brought up in a patriarchal world in which the predominant values were orderliness, discipline, self-sufficiency and respectability which can be seen as manifestations of the Symbolic. He was educated in Calvinist principles under the direct surveillance of the Divine Father. Thus his inclination towards social and moral preaching seems understandable, even inevitable. As a prominent leading spokesman for the evolving middle class morality, Defoe's voice echoes the order of the dominant patriarchal authority in forms of pamphlets, manuals and conduct books. In book after book, manual after manual Defoe produces a series of nonfiction texts which portray him as the mouthpiece and guardian of the dominant masculine ideology. Among his contemporary novelist colleagues, Defoe alone wrote domestic conduct manuals seriously, and his influence on the writers of later periods as a writer of conduct books is "demonstrable and significant" (J. Lawson 1994: vii).

It is through these remarkable works that Defoe deals with different aspects of life with the aim of maintaining social order. To do so Defoe emphasizes the importance of the role of domestic stability founded upon Puritan beliefs. The Puritans regarded domestic stability as essential to maintaining social order. In 'A Family Well-Ordered'(1699) Cotton Mather writes "Well-ordered Families naturally produce a Good Order in Societies. When Families are under an Ill Discipline, all other societies being therefore Ill Disciplined" (1944:143). Defoe's non fiction, likewise, idealized the concept of the sanctity of domestic and conjugal relations, recognizing it as the foundation of the social order. Taking his cue from the leading Puritans theologians of

the period, Defoe patterned his non fiction on sermon literature. It is Defoe himself who asserts this fact in his *Conjugal Lewdness* and as a justification he quotes from Taylor's 'Holy Living and Dying' (1650) (1967:66) It is in these works that Defoe's attitudes towards women and their supposed roles in marriage, sexual relation, love, education and family relations portray him as a patriarch. Interesting results emerge from closer study of Defoe's conduct manuals concerning the question of woman and her place in the society. It is not very difficult to detect Defoe's position on the issue as a member of the dominant authority which was trying to forge new standards for women, and aiming to redefine her identity. What Defoe and his contemporaries, like Bruke, Hill and Mandeville, would call an ideal woman for England was a woman fixed by the gender codes as the female Other to the male Self, in Lacanian terminology. The description in *The Fortunate Mistress* of Defoe's Roxana at the age of fourteen may suggest what Defoe believed to be an ideal woman. Roxana is described as "sharp as Howk in Matters of Common Knowledge; Quick and smart in Discourse...**BOLD**, tho perfectly Modest in deparment", Roxana sings beautifully, and dances gracefully and "Wanted neither wit, Beauty, nor Money...having all the advantages that a young Woman cou'd desire"(1964:6).

Defoe's 'An Academy for Women' (1697) is another pamphlet which addresses the public character of women held in place as the assumed Other. Although Defoe was known to be sensitive to the disadvantages women suffered in a society that denied them sexual, moral, educational and legal equality, and was in the forefront of those who argued for greater autonomy for women, he did perceive women from a Lacanian "male gaze" and as a male member of a patriarchal society. In 'An Academy', for example, he advocates a women's college and believes that "the capacities of women are suppos'd to be greater and their senses quicker than those of the Men" and proposes that "the Ladies might have all the freedom in the world within their own walls and yet no Intriguing, no Indecencies, nor Scandalous Affairs happen; and in order to do this the following customs and Laws shou'd be observ'd in the colleges" (1969: 284). It could easily be imagined what women's freedom within their own walls and under "customs and laws" would mean. Besides, the purpose of

educating women for Defoe in his proposal was “to breed them up to be *suitable* and *serviceable*”, for he argued “not that I am for exalting the female Government in the least, But in short, I wou’d have men taken Women for Companions; and educate them to be fit for it” (285).

Thus one of the central paradoxes in which individualism and patriarchy achieve an uneasy alliance in Defoe’s nonfictional discourse is the ‘female presence’. The fact that Defoe as an individualist supports the rights of the individuals and as a patriarch denounces the essential rights of women is a contradiction which becomes a latent subject in much of Defoe’s essays, pamphlets and treatises. In one of the issues of his *Review* Defoe satirized women for their inability to act independently and to govern in a fictional female take-over of the government referring to it as “a petticoat Government” (1938:69). According to Defoe, political woman and reactionary religious government, both pernicious to a healthy civil state, share same predisposition towards emotion, influence, and dogmatism. Defoe’s association of conservative, patriarchal and clerical authority with a “petticoat Government” suggests his “antipathy towards tyrannical authority and women’s political aspiration, both of which he regards as counterparts” (Flint,132). As Defoe states, “Tyranny in Government, and Non-Resistance in subjects, are Doctrines more Natural, more taking, and more suitable to the women, than Men”. He then adds, “And this is manifest by several considerations, First, that they are most apt to Tyrannize themselves; and secondly, Feel less of the Mischiefs of Tyranny when it Falls, than the Men” (68). Thus political women are unnatural because they are instinctively tyrannical as governors and overtly passive as subjects incapable of either government or rebellion. Attacking political women endorsing the masculine authority Defoe, however, does not condemn female government within the family. “I am not making comparisons” he states “nor speaking of Family Tyranny; I do not know, but some female Government there, might do us good; but I speak of the propensities of Nature, and the Temper of the Sexes” (69). By distinguishing female government in the family from female government in politics Defoe brings political and domestic issues under the gender lines.

It is in his conduct books that Defoe clarifies his ideas by justifying patriarchal governance even within the family. As a conduct book written for parents and children *The Family Instructor* (1715) upholds Defoe's singularly moral views on family relationships. In *The Family Instructor* a father and a husband extort obedience simply by threatening to reinforce their authority; conversely, neither son nor wife is capable of achieving liberty without the conscious suspension of power by the patriarchal figure (1973:124). Flint argues that like Locke, Defoe "hoped to make paternalism an active moral and political force that worked not arbitrarily upon subjects but responded to the desires of the subject. Instead of working externally upon the individual, patriarchal authority comes to work internally to produce 'relative duty'" (1998:135). This indeed is what Lacan means when he explains how subjects would internalize discourses that effectively imprison them. As discussed earlier, obviously for Lacan as for Kristeva, this discourse is the discourse of patriarchy. While Defoe sets up a family government in *The Family Instructor*, he addresses the concept of matrimony and women's status in this contract in pamphlets such as *Religious Courtship* (1722) and *Conjugal Lewdness* (1727) to strengthen the foundation of the social units which form society. Scrutinizing almost every aspect of this social and religious contract Defoe touches on many ideas around marriage most of which echo his moralistic voice, revealing as well his conception of marriage to be mainly economic. Defoe's thoughts on marriage find their fullest expression in *Conjugal Lewdness* where he sees marriage not as a "mere civil contract" but rather a "holy Ordinance consecrated by God and sanctified by the Church" (1967:21). Defoe regards the words of the betrothal as "a solemn Engagement and vow" a "sacred Oath of God foresworn by the mutual consent and appointed under the Sanction of Religion" (104). Thus a woman who takes the marriage vow in order "to Reap the sensual Pleasure of the Nuptial bed" is guilty of "legal Prostitution". Defoe strongly denounces "The Lust of Flesh", which he asserts as a "Disease and a Distemper in itself...A Plague in the Constitution" (85). For Defoe the ultimate end of marriage is the "Procreation of children", and he believes that "the great Use of Women in a Community, is to supply it with Members that may be serviceable, and keep up a Succession" (57). Therefore,

any marriage over child bearing age is “Matrimonial Whoredom”, and any kind of contraception or abortion is a horrible sin (150). Finally, for Defoe marriage is a permanent and unbreakable union too sacred to be broken at pleasure: “As you once Bond” he states “you must remain in Bond” (119). Defoe’s main concern in *Religious Courtship* (1722) is also the holiness of marriage constitution. More an extended sermon than a conduct manual, the tract’s main emphasis is on the “Necessity of Marrying religious Husbands and Wives” (1841:x).

While in general these ideas are at odds with the liberating notions of gender equality of all times, Defoe tries to advocate the idea of mutual affection as an essential ingredient of marriage. In *Conjugal Lewdness* he even condemns those who see the wife as the “Upper Servant” with no affection stressing that “Matrimonial Duty is all reciprocal” (399). Considering the notion of the arranged marriage, which was widely practiced at the time (as reported in Stone 1977:7), Defoe’s position is one of denouncing the whole idea as “the worst kind of Rape...Not only Forcing to Crime, but furnishing an Excuse for the Crime” (73).

Although Defoe’s addressing some controversial topics about feminine liberty on such cases might stand as a proof of his assumed feminism, his position on the subject of conjugal freedom is eminently reasonable and fair-minded in the eyes of patriarchy. Defoe’s position on the subjugation of women was without question liberal and progressive yet was in keeping with his moralistic approach to most issues. The more Daniel Defoe’s conduct books are reviewed the more it becomes apparent that he adhered to the moralistic values supporting the dominant patriarchal ideology of the period. It is obvious that in writing those treatises he, like many Augustan rationalists, took a dim view of the ungoverned psychological passion that led women to disrupt the natural order of things. Although women were at the heart of Defoe’s debates in his nonfiction, the examples from his journalism and conduct material examined in this chapter reveal Defoe’s troubles in reconciling relations, and gender shift concerning women. Defoe’s marginalizing of the female figure in his early masculocentric novels likewise attempts to exclude subversiveness in favour of subordination and his attachment to the Symbolic Order. Daniel Defoe’s public voice

is heard clearly through all these early novels, just as in his nonfiction, as a patriarch in accordance with the dominant ideology. Defoe, like many of his contemporaries, was far from being immune of the influence of this ideology and had his share of the patriarchal voice in these novels. In fact, he was always ready to maintain the *status quo*, to emphasize social order, and to consolidate the dominant power structure in these fictional pieces. Initiating the Defoevean dilemma is, however, the alternative voices in Defoe's later works which mark an insertion of an unconscious authorial voice into his text. Defoe's voice in his final novel passes the gender boundaries carrying his dilemma well beyond the realm of any subjective perception. The following chapters, tend to place these works in the framework of poststructural psychoanalytic feminist theory aiming to shed some light upon Defoe's symbolic dilemma.

CHAPTER 2

ROBINSON CRUSOE: THE ISLE OF MEN

Robinson Crusoe (1719) is one of the great adventure stories of Western culture. As Defoe's first fictional work, *Robinson Crusoe* is not simply a novel of discovery or survival but it is a novel of exploration rich with insights into human nature. Crusoe not only explores his island but he also explores himself. He is the model of a self-sufficient individual struggling for personal salvation, economic as well as spiritual, in a hostile environment. He is a representative of Western man in his lust for power and control. At the same time he can be viewed as Everyman, his story being the story of man's journey through life. Crusoe is as naked and vulnerable as an infant when he lands on the island. Gradually, his adventures become the story of a conquest over fear and ignorance. Eventually, Crusoe gains control over his environment, mastering nature and becoming the lord of all he surveys. *Robinson Crusoe* is a work that lends itself to a kind of multilayered analysis. It provides the reader with divergent codes of significations leading him towards a variety of questions. Throughout the years the novel has been read by many critics and scholars through different approaches adding much to our understanding of it. Some like Charles Gildon, Defoe's first substantive critic, interpreted *Robinson Crusoe* as an allegory of Defoe's own life (1719). Ian Watt endorses the economic theorists' view of the novel as illustrating *homo economicus* and the rise of economic individualism (63). While some modern critics, like Richetti, have tried to deconstruct *Robinson Crusoe* in search of its sub-text or hidden agenda others following Leslie Stephen's essay of 1868 still believe that Crusoe is a book for boys rather than men falling short of any intellectual interest. In this chapter *Robinson Crusoe* will be read from the psychoanalytic feminist perspective and will be reevaluated as a text which can shed some light upon Daniel Defoe's subjectivity as a writing subject.

Theoretically, within the poststructuralist framework of psychoanalysis and feminism the author is defined as a writing subject. This is to suggest that conscious intention is only one impulse among the many determining meanings produced by the

author and unconscious desires also speak through the words. Lacan's theory of subjectivity construction and his notion of the split Self tend to explain why any subject possesses different voices of the Self. From the Lacanian perspective, a subject has a public voice, among others, which always echoes the internalized patriarchal discourse of the Symbolic Order acquired through language (1977:234). This voice which embodies the dominant ideologies and the established norms is always controlled by the social authority.

As a writing subject Daniel Defoe also has a public voice which is found in his non fiction. Under the influence of this voice, both Defoe's journalism and his conduct books advocate the dominant patriarchal ideologies. These works aim to redraw the limits of social order by redefining the notion of the family and the woman's position therein. Actually it is Defoe's attitudes towards women and their supposed roles within the family which pertain to the Lacanian Symbolic Order and the Law of the Father. It is also this public voice which is heard clearly through Defoe's four early novels, including *Robinson Crusoe*, revealing his Symbolic authorial intention. In all these works Defoe's Symbolic intention is in evidence due to his gendered attitudes towards women. Defoe's female characters in these novels are functionally characterized, subordinately portrayed, and submissively subjected to gender distinctive roles. Theoretically, in order to be able to produce such a gendered view, Defoe as a writing subject must have been under the impact of a Symbolic authorial intention.

In *Robinson Crusoe* Defoe's public voice, as the Lacanian subject of the Symbolic Order, is echoed through the glaring absence of female characters as prominent figures. Of course, for many readers and critics, the simple explanation for such an absence lies in the general misogynistic ideologies of the eighteenth century. Many critics, like Laura Mandell, associate the eighteenth century with misogynistic representations common among the "fathers of the English novel" (1999:4). As Mandell argues, many eighteenth century authors promote representations of idealized masculinity, "by abjecting the feminine and associating it with the limitations of materiality: a female body dies so that a male body can live forever" (7). Within this

formulation, it would be very easy to assume Defoe, as an eighteenth century male author, to present his share of misogynistic representations of the female in his work. However, general interpretations of this kind do not provide comprehensive explanations, and they do injustice to the text itself as the immediate source of the reevaluation of the ideological construction of gender. Indeed, the application of alternative theories, like that of Lacan's, seems to be a more responding choice because these theories address the text itself as a space of the multiple voices of the writing subject.

A Lacanian textual reading of *Robinson Crusoe* reveals that female figures are not entirely absent from the novel, although their appearances are fleeting and their narrative functions are severely restricted. Actually, women are there tucked away unassertively and submissively in the margins of the text, while their brief presences allude to the Symbolic intentions of the author. Indeed, the first textual indication of this Symbolic intention lies in the novel's preface in which Defoe conventionally presents himself as no more than the editor of Crusoe's story, openly offering a narrative about a "man" to a readership of "wise and good Men" (1972:1). Thus, from the outset Robinson Crusoe's life and adventures presents itself as a compendium of equally "strange surprising" male possibilities suitable for the edification of an exclusively male readership. In this way the narrative clearly privileges what it sees as typically male experience from the very beginning, paying little attention to extraneous female participants, who remain subordinate to and merely functional in the lives of the more important males.

Thus, the exclusive and dominating masculine ethos of Defoe's novel can be demonstrated from the start and be extended throughout this male-oriented narrative which concentrates so much on the male adventure. The few women in the novel who are tucked away in the margins of the text are fixed in their gendered position as a result of the Symbolic mode of the text created by the Symbolic authorial intention. Apparently, Defoe and his female characters are trapped in the Symbolic zone of the text which imposes upon them fixed gendered subjectivities. Such a fixation in the Symbolic Order forces Defoe to portray women as haplessly domesticated with a

subordinate identity reinforcing steadiness, unobtrusive manner and submission. The same phase of ideology, or the ideology that seeks to rationalize the activities of the ruling male authority, is also maintained in the novel by ruptures and silences. Addressing such ruptures and silences in an author's work Pierre Macherey argues that the "unspoken always compromises the overt declarations of the text: Either all around or in its wake the explicit requires the implicit: for in order to say anything, there are other things which must not be said" (1978:130). Macherey's "non dit" represents in the literary text what Freud in his analysis of the human psyche called the unconscious, an unspoken or silenced language of the Self. For Lacan the significance of this silence lies in its approval of the successful operation of the Symbolic Order in the process of subjectivity.

Lacan's theory of subjectivity and Macherey's notion of the unspoken tend to explain Defoe's gender distinctive voice as well as his silences which leads to the absence of the female as a prominent figure in *Robinson Crusoe*. Under these insights the gaps and unspoken moments involving Crusoe's mother, sisters, wife, the old widow, and the wife/servants in the island gain as much meaning as the spoken parts. Apparently, both the spoken and the unspoken in the novel pertain to Defoe's public voice, which echoes the dominant patriarchal ideologies of the eighteenth century, and his fixed position as a Lacanian subject of the Symbolic. Such a subject under the impact of the Symbolic Order would, theoretically, abject the feminine, portray it as the negative Other to the male positive Self. Examples of such attributes are to be found throughout *Robinson Crusoe* appearing as early as the introductory accounts of Robinson's family. Here, as the novel opens, a considerable amount is told about Robinson's father as the head of the Crusoe household while the mother, a nominal figure at best, is scarcely characterized. Although by the time of the opening of the narrative Mr Kreutznaer or Crusoe has grown "very ancient", and is confined to his chamber with the gout he is still the dominant father figure. Indeed his authority which now seems weakened by old age is by no means portrayed as ineffective. Like the patriarch in Defoe's *The Family Instructor* (124), up to now he has ruled a well-governed family with a sense of moral identity, authority, and reasonable paternal

rigour. As reflected in the eighteenth century patriarchal discourses already examined, Mr Crusoe is an ideal father figure who has been successful in sustaining the power of patriarchy both within and without the family. Furthermore, as both a prosperous merchant and a capable husband and father he is what Defoe would call an ideal man (described in *The Family Instructor* - who maintains the bounds of conjugal relations, affection for the family and obedience to God. Theoretically, however, Mr Crusoe is the representative of the Lacanian Symbolic Order and the Law of the Father.

As a dominant father figure, Robinson's father carries out whatever he can to keep his youngest son under his patriarchal protection. Hearing of his youngest son's desire to leave home, he speaks at length to Robinson in private, man to man, advising him "not to play the young Man" (5). Indeed it is with great feeling that old Crusoe articulates the felicities of what he sees as the "middle station" of life and entreats Robinson to settle down at home and in a steady business. The old Crusoe openly expresses his anxieties about not having a man to look after his estate. Apparently, according to eighteenth century patrilineal system of inheritance which only entitled the sons to hold real property (Erickson,1993:19), Robinson is the only available male member to manage the property because from his two brothers one has already been killed in the Spanish war and the other has enigmatically disappeared without a trace. Without him Mr Crusoe's carefully accumulated prosperity would be dispersed. It is very interesting that at this stage there is no reference to Robinson's two sisters who will eventually enter the narrative on Crusoe's return to England. The absence of these female family members from the text at this point seems to pertain to Defoe's unspoken. The gap, might be read as a line related to the eighteenth century common law which prevented female members of the society from inheriting wealth or keeping estates (Millett,67).

What is mentioned of Robinson's mother in the opening pages is also very little. There are only hints about her "very good family in that country", and the fact that her relations were called Robinson. Nothing is stated about her past, her youth or about why she married or was made to marry a foreigner (Mr Crusoe is from Bremen). Her role in the Crusoe household is stereotypically gendered, that of a wife and a

mother. This fact becomes evident when Robinson tries to use her as an instrument of pressure to change his father's mind. Robinson's statement that he had to wait for a time, he "thought her a little pleasanter than ordinary" (7) for talking to her suggests a rather formal relationship between the mother and her son. However, Mrs Crusoe knows her place well, and has accepted her subordinate role within the family for she asserts that "she knew it would be to no purpose to speak to...father upon any subject"(7). Just like the wife in Defoe's *The Family Instructor* (124), Mrs Crusoe knows the "Course of her relative Duty", and she too has arrived at a conscious suspension of power. She even reminds Robinson of his father's "kindness", his "tender Expression", and the fact that he "knew too well" what was to Robinson's "interest". It is through this affection and respect that the father and husband in Defoe's *The Family Instructor* (125) also extort obedience. This, according to Defoe in his manual, is what maintains the social order. Defoe's emphasis on the role of domestic stability, under the authority of the father, in preserving the social order is what Lacan calls the practice of the Symbolic. Here Defoe's voice as an author corresponds with the Lacanian subject who preaches to maintain the order of the dominant authority and the patriarchal ideology.

Defoe's depiction of Mrs Crusoe's submission in her gender distinctive role leaves no room for any type of characterization. No longer functional, she disappears from the narrative as well as from Robinson's life forever. She is never remembered by her son neither on the island nor when he is eventually back home. However, Defoe sets Robinson's father as a ghost figure who perpetually haunts his son, as the Lacanian castrator. Line after line Robinson's torture for rejecting the Law of the Father echoes Defoe's Symbolic authorial intention. Robinson must, in Defoe's eyes, be punished for committing original sin. Indeed, throughout the narrative Robinson openly taunts himself for leaving "the Father's House" (16), and ignoring "the good Advice of my Father"(96). Crusoe repeatedly curses himself for not hearing "My dear Father's words" (91). He even believes that he is being punished by God for his "rebellious Behaviour against ... Father" (88). Looking back upon his "Father's prophetic Discourse" Crusoe repeatedly regrets his rejection of his father. Crusoe is

actually in a state of Lacanian trauma which results from breaking the Law of the Father and because his “Father’s good Counsel was lost upon” him (40).

The true adventures of Robinson Crusoe start when he runs off to the sea. From this point all his activities are conducted in an exclusively male context and the text becomes deeply masculocentric due to its plot line. Robinson Crusoe creates a more congenial home for himself at this stage and seems to thrive outside the realm of his father’s Law. Seemingly, Crusoe becomes an economic man from this stage onwards because all his relationships with others are based on the use they have for him. They are actually seen as commodities who exist for Crusoe’s economic advantages. Such a mentality also defines his relationship with the “Portugal Captain” and “the English Captain’s Widow” whom he encounters in the first part of his adventures. Apparently, Defoe is implicitly conceding the inevitable limits to man’s self-sufficiency, and to his ability to break out from the Symbolic Order completely. Thus he employs one of his most favourite and recurring novelistic motifs by providing his hero with what may be regarded as subdeities or fairy godparents. Having rebelled against his own home and parents, Crusoe creates for himself not only a more congenial home but more congenial parents. The widow is specially favoured by Crusoe for she is always there when he is in need of some “safe Hands behind” (286). She is repeatedly addressed with intimate adjectives as “my old friend the Widow” (286), “my poor widow (286), “my good ancient widow” (303), and the “good widow” (304). Seemingly, Defoe is successful in providing a new domestic alternative in order to sustain the Symbolic. Effectively, Crusoe substitutes an ideal mother and father figure for his natural parents without them wielding any authority over him. Even though, by accepting the domestic alternative Crusoe steps back into the Symbolic zone, he seems to be satisfied in following his individual self-interests within this new circle.

Theoretically, the widow, in this context, acts as an Other of Crusoe’s natural mother. She is entitled to this position because she is not obliged to play the dual role of mother and submissive wife at the same time. Crusoe thus has the chance to approach this maternal Other and experience glimpses of Lacanian Imaginary. However,

Crusoe's Symbolic attitude and the primacy of individual capitalism tends to diminish any personal relationship. Eventually, Crusoe reduces this relationship to an economic reciprocity, where the widow plays the role of an object- a safe. Thus the widow's position as Crusoe's mother's Other is marred when he buys all her positive "integrity" (303) and make her recedes to the position of the Other as the negative of the male Self. This is the Other which due to the male gaze should be annihilated so that the male subject can exist. Both De Beauvoir (229), and Lacan (1982:84) point to women as the negative Other. Actually the woman does not have a positive meaning in its own right for Lacan, and she is defined in relation to the man - the phallus - as what man is not. "There is no such thing as the woman", Lacan says, "she is not at all" (144). Apparently, the Robinson / widow relationship and in a larger scale the Defoe / feminine relationship fit into the framework of the priority of the male Self over the female Other. Psychologically, the Other must always be annihilated so that the Self can exist. This Self alludes both to the male narrator within the text and the male writer without. The pattern of annihilation of the female Other in fact proves to be a reoccurring motif in *Robinson Crusoe* right to the end of the narrative.

Crusoe carries on his adventures throughout the first part of the novel in an exclusively male context with no women playing any role in his narrative. Even when he is shipwrecked in this section and enslaved in North Africa no women appear in the narrative. All his companions are male, and no female figure is characterized among the natives. On one occasion when Crusoe does encounter women, seeing some natives on the Coast of Gunia, he remarks that "The women were as stark Naked as the Men" (31). No further comments are offered, and an occasion when differences might well have been noticed is narrated as one where only similarities are seen. It is however, in the same episode that Crusoe mentions two trivial but important points about women. The first point is noted when he encounters the natives or "those ravenous Creatures", and finds "the People terribly frightened, especially the Women" (30). The second point is stated when Crusoe and his friends "made Signs to them for some water", and the natives ordered their women to bring "a great vessel made of Earth," (31). Indeed it is only after observing these familiar gender distinctive sights

among these “ravenous creatures” that Crusoe calls these people “my Friendly Negroes”. Not surprisingly, the stereotypically gendered perspective towards these native women is very similar to that held of their civilized counterparts. This male gaze towards women is the one unchanging element which gives a Symbolic unity to Robinson Crusoe’s narrative hereafter. This gaze gains even more strength, despite the absence of a literal female figure, in the second part of the novel when Crusoe is shipwrecked for the second time and is landed on a deserted island.

On the island, Robinson’s only companions are his cat (female), his dog (male), his parrot (also male) and God (most definitely male). This is, however, enough to keep Robinson’s vigour for the pleasures of a social life going on. Robinson calls his companions members of his family, the ones he dutifully looks after and feeds. He calls his temporary shelter “my lodging”, and “my Apartment ” (53, 54). He is actually, aiming at creating a new order to substitute for the one he has lost. Indeed, Defoe imagines in extraordinary detail the practical difficulties involved in building the requirements of a social life. Although Crusoe’s adventure is a story of survival, Defoe’s main interest seems to lie in the theme of man’s creation of society from primitive conditions. Defoe is looking over Crusoe’s shoulder, living his experience with him, sharing the tasks which constitute his daily life. Indeed, one of the fascinations of the narrative is the manner in which Crusoe has to relearn, laboriously and painstakingly, the basic skills necessary for civilized living. In his lifetime Defoe had acquired a fund of knowledge on many different trades, as it is evident in his nonfiction. Apparently he drew upon that knowledge in his account of his hero mastering different arts. On his island, Crusoe gradually improves his dual competence in cooking, cleaning, basket-making, pottery, tailoring as well as carpentry, hunting, tilling, and foraging. This way Crusoe becomes close to an idealized version of self-sufficiency. However, by turning a disaster story into a steady chronicle of survival and success, Defoe seems to demonstrate that provided Crusoe has the tools and the technological know-how, alongside the stealthy supervision of God’s Providence, he can get on perfectly well in any circumstances, without requiring the help of others. Viewed from the theoretical point, Crusoe’s full

individual success pushes the need for female assistance, or the Other's presence, to zero. In the framework of Macherey's theory of the unspoken, what happens here is that the most traditionally attributed functions of women are transformed to a male subject. Furthermore, in the Lacanian context, Crusoe becomes a Symbolic subject who, in annihilating the female Other, tries to gain the perpetual right to exist as the male Self.

Textually, *Robinson Crusoe* contains many examples which illustrate Crusoe's Symbolic efforts to annihilate the female Other. Nonetheless, this Other is embodied at a symbolic level of interpretation, i.e. not as a person but as the island, the cave, the ship, and even the animals that Crusoe kills. From the theoretical perspective, such textual gendered presentations might well allude to the Symbolic attributes of the writing subject pertaining to his / her public voice. In order to decode the gendered sights in *Robinson Crusoe* more effectively, apart from Lacan's insights, Anne McClintock's postcolonial feminist theory also proves to be useful. According to McClintock the concept of a feminine new land is a recurring feature in narratives of discovery and exploitation. From the view point of eighteenth century Europe Africa and America are new worlds seen as dangerously attractive but barbarous, the two being part of the same concepts in many works by early explorers and travelers. These lands thus should be purified before emigration (1995:21). This purification amounts to a de-sexing. As Anne McClintock writes :

Renaissance travelers found an eager and lascivious audience for their spicy tales, so that, long before the era of high Victorian imperialism, Africa and the Americas had become what can be called a porno – topic for the European imagination – a fantastic magic lantern of the mind onto which Europe projected its forbidden sexual desires and fears.(22)

McClintock further argues that America allegorically represents nature's invitation to conquest. She adds that: "Amerigo Vespucci, gripping the fetish instruments of imperial mastery - astroable, flag and sword - confronts the virgin land with patrimony of scientific mastery and imperial might" (26). Drawing on this idea, Defoe's writings

can also be seen as a praxis with the aim of carving out a physically and psychologically larger world for English action and thought.

Present in both Defoe's fiction and non fiction is a yearning to transform a virgin land into a sustainable plantation along male models of control and development, taming the wild aspects of the land, and reducing everything to a commercial transaction designed to improve England. Actually, Defoe developed a picture of England becoming the richest, and the most powerful nation on earth through trade, in books like *A General History of Discoveries* (1725-26), *A Plan of the English Commerce* (1728), and *Atlas Maritimus* (1728). In *A Plan of the English Commerce*, Defoe describes the North American colonies as "wild", "barren", and "inhospitable" and the Indians as "fierce", "treacherous", "bloody and merciless" (1928:228). However, he is very careful to show these lands in a favourable light as colonies that offered men greater opportunities and benefits. In *Atlas* Defoe saw great promise in "North America", as an "uninhabited and uncultivated" land, perfect "for the English constitution and for production of...all the most useful Products of the Earth" (249). Likewise, in novels like *Capitan Singleton*, *Colonel Jack*, *Moll Flanders*, as well as *Robinson Crusoe*, Defoe urged the establishment of new settlements and colonies as well as improvement of the British territory. In all these works taming America is a part of the British patrimony.

In *Robinson Crusoe* the island as the feminine is sexually dangerous, and must be tamed or desexed before it can become a viable commercial entity. What Crusoe has to do is to purify his island first and, following the general system of signification, impose upon it a masculine subjectivity. Once the island is defeminized, Crusoe can establish a largely self-sufficient colony with pure male centrality. Studying the male centrality in colonization, Robyn Wiegman argues that: "man penetrates his environment, erects his dominance, spreads his seed, and in an astounding colonization of female body gives birth to culture" (1989:31). Applied to *Robinson Crusoe*, this formulation tends to explain Crusoe's masculocentric behaviour as a colonizer. This idea exactly corresponds to the Lacanian notion of the Symbolic. Here, Crusoe can be seen as a Lacanian subject who practises the dominance of the male

Self over the female Other. Furthermore, Crusoe's Symbolic practices overlap Daniel Defoe's Symbolic authorial intention and his public voice. Apparently, echoed in *Robinson Crusoe*, Defoe's public voice bolsters the eighteenth century ideologies of colonization which advocated the expansion of the English commerce.

Examples of Robinson Crusoe's Symbolic gendered perspective towards the island are reflected in many episodes in the second part of the novel. For instance, Crusoe's earliest efforts, which are aimed at finding entries into the island's interior, may well be interpreted as the symbol of Symbolic penetration to an untamed feminine space. Crusoe's strenuous effort to improve his cave, very much a womb-like home, to conform to his own physical and psychic needs can be seen in this context: "I went on, and working every Day, as my strength and Time allow'd, I spent eighteen Days entirely in widening and deepening my cave, that it might hold my Goods commodiously" (55). While necessary to his survival, the cave or the womb is not trusted even after alteration. Crusoe prefers to sleep in his hammock outside, fearing the treacherous feminine. This topographical womb is, however, a necessary contrivance before Crusoe's civilization can be symbolically born on his island.

Apart from the example of penetrating the cave Crusoe's attack on his ship can also be interpreted as an effort to annihilate the symbolic Other. Robinson's ransacking of the now useless vessel, actually his first womb in the voyage that landed him on the island, plays out almost like a rape. While ships are traditionally gendered female, Crusoe's repeated attack on the vessel, on the symbolic level, represents a violent act on female body that is no longer useful. It is almost as if, the ship's utility exhausted, her body must be mutilated and discarded. Crusoe's own words about the ship reinforce such an assumption: "I now gave over any more Thoughts of the ship, or of any thing out of her, except what might drive on shore from her wreck, as indeed divers of her afterwards did, but those things were of small use to me," (43).

The final incident which can stand as an example of Robinson's efforts to defeminize his island is related to his conduct towards the she-animals around him. On numerous occasion in the narrative Crusoe talks about killing, and hunting she cats and goats. Naturally, killing, hunting and domesticating local animals are inevitable

parts of survival stories, and thus an essential ingredient of the survival novel. However, in *Robinson Crusoe*, almost all the incidents related to killings, huntings, and taming are directed to female creatures. Perhaps Crusoe's own emphasis on the fact that the animals he kills or tames are all female provokes the initial sensitivity. For instance, it is Crusoe himself who reports that his cats are female, calling them members of his family (52). However, when the cats vanish in the wild to mate they become a threat to him. On one occasion, for example, when he is visited by one of these creatures he states: "when I came towards it, it ran away a Distance...sat very composed and unconcern'd and look'd full in my face, as if she had a Mind to be acquainted with me", he then reports, "I presented my Gun at her, but as she did not understand it, she was perfectly unconcern'd at it, nor did she offer to stir away" (54). Obviously, Crusoe's words convey a sense of implicit horror which he tries to overcome by pointing his gun (symbolically representing the phallus) towards the animal. Theoretically, in both Lacan (1982 :144), and De Beauvoir (229) the female as the Other is explicitly the location of all that is feared. Furthermore, it embodies all that is mysterious, magical, unrestricted and all that must be controlled and mastered.

Thus, theoretically as the location of fear and a space of mystery the female Other must be mastered even if it is embodied as an animal. This seems to explain Crusoe's conduct towards the she creatures in the novel as well as providing a logical meaning for sentences that Crusoe utters in this respect: "Nov. 5. This Day went abroad with my Gun and my Dog, and kill'd a wild cat, her skin pretty soft. But her flesh good for nothing" (72), " I kill'd a She-Goat which had a little kid by her which she gave suck to" (62), "The 31st. in the Morning I went out in to the Island with my Gun...When I kill'd a She-Goat, and her kid follow'd me home, which I afterwards kill'd also because it would not feed" (71). Crusoe, thus, either kills the female goats or tames them for breeding (145) or to use their milk (174). Crusoe does not report of the male animals he kills to the same extent. His exclusive descriptions of killing the female animals are never observed when he refers to the male animals he occasionally kills. On one occasion when he reports of his confrontation with a male goat the nature of his reportage reveals that he truly fears these animals: "he was so

fierce I durst not go into the pit to him...I could have kill'd him, but that was not my Business" (145).

By this episode, eventually, the feminine dangers of the landscape are eventually controlled by Crusoe. The island is no longer a virgin land or a feminine space, and nothing feminine is left untamed. Apart from some moments of uncertainty, no real sense of loneliness or isolation is reported in the text during Robinson's imprisonment on the island. No references are made to any female left behind, no yearnings or sexual desires are reported during the days that pass in isolation. And finally when Crusoe comes across evidence of another human being on his island at the moment he discovers the footprint in the sand his whole attitude, apart from the natural panic, is gender bound. Crusoe openly declares that he is afraid of meeting another "man": "I say, that I should now tremble at the Apprehensions of seeing a Man, and was ready to sink into the Ground at but the Shadow or silent Appearance of a Man's having set *his* Foot in the Island" (156). Crusoe's further speculations about the owner of the footprint, his assumptions about pirates, canibals and mutineers leave no room for seeing his usage of the word "man" as a general term for human being. Indeed not even once during the days that Crusoe prepares himself to confront the owner of the footprint does he assume the possibility of its belonging to a female. Perhaps, the author's Symbolic intention which excludes the female presence from the text hinders Crusoe from breeding such fantasies.

Maybe it is as the further results of this Symbolic authorial intention that a set of male visitors are introduced to Crusoe's island from this section onwards. The first of these characters whom Crusoe saves from a cannibal raid on the island is a young native. As reported by Crusoe the stranger has "something very manly in his face" (205). Despite his cultural differences and his relative youth, it is seemingly Friday's manliness that qualifies him to enter into a recognizable man-to-man relationship with his new Master. Crusoe's naming Friday, who most likely already had a name corresponds to the concept of the Symbolic Order. Recognized by Kristeva in her 'Place names' (1977) the 'male prerogative of naming' reflects the patriarchal force

of the Symbolic in giving a new identity to subjects reducing them to signs and numbers.

Crusoe's Symbolic conduct towards Friday can be explained under the notion of the Lacanian Law of the Father. Having committed an original sin, by breaching this law by leaving his father's house, Crusoe is psychologically deprived of a natural succession to the patriarchal authoritative position. However, he has tried to substitute alternative methods to obtain his due place in the hierarchy. For instance, he first tamed the female Other at the symbolic level. He further recovered from the rejection of the paternal relation with acquiescence to the Divine Father. Crusoe's reading the Bible, and his trust in God's providence could be seen as signs of his submission to the Law of the Father. To complete his attempts pertaining to the Lacanian formulation Crusoe finally adopts a surrogate son and examines his own power as the father figure. The relationship of power that Crusoe establishes with the Other (Friday), and the family principle he employs by becoming a father figure functions strategically to shore up both liberal rights and monarchical justifications endorsed by Defoe's *The Family Instructor*, and 'The Great Law of Subordination Considered' (1724). The subservience of servants to masters and wives to husbands is proposed in these works by Defoe as the essential ingredient of every society which desires to preserve the order. The social order supported by Defoe in his conduct tracts tends to correspond to the Lacanian Law of the Father. Both the social order suggested by Defoe in his hierarchical / patriarchal model, and the Symbolic Order which Lacan introduces are the psychological requirements of fixation of subjectivity.

Acquiring the father / master position helps Crusoe to overcome fear of the Lacanian castration. With this new vigour Crusoe enters a new stage of life with a new paternal challenge. Now as the father figure he has to teach Friday a language, referring to the key notion in Lacanian theory. Actually Crusoe teaches Friday the word "master" even before teaching him "yes" and "no", and he lets him "know that was to be my name" (207). Friday's subservience is internalized as he acquires the linguistic codes of the Symbolic Order, and this in way Crusoe enforces mastery over him. Crusoe never entertains the idea of considering Friday a friend or equal and is

always satisfied with his sense of superiority. Moreover, this idyllic all-male relationship between the dominant Crusoe and the subservient Friday seems be satisfactory enough to fill the emotional gap created by the absence of a female figure.

Although no woman sets foot on Crusoe's island to violate his perpetual peace, an exclusively male population of Spaniards and mutineers marooned from an English ship intrude into his haven. Occupied by such an exclusive male population Crusoe's island is no longer a peaceful kingdom. Thus after exerting his absolute power on his new subjects, and turning them into the new subordinated servants of his colony, Crusoe eventually decides to go home. Indeed what he leaves behind is a tamed and cultivated island populated exclusively by males, effectively a multinational combination of penal colony and holiday paradise.

On his return to England, after an absence of twenty eight years, Crusoe looks around for the remnants of his own family but finds little surviving evidence of their former prosperity. The old widow is the first person Crusoe finds "My Benefactor and faithful steward, who I had left in Trust with my money, was alive, but had great Misfortunes"(278). Robinson goes to Yorkshire, discovering that his parents are dead but finding "two Sisters, and two of the children of one of my Brothers" (278-9). The two sisters who were absent at the opening of the novel are now detected and generously helped by Crusoe. Sending "an hundred pounds" to the now poor widow, "At the same time I sent my two sisters...each of them an Hundred Pounds, they being, though not in want, yet not in very good circumstances; one having been marry'd and left a widow; and the other having a Husband not so kind to her " (286). The fact that Crusoe is obliged to help the widow and his sisters, humane as it stands, seems to be the outcome of the patriarchal law he had to obey if he desired to return to the social order. In spite of a twenty eight years absence Crusoe is still the head of the family and as the dominant male figure he knows his duties well enough. Indeed, women begin to become more prominent in Robinson's life after this stage. However, this does not change the pattern of their misrepresentation. As manageress, sister, and wife they all remain significantly functional in Crusoe's life. This fact is confirmed strongly when Crusoe offers a report of his marriage. Indeed, Robinson Crusoe's courtship and his

eventual connubial state are to be placed among the most memorable episodes of the novel because of Defoe's economy in writing:

In the mean time, I in part settled my self here; for first of all I marry'd, and that not either to my Disadvantage or Dissatisfaction, and had three children, two sons and one Daughter: But my wife dying, and my Nephew coming home with good success from a voyage to Spain, my Inclination to go abroad, and his Importunity prevailed and engag'd me to go in his ship, as a private Trader to the East Indies.(305)

Crusoe's description of his wife and children in two blunt sentences seems to be at odds with the general narrative strategy of the novel. Textually, the narrative elaborated exhaustively the most trivial incidents that occurred in Robinson's earlier life. Such a hasty report of an important event like one's marriage may well point to an indifference towards this relationship. It might also allude to the fact that Robinson was not pleased to see himself restricted to the domestic obligations impeding his further fantasies of adventure and travel. Analyzing Robinson's sentences on his marriage Flint notes that: "the domestic alliance is expressed in double negatives as 'not either to my Disadvantage or Dissatisfaction' and the effect seems to be one of calculation and indifference" (43).

Indeed Crusoe's satisfaction with Friday's companionship on the island might have forced him to draw an analogy between his wife and his male servant in terms of 'advantage' and 'satisfaction'. Practically, once on the island, Friday managed all the customary functions served by a wife. As providentially sent to Crusoe, Friday acted as Eve to Adam, making his master happy with conversation, affection, and obedience. All these activities allocated traditionally to women were in practice attributed to a man. Apparently, this satisfied Crusoe to such a degree that he never desired any other kind of relationship. Therefore, Robinson's lines about his wife do not carry any emotional engagement and depicts the wife in her functional gender distinctive role. And once this role is over by providing some children, the anonymous Mrs Crusoe killed off by the text to set Crusoe free from the conjugal bond.

After his wife's death Crusoe becomes free to pursue his fantasy, thus he sails to visit his "new colony in the Island" now populated by "my successors the

Spaniards” (305). Crusoe’s visit to his all-male paradise, however, surprises him as he confronts the new settlers: “five Women prisoners, by which, at my coming, I found about twenty young Children on the Island” (305). The detailed story of these women, who were captured from a neighbouring island and the English settlers had agreed to take them as temporary wives using them both as their wives and servants, is brought in the fourth chapter of *The Further Adventures*. However, the textual evidence in *Robinson Crusoe* reveals that Robinson seems to support this policy by promising to provide the men with more women or servants after leaving his island for Brasils. As Robinson reports he:

sent a Bark, which I bought there, with more People to the Island, and in it, besides other supplies, I sent seven Women, being such as I found proper for Service, or for Wives to such as would take them: As to the English Men, I promis’d them to send them some Women from England, with a good Cargoe of Necessaries, if they would apply themselves to Planting. (306)

It is perhaps this final episode in *Robinson Crusoe* that reveals Crusoe’s Symbolic attitudes at their extreme. As the dominant male colonizer Crusoe openly declares himself as the ultimate representative of patriarchy through these lines. Clearly he has now acquired the authority of master/ father/ god fixing his position as the Lacanian holder of the phallus. Actually, in a steady process he initially became the ‘master’ by taming the virgin land and annihilating the Other embodied as the cave, the ship, and the female animals. Next, by fathering Friday, as his surrogate son, he established himself as the true heir of the Lacanian Law of the Father. And finally, as the white male colonizer he became a god with his desexed island transformed into an Eden for men where they could practise the Symbolic laws.

With his new authority as master/ father/ god, Crusoe eventually gains the ultimate power to handle the female presence in his narrative. Thus he brings in female figures as a “Cargoe of Necessaries” and allows their presence under the condition of being “proper for service” (306). Indeed, these words echo Defoe’s words in his ‘An Academy for Women’ (1697) which endorsed education of women for making them become more “suitable” and “serviceable” (285). Ideologies of this sort certainly view woman as an object, merely one type of commodity, and a viable

commercial entity. This notion, seemingly, converges with the colonial strategies of the patriarchal authorities which enslaved women to expand the commercial interests in the new established plantations. As Beckles notes, “slave women provided the dominant agricultural labour input on the British colonial plantations” (1989:2). Although Defoe never openly supported slavery, he was intensely interested in the politics of the empire, and the network created through imperial designs in the colonies. Many works by Defoe, such as ‘A True State of Public Credit’ (1721), ‘The Complete English Tradesman’ (1721), and *A Plan of the English Commerce* (1728) show that he dealt closely with the Britain’s imperial aspiration in the new worlds. This inclination is also obvious in all his fictional works including *Robinson Crusoe*.

Robinson Crusoe ends triumphantly, celebrating the glorious mastery of a man over his fate. This might be the end of Robinson’s story, but it is by no means the end of Defoe’s narrative. Indeed, the variety of structures - spiritual autobiography, traveler’s narrative, political and economic allegory - combine into a unity under the realistic surface of *Robinson Crusoe* at the same time creating a text that opens itself to a myriad of possible readings. Theoretically, this means that there are many textual gaps in *Robinson Crusoe*, like all other texts, which prevent it from ‘closing’. One such opening, as illustrated in this chapter, is the exculsion of prominent female figures from the narrative as well as the marginalization of the few that are present. While the researchers and critics are interested in demonstrating this opening, aiming to explain its nature, writers of fiction are at pains to fill what they believe is left unspoken in Defoe’s text. It could be argued that, it was Defoe himself who recognized this gap in the first place and tried to refill it by developing the role of women in his sequel. Crusoe is allowed to say more about his wife and his feelings after her death in the subsequent volumes of his quasi-autobiography, in both *The Farther Adventures of Robinson Crusoe* (1719), and *Serious Reflections During the Life and Surprising Adventures of Robinson Crusoe* (1720). However, even in these works there isn’t much alteration in Defoe’s male gaze or his authorial intention. Indeed the extension of Mrs Crusoe’s case to the sequel is nothing but an occasion for

Defoe to preach about the ideal wife he had defined in his conduct books and failed to portray completely in *Robinson Crusoe*.

The first attempt of another author to rewrite *Robinson Crusoe* was made as early as 1767 when the anonymous *The Female American* was written. However, this novel not only tried to rewrite *Robinson Crusoe* but also attempted to replace the original work through a complex process of surrogation. Actually, the novel transformed Defoe's castaway narrative into one of female self-fashioning and a critique of colonialism at the same time. Lucy Irving's *Castaway* (1983), and Jane Gardam's *Crusoe's Daughter* (1985) are other creative intertextual revisions of Defoe's novel. However, the contemporary rewriting of the novel by J.M. Coetzee entitled *Foe* is the most wonderful radical rethinking of *Robinson Crusoe* myth. Written in 1988 Coetzee's *Foe* tries to address the exclusion of the female by recasting both Defoe and his protagonist, Crusoe, as minor characters within a woman-centered narrative. Indeed the rewritings of canonical novels including *Robinson Crusoe* from marginal perspectives not only demonstrates the power of the original to command the desire for imitation but also expose its silences and contradictions. It is exactly along these silences that the unspoken is retold revealing, in many cases, the undetected nature of the author's intention and ideology.

CHAPTER 3

MEMOIRS OF A CAVALIER : THE BATTLEFIELD OF ABSENCE

Defoe followed the first two volumes of *Robinson Crusoe* with his brilliant *Memoirs of a Cavalier*, published in May 1720. Probably he wrote *Memoirs* to remind his contemporaries of the destruction caused by the civil war. Although set in the Europe of the Thirty Years War and the England of the Civil War, *Memoirs of a Cavalier* is intended as a commentary on Hanoverian England and the Jacobite presence after 1715. As Katherine Armstrong's historical reading of the novel reveals, *Memoirs of a Cavalier* addresses the political, and religious issues crucial to England in 1720 "the evils of the Stuart cause; the virtues of the Glorious Revolution and the Act of Settlement; the dangers of Catholicism; the importance of Scotland for English affairs" (1996:29). It is perhaps this quality of the novel that has made it appealing to critics like Backscheider, and K.Armstrong who are interested in a historical reading of Defoe's work, keeping the novel away from the focus of those who are attracted to a textual reevaluation of his fiction.

In this chapter *Memoirs of a Cavalier* will be studied under the light of poststructural psychoanalytic feminism. This theoretical approach views the novel as a textual space which reflects the intentions and ideologies of the author (the writing subject), revealing the nature of his subjectivity. Following the strategy used in the chapter on *Robinson Crusoe*, *Memoirs of a Cavalier* will be analysed by drawing on Lacan's theory of subjectivity construction. This means that the author's intention will be extracted through the patterns of subjectivity he, as a split subject, imposes on his female characters. It is the author's voice as a writing subject which eventually reveals the nature of his own subjectivity.

A close reading of the *Memoirs* reveals that the novel, like its predecessor *Robinson Crusoe*, echoes Defoe's public voice, and reveals his Symbolic authorial intention as a Lacanian 'writing subject' at various levels. Initially, Defoe's public voice in the *Memoirs* is reflected at the level of narration. *Memoirs of a Cavalier*, like *Robinson Crusoe*, is a tale narrated by a male protagonist about his exclusively male

experiences as a Cavalier. Moreover, the Cavalier's story, like that of Robinson's, is narrated to an interested audience of other men. Actually, most English dictionaries of the period, like Samuel Johnson's (1755), define memoirs as "remarkable observations" and indeed the title pages and prefaces of *Memoirs* promise such records. Contemporary definitions of the word emphasize the story rather than observation adding the fact that "a very large number of the fictional memoirs were military, with men who would join the army because of travel, adventure, and to have contact with great historical figures" (Backscheider,126). Viewed from this perspective the word *Memoirs* in the title deliberately genderizes the text addressing the readership which are not expected to be female. Just like Robinson Crusoe's "strange surprising life" (1), the Cavalier's "remarkable observations" (1991:1) tend to be male possibilities with no extraneous female participant. Actually, women are intrinsically excluded from the substance or the central episodes of these narratives out of convention and when present their roles are dramatically functional.

Being excluded from the body of narration, the women in the *Memoirs of Cavalier* are pushed away into the margins of the text carrying out a range of very restricted and peripheral roles which render proper characterization impossible. This might stand as the reason why Defoe's voice in the level of characteraization pertains to the Lacanian Symbolic. Under the impact of this Symbolic authorial intention women are shown in gender distinctive roles, being depicted in subordinated, and functional roles as mothers, wives, servants, and whores, all being best understood as appendages in male lives. Placed alongside these ordinary female stereotypes there are the occasional subversive women and the queens who, of course, receive their share of submission and subordination through the functional role appointed to them. Women who are captured, raped, killed, and tortured by the military forces are also present in the *Memoirs*. The episodes related to these victims are used as pictorial landscapes of the battlefield reinforcing the verisimilitude of war scenes (45,46,168,226)

Women are also portrayed in association with some central themes which the novel aims to convey. Defoe's public voice in the thematic level is echoed when he pictures Swedish discipline through the order, obedience, and subordination of the

soldier's wives in the Swedish camp (51). Likewise, French dishonesty is associated with the insincere Queen Mother (20), Italian immorality is symbolized by the country's large number of whores (33), English ignorance is depicted through its impotent queens (81, 145,177) and, finally, Scottish savagery is related to the army of "wild" whores that followed the troops (61). Women are also associated, thematically, with lack of courage in warfare, conveying men's weaknesses and cowardice: in many episodes where men are blamed and taunted for lack of courage and impotency they are compared to women. Theoretically, the term woman is used in masculocentric texts, like this narrative, as the Other which should be blamed for the faults and failures of the male Self.

Defoe's public voice is likewise echoed at the level of plot in the *Memoirs of a Cavalier*. Plotwise, women are also portrayed as subordinate, dependent, domesticated, anonymous and silent. These figures exist only within the margins, gaps, and between the lines of the exclusively male plotline inside the world of cavalry. Troops, weapons, raids, heat and blood all call for masculine action rather than female presence. As the plot moves forward the Cavalier moves, triumphantly, from one battlefield to another giving accounts of troop movements, army strategy, the layout of battlefields, talking about historical events, national characters, and political management all of which are confined to the male world. Indeed, one catches frequent glimpses of Defoe's Symbolic attitudes and public opinions about the all-male world behind the persona of his narrator. The narrative's Symbolic perspective suggests numerous issues of Macherey's unspoken, Derrida's deconstructivist concept of presence and absence, and Lacan's notion of the Symbolic Order. Actually, within the framework of these theoretical concepts, both in the gaps where the absence of the female is present and in the presence where the true nature of feminine is absent, Defoe practises his authorial intention bolstering the dominant Symbolic Order. Due to this authorial intention, the women in the *Memoirs of a Cavalier* are given fixed gendered positions in the phallogocentric narrative. These women are actually subjected to their roles and held in place as the Other. Theoretically, Defoe himself as

the writing subject is held in place and subjected by the dominant patriarchal ideology which controls his text and his voice as a male author.

In order to understand this internalized and institutionalized mode of the Symbolic expression effectively, *Memoirs of a Cavalier* should be initially scanned for textual evidence of presence and absence of the feminine and the possible gendered perspectives held by the writing subject. Indeed, numerous examples of sex-gender perspectives, are detectable at the textual level in Defoe's *Memoirs*. From the outset Defoe establishes his protagonist as a cavalier. The Cavalier, who is not given a name by Defoe, chooses a military career partly because he is a younger son who is highly valued by his father. Clearly, from the start, Defoe's hero has an affinity with the monarch he will eventually serve in the English Civil War because, as noted, the Prince of Wales, the future Charles I, is likewise his father's second son, inheriting the throne only through the premature death of Prince Henry. In other respects too- his education and his favoured pursuits- the Cavalier's upbringing resembles that of the royal sons. Defoe places his protagonist's birth place in Salop a county which is a royalist stronghold and which is connected to a number of noble families. Thematically, the royal association portrayed by Defoe connects the Cavalier's family to the eighteenth century hierarchical ideologies which were advocated by many thinkers including Robert Filmer in his *Patriarcha* (1630). The Cavalier's desire to become a soldier is a throwback to medieval feudalism, under which the aristocracy considered service to the king their most honourable course. The male children were thus placed on the hierarchical ladder of government as an accepted dynastic and patriarchal doctrine (K.Armstrong ,31).

The Cavalier's father, his elder brother, and his best friend are all positioned in the chain of government both within and outside the family. Defoe's support of such a hierarchical position is clearly stated in *The Family Instructor*, where he defines and defends the position of the head of the family, giving a subordinate role to the women (125). Likewise the Cavalier's father is given the dominant role within the family and the text. While the Cavalier engages with his father in a man-to-man discussion about his future, the mother is pushed away into the margins of the narrative. Actually, the

unnamed mother is occupying her assumed place in the eighteenth century familial hierarchy. Under the government of her husband she does not play any role in taking any decision nor is she consulted about her son's future. The only textual evidence about her existence is related to her "dreams". Indeed, it is while narrating one of these dreams that Cavalier mentions his mother for the first and the last time, introducing her as a superstitious person engaged with prayer books and dream – visions :

If there be anything in Dreams also, my Mother, who was mighty observant that way, took Minutes, which I have since seen in the first leaf of her Prayer Book, of several strange Dreams she had while she was with child of her second son, which was myself. Once she noted that she dreamed she was carried away by a Regiment of Horse, and delivered in the fields of a Son that as soon as it was born had two wings come out of its Back, and in half an Hour's Time flew away from her : And the very Evening before I was born, she dreamed she was brought to Bed of a Son, and that all the while she was in Labour a Man stood under her Window beating on a kettle – Drum, which very much decomposed her. (7)

In her historical reading of the novel, P. Backschieider argues that "Defoe is careful to begin *Memoirs of a Cavalier* in a way that will identify his book with this form [memoirs]" and sees the Cavalier's mother's dreams "including one the night of his birth as a mimicry of fictional French memoir" (125). However, viewed from the perspective of this study, the Cavalier's mother's dreams could be interpreted as evidence alluding to the authorial gendered attitudes of the writing subject.

An analysis of this dream from the psychological feminist point of view reveals that the mother's unconscious is populated and polluted with phallic symbols. As the Cavalier reports she is carried away by a "Regiment of Horse" in her dream to deliver her son in the fields. Soon after his birth, the son grows a pair of wings and flies away from his mother. Indeed this dream can be read in terms of the Kristevan abject (1982). Here the reason for the mother's psychological trauma lies in the fact that she can see herself (in the dream) as the m(Other), or the object of abject – an apparatus of expulsion. When the boy is abjected, he flies away from his maternal Chora leaving behind his Oedipal desires, soaring towards the Lacanian Law of the Father. The woman's body is left behind as an object which is perpetually bound to the bed, both as a mother and a wife. The Law of the Father, and the phallus as the privileged

signifier are symbolized by the woman's all-male surroundings; her husband outside the labour room, a "Man" standing under her window beating a "Kettle-Drum", the "Regiment of Horse" waiting for the new born baby, and finally the man she is carrying in her womb. Furthermore, as a fictional Other, she is stereotypically imprisoned in the masculocentric text by a male writing subject's pen. Once her functional role as an object is over by bringing the Cavalier "very safe in to the world" (7), she is textually dismissed. However, after many years when the Cavalier returns home from his Oxford education, he does not miss the opportunity to report that during all these years of his absence the mother has fulfilled her role as an obedient wife for his father: "My Mother, who lived in a perfect union with him, both in Desires and Affection, received me very passionately" (8). Evidently, the Cavalier's mother recalls the portrait of an ideal wife presented many a time by Defoe in his conduct manuals. She occupies her place as the female Other perfectly by living in "perfect union" with her husband because of desires and affection like the wife in *Conjugal Lewdness* (399). Similarly, she knows her "relative duty" (124) like the woman in *The Family Instructor*. Apparently, it is due to this internalized self appointed subordination that she is left out from the discussion about the Cavalier's marriage. As the father had "Previously arranged his elder son's marriage", acting as the authoritative head of the family, once again "he had designed the same for me, and proposed a very advantageous Match for me with a young Lady of very extraordinary Fortune and Merit", he even "offered to make a settlement of 2000L. per Annum on me, which he would Purchase for me without diminishing his paternal Estate" (9).

Indeed the fact that Cavalier's father finds a very advantageous match for him recalls the practice of the arranged marriages which still was a deep-seated social habit among the wealthier classes during the eighteenth century and was endorsed by the patriarchy. Arranged marriages in this period occurred in proportion to class, reaching its peak among the aristocracy who for centuries relied on the practice to consolidate estates (Lawson,1994:56). Although Defoe refers to such a marriage as "a Mother-Made Match" on the lady's side and "a Money-Made Match" on the gentlemen's (*Conjugal Lewdness*,102), he makes no attempt to condemn the practice in his novel

when economic considerations enter the contract. It seems that Defoe admires the Cavalier's father's choice and appreciates his paternal concern in finding the most suitable and profitable match for his son as one of the future heirs and head of the family. The anonymous "young lady" is only characterized by her "extraordinary fortune and Merit" which puts her in the position of a perfect and submissive wife and an ideal merchandise in the marriage market. A few words from the above extract like "designed", "advantageous Match", "young lady", "Fortune" "purchase", and "paternal" are enough to fill the textual gaps and the unspoken about the female position in the Cavalier's household. The Cavalier, however, has no intention to marry. In keeping with his noble lifestyle and royal affinity, Defoe draws an analogy in an ingenious "editorial" footnote between him and the Prince of Wales who rejects the Spanish Infanta (1).

Ignoring his father's advice for a settled life, and breaching the Lacanian Law of the Father, an incident familiar from *Robinson Crusoe*, the Cavalier sets off to complete his formal education with the Grand Tour together with a former college friend. Apparently, the occasion of the Grand Tour provides an exclusively male possibility with an extremely proper textual opportunity for the creation of one of those idyllic all-male partnerships which Defoe finds entirely satisfactory and fulfilling in most of his fictional works. Although the wholly desexualized culture of such partners might give hints of homo-erotic desires, Defoe portrays all his male narrators, Robinson, Singleton and Jack, as characters without sexuality. Furthermore, he does not feel the need to excuse or even to acknowledge this absence. Perhaps, for Defoe, sexuality is regarded as a threat to the Symbolic. Or maybe Defoe sees the female and the introduction of her frissons of sexuality into the chaste world of male characters against his own moralistic values. In either case, Defoe just prefers to exclude the feminine presence from the general body of his masculincentric texts, including the *Memoirs*.

It is the Cavalier's hypermasculine Grand Tour which, actually, opens the first part of Defoe's book. Here we see the young man's travels to Europe and his time in the army of Gustavus Adolphus, king of Sweden. Although written in the form of a

traveler's diary part one of *Memoirs of a Cavalier* is only a consciously slanted account of the Thirty Years War. The Cavalier is just set out to get involved in the battle, and the Grand Tour becomes just an excuse. During his first year on the Tour the Cavalier reacts in a typically bluff, English way to the foibles and vices of foreigners. In France he encounters thieves, rogues, persecuted Huguenots and, in Lyons, a mob of seditious rebels protesting about the price of bread. However, the Queen Mother, Marie de Medici, displays great courage and resolution in addressing her people and quelling the bread riots before they can spread. This incident gives an opportunity to the Cavalier to compare her political skill with the ineptness of Charles I in the face of "popular Tumults". The Cavalier's description of the Queen Mother's method is almost exactly like the comments Defoe made in numerous numbers of *Mercurius Politicus* (1716-1720), a journal he published on behalf of the Whig ministry, offering examples and reflections that applied directly to England in 1720. the Cavalier reports that:

The Queen Mother, as she was very much displeas'd to see such consequences of the Government, in whose Management she had no share ... came into the court of the Castle and shew'd her self to the people, gave Money amongst them, and spok'd gently to them; and by a way peculiar to her self, and which oblig'd all she talk'd with, she pacified the Mob gradually, sent them with Promises of Redress and the like.(20)

What Defoe intends to say ironically through the Queen Mother is for the sake of advice aiming to undermine the ideological position of the English royalists. Marie de Medicis' statecraft is a means with which Charles's incompetence contrasts strikingly. Since Defoe portrays her with no share in the management of the government it could be argued that he only tries to show Charles's lack of sufficient authority by comparing him to a woman. Defoe's position about women and politics is more than apparent in his famous treatise on 'Petticoat Government' where he directly states that women can only rule at home (69). Even a naïve reading of the Queen Mother's "the Management of Politicks" clarifies that Defoe emphasizes her gendered abilities rather than her political talent. She is portrayed as a pacifier, peace maker, promise giver,

even as a bribe distributor for quelling the mob – just like a mother who tries to silence her children.

Apart from the Queen Mother, who is praised by the narrator for her political management at the literal level, the rest of the royal ladies present in both parts of the narrative are portrayed as passive, submissive and subordinate to their lords, both in private and public affairs. Apparently, royalty does not alter the gender hierarchy in the eyes of patriarchy. A queen's major role, like that of any other woman is confined to that of a mother and a wife. Thus, when the Swedish Queen is hosting the king of Bohemia from England at "a Noble collation" (81), or the Queen of England is sent to France to "raise Money, and buy Arms, and to get what Assistance she could among her own friends" (145) their majesties are characterized only as responsible wives. Never once mentioned and praised for political reasoning, management, or independent commands, the Queen of England, for instance, is always shown behind her troops and "besides some Men." (177). Throughout the narrative the Queen is portrayed as a supplying agent, backing up the "Royal" presence, carrying out her duty at its best within the gendered possibilities. "She brought the king 3000 foot, 1500 Horse and Dragoons, Six Pieces of Cannon, 1500 Barrels of Power, 12000 Small Arms" (177), after which she withdraws to the private sphere.

There are several other pieces of textual evidence in *Memoirs of a Cavalier* which demonstrate gender distinctive roles of women. One such example is the case of a charming and gracious Italian courtesan. As the Cavalier reports, "At a certain Town in Italy, which shall be nameless, because I won't celebrate the Proficiency of one Place more than another, when I believe the whole Country equally wicked, I was prevailed upon rather than tempted, *a la courtesan*" (32). On entering her apartment, he is so overcome by the opulence of the jewelry, silver plates, and furniture that he takes her at first for a lady of quality, "but when after some conversation I found that it was really nothing but a Courtezan, in English, a punk of the Trade, I was amazed, and my inclination to her person began to cool" (33). Although he is charmed by her conversation,

when the vicious Part came on the stage, I blush to relate the Confusion I was in, and when she made a certain Motion by which I understood She might be made use of, either as a lady, or as -- I was quite Thunder – struck, all the vicious part of my Thoughts vanished, the Place filled me with Horror, and I was all over Disorder and Distruction. (33)

Remembering that Defoe was writing an imitation of memoir, involving a close mimicry of the French type, reading a number of surprising stories that appear unrelated to the main plot seems inevitable. Memoirs were expected to have amorous intrigues, often scandalous ones (Backshieder,125), and Defoe creates the Italian courtizan’s episode to keep up with this literary convention.

Although considered as an episode out of necessity because of the nature of the genre, Defoe’s story about the Italian Courtezan contains many considerable points about the women who are “Punks of the Trade”, revealing some points about his own Symbolic intentions. Many a time Defoe as a moralist has condemned the practice in his conduct books and has addressed the problem directly in his essays from a Symbolic standpoint. As Mudge maintains, the eighteenth century generally addressed prostitution paradoxically for there were debates about the troublesome boundary between legitimate and illegitimate pleasure. According to Mudge, “as the eighteenth century progressed, as the moral outrage of middle class reformers ebbed and flowed according to its own peculiar logic, prostitution emerged as an increasingly undesirable aspect of the new industrial state” (2000: 47). As a leading spokesman for the evolving middle class morality Defoe also attacked the rapid growth of prostitution. However, unlike other commentators who defined prostitution as exclusively a moral problem, seeing it as a threat to the religious pillars of the masculine authority, Defoe in his pamphlet ‘Some Considerations Upon Street Walkers’ (1726) subordinated morality to economics worrying about the economic position of male society offended by the female. Prostitutes are for Defoe wanton, for they do not fit the true gendered roles appointed to them. Recalling that, for Defoe the great uses of women are producing serviceable offspring (1967:57) and “Assistance which they may afford their Husbands or Parents”, and since a “Street – walking whore can never answer either of these Ends” so “ How very useless is such a

subject?" (52). Thus, a prostitute could never be considered a real woman for according to the male ideology real women were supposed to be selfless, even in their pleasures. Prostitutes, however, feigned love for financial gain. Like men, prostitutes are financially motivated, the fact that facilitates their independence. Perhaps this is the point that motivates Defoe to condemn the trade ignoring the moral aspects of the problem. What Defoe aims to prevent is indeed the financial equality which these wanton women acquired in spite of all the inequalities in the practice. This by itself threatened the Symbolic, the values which the eighteenth century was at pains to forge by redefining the family and women's dependent and gendered position therein. What Defoe's public voice echoes in his narrative is his apparent protest against the financial exchange that takes place outside the boundaries of the Symbolic Order, which should certainly be repressed by a powerful masculine authorial intention.

Defoe's *Memoirs of a Cavalier* continues as the young Cavalier moves to Germany. In this year, 1631, there was a renewal of conflict in what later comes to be known as the Thirty Years War. The Cavalier arrives just in time for the epic contest between the Imperial General Jan Tilly and the Protestant champion king Gustavus Adolphus of Sweden. Throughout his detailed reconstruction of the Thirty Years War Defoe makes his Cavalier frame the factual observations within the plot line of the narrative. In fact, the narrative becomes clearly a historical overview of the events he describes. However, even within this historical framework, there is some textual evidence which could be viewed from gender perspectives. For example, when the Cavalier passes general judgments about the two sides engaged in the battle he emphasizes the tactical brilliance of the Swedish king, celebrating the Swedish army for its order. The young Cavalier is struck by the discipline of the Swedish troops, whose camp resembles a well ordered city:

the meanest Country Woman with her Market ware was as safe from Violence as in the streets of Viennas : There was no Regiments of Whores and Rags as followed the Imperialists; nor any woman in the Camp, but such as being known to the Provosts to be the Wives of the soldiers, who were necessary for washing linen, taking care of the Soldiers clothes, and dressing their victuals. (51)

The Cavalier then describes the Imperialist troops reporting that: “Tilly had two armies with him – one of soldiers and one of whores and their Attendants” (61).

Through such incidents the male gaz of the Cavalier’s is emphasized and foregrounded as a male narrator. Furthermore, they allude to Defoe’s public voice echoing the Symbolic Order at the thematic level. The fact that Defoe associates the hypocrisy of the French government with the Queen Mother, Italian immorality with the courtesan, and ties Swedish discipline to a lack of the whores who have corrupted the Imperialist camp, demonstrates that he uses the female figure to convey such themes as dishonesty, disorder, and destruction. Apparently, wherever there is a defect and lack of order it is because the female Other is not suppressed. Likewise, in the Swedish case the disciplined camp resembles a well-ordered city, and thus a well-governed society, for the women are acting in their supposed gender distinctive roles. They are first and foremost “wives” which makes them potentially subordinate and dependent as compared to “whores” and “rags”. Second, they are carrying out their domestic duties within the camp during the battle as if war or any other condition cannot stand as an excuse for a shift in their heavily gendered duties. They are necessary in the army not for assisting the soldiers, or the wounded, or any military contribution, but for washing, taking care of soldiers’ clothes, and food, carrying out their matrimonial duties. This for Defoe is what creates the foundation of order in the Swedish army as any other society.

There are several other incidents in the *Memoirs* where a theme is conveyed through its association with the female Other. In these textual examples characteristics like impotence, cowardice, and lack of courage in men are depicted by comparing the beholders of such traits to women. Furthermore, female presence is textually manipulated in some episodes sarcastically to give a comic tone to the masculincentric narrative. Viewed from the theoretical perspective, the sarcastic mode of the narrative can textually allude to a gendered outlook of the male writing subject. As Irigaray argues, “each male seeks to find the means to replenish the resemblance to self (as) to same” (1989:161). This means that the woman becomes the man’s meaning to himself, becoming the negative of his reflection. This way men establish an idealized identity

by projecting their bad qualities onto women and then hating them for possessing those qualities. In one such incident in the *Memoirs* a woman leads her servants to defeat a drunken major and his troop of cavalry. The Cavalier's sarcastic and ironical reference to this anonymous female captain, who defeats the major "killing 17 or 18 of our Men"(169), rhetorically underestimates and underscores the lady's ability in negotiation, arrangement of her unprofessional servants, and taking part in the battle which leads to the defeat of two troops of military men. Likewise, this textual evidence can allude to the apparent gender distinctive authorial voice of the writing subject.

From the very beginning the Cavalier addresses this incident as a "pleasant Adventure" which promises a good manly laugh at a major's defeat "by a woman". And had the Cavalier not arrived at the proper moment, the major would have "had been taken prisoner by a woman"(169). This the Cavalier reports as the most ridiculous event that any man can ever come across. Moreover, the Cavalier rejects the possibility of such an incident in ordinary situations rushing to mention that the major and his men were all heavily drunk. This he offers as the only reason for "that a Troop of women might have beaten". In this anecdote the Cavalier introduces the "Lady" as a powerless creature who abuses the mens' drunkenness to disempower them. While the man's lack of executive authority is linked to "liquor", the woman's power is connected to her opportunistic trait and cunningness in detecting the male weak point. In another grim episode the Cavalier reports of a resisting group in a town

Another circumstance was, that a great many of the Inhabitants, both Men and women , were killed which is most true , and the case was thus : the Inhabitants , to shew their over – forward zeal to defend the Town, fought in the Breach, nay, the very women , to the Honour of the Leicester Ladies, they would have kept their Houses ... they fired upon our Men out of their windows , from the Tops of their Houses, and threw Tiles upon their Heads .(242)

Justifying the killing of some Leicester women, who defended their homes, this is the only case in the eyes of the Cavalier in which women stand in the same position as man: i.e. as the resisting enemy although the Other.

Women are not always depicted as defending figures in the text. Generally, women in *Memoirs of a Cavalier* are engaged in battle scenes only as victims of the

violence, being massacred during raids and assaults. Captured, raped, killed, and tortured by the military forces, women are used to provide the a background or landscape to the battlefield, adding more reality and plausibility to the war scenes.

According to Max Novak

in the same year as this (*Memoirs of a Cavalier*), Defoe published a translation of Du Fresnoy's poem on painting, and there is reason to believe that his interest in description is closely related to painting itself. The battle – piece had emerged as an important part of history of painting, and Defoe attempts to transfer the visual power of the battlefield to his page. (in Richetti, 1996:53)

However, in the few sentences that portray the background of Defoe's war picture women are pathetically marginalized, and presented as stock characters who along with innocent children could raise the stock emotions forcing the reader towards sentimentality. There are only five references to the experience of women, being slaughtered, humiliated, frustrated and abused. None of these incidents convey a sense of sympathy or objection from the author's side. Textually these incidents are all signs of Macherey's unsopken: "the Enemy broke in, took the City by storm, and entered with such terrible fury, that without Respect to Age or Condition, they put all the Garrison and Inhabitants Man, Woman and child, to the Sword " (44), "I could see the Women and Children running about the Streets in a most lamentable Condition" (45), "And by this Time the Imperial soldiers having broken open the Gates...the Slaughter was very dreadful, flying from the fury of the Soldiers...(they) throw themselves into the River, where Thousands of them perished, especially Women and Children" (46), "I my self have seen 17 or 18 Villages on fire in a Day... the Women stript and, 7 or 800 of them together, after they had suffered all the Indignities and Abuses of the soldiers, driven stark naked in the Winter through the great Towns" (168), " I observed one from Sussex or Surrey Complaining of the Rudeness of their Soldiers, and particularly of Rudeness of their Soldiers, and particularly of the ravishing of Women" (226). Indeed, in all these incidents women are portrayed both as victims of war and victims of the authorial intention which manipulates them functionally to add more point to the masculocentric text.

It is during other incidents and as the civil war continues in the second part of the novel that Defoe utilizes the female presence within a new framework. To complete his anecdote of the “Female Captain” and the drunken major, Defoe adds a few more ludicrous events to his narrative to reduce the serious and severe tone of the text. The humour built around the Cavalier’s disguise as a peasant follows such a line. After the Roundhead victory at the battle of Marston moor the Cavalier escapes from Yorkshire dressed as a peasant, with a white cap on his head and a pitchfork on his shoulder, while his companions pose as a cripple and a woman.

... and one of my Camerades in the Farmer’s wife’s Russet Gown and petticoat, like a woman My pretend country woman acted her part to the life My other friend in woman’s clothes got among the good wives at an Inn, where she set up her Horse, and there she heard the same sad and dreadful Tidings My cripple Bought some victuals ... my woman comerade did the like.... Our disguised woman pitied the fellow too, and together they set him up again upon his Horse He was now out of his Disguise, but we called him cripple still; and the other, who put on the woman’s clothes, we called Goody Thompson. (207-211)

Disguise as a favourite technique in Defoe’s narratives finds different embodiments in this novel. Both male and female protagonists in Defoe’s texts have to adopt a disguise in some periods of their lives for numerous reasons. The need for secrecy for most of Defoe’s characters is inevitable for they have committed crimes for which they can be called to justice. Thus, there is the insistence on building a faceless shelter around the self which provides a kind of security and freedom from exposure. Although the need for secrecy might result from the literary convention, since Defoe published all his stories as the real memoirs of their narrators, the interest in disguise seems to go beyond a mere premise of the narration having roots in Defoe’s own Self. As reported in almost all of his biographies, Defoe was himself a master of disguise in real life. He delighted in role playing, a skill he used to great effect as a government spy in Scotland (Novak, 2001:256). Defoe even changed his name from Daniel Foe to Daniel Defoe for an unknown reason. Throughout his life he served as the agent of various interests, parties, governments, writing and acting under innumerable assumed names and point of views. The need and desire for concealment might have had many reasons

for Defoe. It might have been the result of Defoe's fear of prosecution and imprisonment. Disguise might have helped Defoe to conceal a multitude of sins. In either case, as seen in his fiction, secrecy seems to be an absolute precondition of self-revelation. Defoe and his narrators seem under a double compulsion to expose and to conceal themselves at the same time. In *Memoirs of a Cavalier* Defoe, dresses up a man in the guise of a woman. This unique incident never again occurs in Defoe's fiction.

Actually, the female mask is certainly an effective disguise, a voice through which much can be said that cannot be uttered through a male voice. In *Memoirs of a Cavalier*, however, female disguise used by one of the Cavalier's comrades corresponds to the dominant Symbolic mode of society pertaining to the authorial intention of the writing subject. Indeed, Defoe's presentation of a female figure projected upon the Cavalier's friend recalls Mary Ellmann (1968: 74) and Simone De Beauvoir's (248) discussion which maintains that in whatever age, in whatever fiction, womanly traits will be recreated by the male authors stereotypically. Male authored works view the female character from the outside, as the expression of an archetype or a stereotype. Weakness, passivity, powerlessness and physical vulnerability would appear in many fictions manifesting the female archetype. According to Patricia Spacks "masculine fictions of the eighteenth century display an obsession with the attainment and preservation of power and a concomittant terror of a loss of control or powerlessness" (1974:14). The female mask presenting weakness, vulnerability and relative powerlessness is a disguise which guarantees the absolute authority of the male figure behind the mask. The pretence and the false outward show picked by the male who adopts the voice, manners, clothing, and feeling of a woman is a challenge, even in a pleasurable sort, to any positive role that a woman can acquire outside the limits of her stereotypical and archetypal cage. Likewise, where Defoe could have used the occasion as an opportunity to expand his expressive modes utilizing activities available to women and use the female as a myth, symbol, voice or point of view, he just sees the female disguise as a sham, a conjured trick and an object of laughter. Even after the disguise is no longer needed, and the mask is dropped Defoe extends

the metaphor by addressing the man who had been the agent of disguise as “Goody Tompson”. In this way the female disguise generates a female ‘identity’. This is done, textually, by adding a female adjective to a male name which automatically imposes qualities of lack, defect, and inferiority to the male Self. Actually, the male Self is reduced to the position of a female Other who is entitled to sarcasm, humiliation, and usurpation. The same happens when Defoe uses the common catch phrase “he would blush like a woman” (266) when referring to Gustavus Adolphus.

Textual reevaluation of *Memoirs of a Cavalier* reveals that although women are not totally absent from the novel, they are not fully characterized as prominent figures. As marginalized characters they are portrayed as subordinate, submissive, and passive. These women are victims of the Symbolic authorial intention which genderizes their presence within stereotypical roles. These gender distinctive roles (mothers, wives, servants, whores, even queens) provide textual opportunities for the male pen to fix the female in the place of the Other. However, theoretically, the women in the novel are subjected to the position of the Other due to the subjection of the male author who himself is the object of the Symbolic Order he tries to advocate.

CHAPTER 4

CAPTAIN SINGLETON : WASHED AWAY BY THE WAVES

Daniel Defoe's third novel, *The Life, Adventures, and Pyracies of the Famous Captain Singleton*, was published in June 1720. Although the novel is Defoe's first full-length fiction about piracy, he had published an account of a real pirate, Captain Avery entitled *The king of the Pyrates* in 1719. *Captain Singleton* is, actually, Avery's story novelized. Defoe's extreme interest in pirates might have been the result of a life time of journalism, especially being a staff writer for *Applebee's Journal* (1720-26), which covered pirate trials. His working as a merchant, hearing accounts of pirates, and his frequent visits to Newgate and Marshalsea prisons might as well have given him an opportunity to assemble facts, and equally distort them to his own ends to produce his fiction. It is indeed the same interest that might have led Defoe to write the much fuller account of piratical practices in *A General History of the Pyrates* in 1724. Although there is no proof that Defoe wrote *A General History*, known as Johnson's *Pirate*, many historians, like H.Truley, attribute the work to Defoe on the basis of style and circumstantial evidence. As Truley describes, the book is the "most influential pirate book ever written which blends history and fiction with little regard for genre boundaries" (1999: 7).

In this thesis, *Captain Singleton* is not analysed historically as a piratical piece. The novel is viewed from a theoretical perspective as a text which could provide some insights about the nature of Defoe's subjectivity construction as a writing subject. Within the framework of psychoanalytic feminism *Captain Singleton* apparently follows the same theoretical line as *Robinson Crusoe* and *Memoirs of a Cavalier*. Defoe's public voice, as a Lacanian subject, is echoed in this work through the application of a similar authorial intention. Indeed, this Symbolic intention could stand as one of the reasons for the novel's gendered perspective. Under this gender distinctive point of view the novel tends to exclude any prominent female character from its textual body. The few women present are stereotypically characterized as the female Other through a Symbolic gaze.

Textual analysis of *Captain Singleton* reveals that Symbolic authorial intention is present at various levels in the narrative. Indeed Defoe's public voice, as in his two previous novels, is echoed at the levels of narration, plot, characterization, and through the thematic arrangement of the narrative. A study of *Captain Singleton* in terms of narration reveals that there is a close similarity between the narrative and its novelistic brothers. Although unlike *Robinson Crusoe* and *Memoirs of a Cavalier*, the novel does not have a preface addressing an exclusively male audience, Defoe's use of a stock characteristic of the pirate tradition automatically rejects any possibility of active female roles in his narrative. Repeating the pattern from *Crusoe* and *Memoirs*, by employing a male protagonist narrating a retrospective autobiography in an exclusively male world, Defoe once again stresses the expulsion of women from masculine circles. Indeed, just as Defoe excluded female figures from the male adventures of *Crusoe*, and the military practices of the Cavalier, he omits the female figure from *Singleton's* life and the narrative, because of the hypermasculine nature of his practises as a pirate.

As Truley maintains, the "piratical subject" is a "culturally revered, a hypermasculine, transgressive, and a desiring subject" (7). Pirates as outlaws living in homosocial societies rejected the feminized, heterosexual model of domestic economy (5). Piracy in many eighteenth century texts, like Defoe's *A General History* and Esquemeling's *The History of the Buccaneers of America* (1762), is introduced as a trope for sodomy, the violence of pirates being used as a metonymy for all-male ravishment. Early eighteenth century trial records and pirate confessions, like the proceedings of the Old Bailey 1674 to 1834*, approve such claims. However, within these records there are also references to a few female pirates who were trying to defy cultural and gender expectations in this masculine domain. In *A General History* Defoe includes two female names, Mary Read and Ann Bonny, among history of other famous male pirates. These women wanted the active, autonomous life of men, asserted themselves and succeeded as pirates. Although pirates ignored social

* The Proceedings of the Old Bailey cited in: <http://www.oldbaileyonline.org/html-sessions/> 2005

categories and accepted any man able to fight, and were willing to follow the rules established by pirate society, these women did have to maintain a male identity to become pirates. Actually, although as Depauw argues “by being pirates women could determine their future, pursue their ambitions and achieve social equality” (1982: 178), women pirates evidently could never free themselves from the gender bondages which marginalized them. Even where low birth, race, colour, and creed was set aside due to pirate brotherhood, women were left out just for being sisters. The fact that Defoe was well aware of woman pirates and yet excluded the female presence from the textual body of *Captain Singleton* might well stand as an evidence of his being under the impact of a Symbolic authorial intention in this particular work.

Acting freely even outside the borders of public spheres, pirates thus were at the opposite end of scale to repressed, enslaved and socially subordinated women. The extreme distance between the two might stand as the reason why they could never attract each other. A pirate, as an aggressively flamboyant, cross-dressed male, broke the societal norms by exclusively hanging out with other tough guys. As portrayed in writings of many historians, like Truley (10), pirates existed in homosocial societies in opposition to the standards of land ownership and marriage. Defoe’s interest in pirate societies might have had its roots in the fact that in these circles women were pushed to the farthest distance possible. Piracy was primarily a history of men practising trade, also a favoured exercise by Defoe, and for some expanding the British empire, another point of interest for this advocate of male dominance.

Actually in the eighteenth century piracy and pirates captivated the public imagination because in that period piracy was a concept useful for the definition of the line between legitimate and illegitimate commercial practises. Furthermore, the preoccupation with piracy and pirate stories seems largely linked to the ways these stories were used to discursively rationalize and mobilize imperialistic ideologies. Indeed, piracy in many ways was similar to the destructive, exploitative, and patriarchal imperialism. The stereotypes of pirates being brutal, severe, and selfish, attempting to create a society with strongly defined rules and orders appears to be very similar to the Symbolic system operating within the patriarchal imperialist societies.

Although as Teorey maintains the political, economic, and social élites in England attempted superficially to distinguish pirates from imperialists, the state appreciated the terror that the pirates spread overseas. As the English began their colonization, they used laws, propaganda, and popular literature, to vilify piracy and glorify imperial trade and colonial occupation (53). Thus the moral and social differences between pirates and imperialists became much less clear. Both murdered, took captives, stole booty, enslaved natives, created an industry of selling captives into slavery, and exploited natural resources. Capitalism and slavery in the colonies could be seen as appropriate complements to each other, and the border between pirates, merchants, and imperialists seems to be very blurred. As L. Brown argues “pirates exploited others selfishly and both subordinated morality to profit”. Brown draws a comparison between pirate / merchants and colonists whom she believes “had a state-sanctioned ideology of capitalist expansion that systematically obscured its necessary racism, violence, and exploitation through claims of egalitarianism and benevolence.” Brown finally adds that “Both colonists and pirates take what they want, indiscriminately terrorizing, raping and killing” (1994:134). Thus, on the one hand, England’s rigid, hierarchical social structure marginalized pirates and, on the other hand, supported and praised their order in creating societies on board their ships (Teorey ,54).

Supported by the government some pirates even considered themselves as independent merchants (58). Defoe in his *Review* for 16 October 1707 reflects the type of piracy central to English commercial institutions:

it would make a sad chasm on the Exchange of London, if all Pyrates should be taken away from the Merchants there ... whether I should mean the Clandestin Trade Pyrates, who pyrate upon fair trade at home; the custom - stealing Pyrates, who pyrate upon the Government; the Owling Pyrates, who rob by Law. (1938:102)

Here the trope of piracy turns to indict the wickedness domesticated by licensed commerce. Conversely, in *Captain Singleton*, Defoe turns the trope of fruitful commerce to parallel piratical accumulation. Evidently the pirates in Defoe’s narrative are interchangeable with traders. In *Captain Singleton*, William uses his business sense to decrease the violence of his pirate crew and increase their profit. Singleton

states that his pirate crew is doing “business”, and an “honest business at that” (Defoe1990:135). Defoe’s narrative thus makes the argument that although the pirates have not exactly reformed, they have created a home for themselves with a kind of regular ‘government’ that ought to be recognized as such. This way the end result of explicitly criminal acts potentially offers credible profit for the British economy.

Being fiercely interested in commercial and social issues of his time Defoe was that *homo economicus* who was interested in capitalist modes of production, calling it improvement. He believed in the exploitation and expansion of new markets along imperialist lines that would favour English trading interests. As a spokesman of the dominant ideology, and the author of such pieces as *A Plan of the English Commerce* (1728), *Atlas Maritimus* (1728), and *A General History of Discoveries* (1725-26), Defoe approved the emerging capitalist vigour, and used his passion to create a new social order based on economy. This of course was approving commerce’s role as a force of social innovation and change which with his Protestant-Calvinist political sensibilities, should be perpetuated in the trusted hands of a ‘Complete English Tradesman’ (1726), even under the unfittingly odd disguise of a pirate.

Indeed, Defoe’s ideological support of boundless commerce associates him with capitalism’s vision of a new order under imperialism. He, as a member of the eighteenth century literary, political, economic elite, bolstered the authority that considered itself democratic and free while the actions of its officials and merchants supported cultural, social, and economic terrorism abroad as well as within English society. Indeed, imperialism, having its roots in capitalism and commerce, organizes itself around an obsession with dominance and control. The hegemonic patriarchal social structures of the eighteenth century legitimized the exercise of the male power as the authoritative force in all sectors of society, as discussed in chapter one of this study, just as in the colonies. This predominant male monopoly through state-sanctioned ideology is actually built around what Brown calls “the representation of difference” (118). In the ideology of empire, those who are different (women, the labouring class, negroes) are dominated, exploited and enslaved in the name of

improvement. Seemingly, imperialism and capitalism exerted power on Africans as they exercised authority over women and the labouring class in their own societies.

The fact that both women and negroes are marginalized in *Captain Singleton* relates the thematic arrangement of Defoe's narrative to the ideology of the empire. Due to its exploitive, patriarchal nature this mentality stands parallel to the Lacanian Law of the Father. Within this theoretical framework, the thematic arrangement of the narrative requires an exculsion of the female figure and the marginalization of the feminine Other in the masculocentric text. Thus, as seen in *Captain Singleton*, women are depicted in subordinated positions, defined by the patriarchal Symbolic ideology which deprives them of any independent personality and character.

Due to such a Symbolic ideology, the women in the narrative are simply characterized as the negative Other. Viewed from this perspective, the female figures in *Captain Singleton* are portrayed as irresponsible, untrustworthy, and ill-natured. Likewise, the negro women and slaves, who suffer a double victimization due to their race, are presented through an equally gendered male gaze. Defoe's public voice as a male, white writing subject, is clearly heard at the level of characterization where he evidently pictures women as the negative Other. The analysis of the novel's characterization reveals that women in *Captain Singleton* are all characterized around clusters of stereotypical roles appointed to them by the male Self. The first cluster, which embodies the female negative Other, could be seen as the cluster of mother / nursery maid / abductor / gypsy. The second cluster, which is the embodiment of the colonial Other, might be viewed as the cluster of the barbarian / servant / slave. The final cluster, which is actually built around a single figure, William's sister as the repressed Other, could be observed as the cluster of submissive protectress / wife / servant.

The clustering pattern applied to the concepts and roles associated with the feminine presentation in the narrative could be supported by textual evidence present in *Captain Singleton*. Considering the first cluster, and focusing on its first entry - the mother- it becomes evident that the role of the traditional mother is omitted from the narrative by reducing Singleton's mother to a figure who barely has any presence in

his life. Although submissive, subordinate and poorly characterized, Robinson's and the Cavalier's mothers did appear in Defoe's previous texts occupying their functional positions within the family as a wife and a mother. In *Captain Singleton*, the mother figure is absent from the outset being only mentioned in the reports Singleton receives when he grows to a certain age. Actually, the narrator's childhood is wrapped up in a fog of mystery, cluttered by many ghost-like female figures who constantly use and abuse him. Shown, on the symbolic level, as an evil cluster, these women compose a unified body as the Other, and are held responsible for Singleton's homelessness, wanderings, emotional plight, and criminal destiny. These female figures – mother, nursery maid, abductor, beggar and gypsy are presented as evil forces hand in hand to destroy Singleton's life and future by their presence. Textually, these figures are blamed for all the uninterrupted trauma Singleton suffers as a Lacanian subject till the final phallogocentric resolution of the novel.

Each of these women neglect, abuse, and abandon Singleton. Traditionally, as reflected in the eighteenth century patriarchal discourse - notably in Locke's *Some Thoughts Concerning Education* (1968:288), and Rousseau's *Emile* (390) - the general emphasis was on the importance of the maternal care in the education of children. The propensity for bearing, raising, and educating children was, however, seemingly not owing to choice but to a desire programmed into mothers by nature, and by the patriarchal discourse. Ideologically, women's passionate feelings for children resulted from the fact that they were known to be principally designed as such from the very start of creation just as men were designed for other greater ends. Thus any action to overcome such natural impulses, or neglect this duty was seen as an unforgivable sin with destructive consequences. Defoe strongly advocated such ethical codes in his conduct books, namely *The Family Instructor*, and *Conjugal Lewdness* emphasizing such interpersonal domestic relationships as the basis of the social order. Textual evidence of such prescriptive attitudes towards the negligent Other is detectable from the opening lines of *Captain Singleton*. It is actually the negligent women, who out of carelessness, and absence of natural impulses cause all the disorder in Singleton's life.

These women, whose lack of competence to sustain their gendered roles cast an evil spell on the young man's destiny, are all cursed and damned.

As the narrative opens Singleton, as his name suggests, finds himself, totally alone, unprotected, and unguided though surrounded by these female figures. His start in the world is considered a "fall" from "the upper stations of low life" as a result of neglect on the part of a woman - the maid - led astray by her appetites. Indeed, at a symbolic level, this tableau very much resembles the Fall of Man, recalling Eve's appetite for the forbidden fruit. Singleton starts his narrative as:

If I may believe the woman, who I was taught to call Mother, I was a little Boy of about two years old, very well dress'd, had a Nursery Maid to tend me, who took me out on a fine Summer's Evening into the fields towards Islington, as she pretended, to give the child some Air, a little Girl being with her of twelve or Fourteen years old, that lived in the Neighbourhood. The maid whether by Appointment or other wise, meets with a fellow, her sweet – heart, as I suppose, he carries her into a Publick – House, to give her a pot and a cake; and while they were toying in the House, the Girl plays about with me in her Hand in the Garden, and at the Door, sometimes in Sight, sometimes out of Sight, thinking no Harm. (1)

It is actually along these obvious Edenic allusions that the narrative introduces a theme that will run all through the novel. Singleton continues:

At this Juncture come by one of those Sorts of People, who, it seems, made it their Business to Spirit away little children. This was a Hellish Trade in those Days, and chiefly practiced where they found little Children very well drest, or for bigger Children, to sell them to the Plantains. The Woman pretending to take me up in her Arms and kiss me, and play with me draws the Girl a good way from the House, till at last she makes a fine Story to the Girl, and bids her go back to the Maid, and tell her where she was with the Child; that a Gentlewoman had taken a Fancy to the child, and was kissing of it, but she should not be frighted, or to that Purpose, for they were but just there; and so while the Girl went, she carries me quite away. (1, 2)

The process of the text indeed lays steadily more blame on the female figure reflecting on the consequences of transgression against the feminine stereotype, portraying the cunning horrors of female abilities as the Other. Indeed, an evil chain is created by female trust and deceit which leads to a dynamic process responsible for Singleton's plight. Within this evil chain the nursery maid gains the trust of a negligent mother,

the innocent little girl becomes her crime company, and the abductor, disguised as a “Gentlewoman”, uses all her womanly charms to deceive the maid. This indeed, demonstrates the dialectics of subjection to an appetitive world represented by the female Other which should be literally, and textually annihilated. The circle however is not yet complete, and Singleton continues:

From this time it seems I was disposed of a Beggar woman that wanted a pretty little child to set out her Case, and after that to a Gypsy, under whose government I continued till I was about six years old;’ and this woman, tho I was continually dragged about with her, from one part of the country to another, yet never let me want for any thing, and I called her Mother; tho ‘she told me at last, she was not my Mother, but that she bought me for Twelve shillings of another Woman, who told her how she came by me. (2)

The fact that young Singleton has been sold into slavery is obviously an incident to introduce a new event into the narrative’s plot sequence. However, that Singleton is subjected to such a state by a woman attributes a gender-biased perspective to the text at the thematic level, pertaining to the Symbolic authorial intention of the writing subject. Indeed, the use of feminine presence, at the symbolic level, as the cause or reason of slavery, alongside the use of Edenic allusions, tends to covary themes of the fall, and suffering of mankind, in direct association with the female Other.

Women out of their attributed Symbolic roles defined by the social hierarchy, and outside the predefined female realms, are introduced as people who ‘naturally’ get involved in hellish trades like slavery, which is the sign of their appetitive nature. From the theoretical perspective, these women breach the Lacanian Symbolic Order, and can never be the proper agents for transmitting the patriarchal cultural codes. As evident, Singleton’s “Gypsy Mother” (2) is one of these women living outside the predefined Symbolic zone. That Singleton is continually dragged about by his Gypsy Mother and then frequently removed from one town to another after “My good gypsy Mother, for some of her worthy Actions no doubt, happened in Process of time to be hang’d” (3), alludes to the unstable Symbolic phase he experienced during his childhood. This is why Singleton has to find a home and a master which are required by the Lacanian Law of the Father for an upward mobility and permanent subjection. And this happens when at the age of twelve, Singleton is “carried...to Sea by the

Master of a ship” who “took a Fancy” in him, a man who called him “his own Boy” (3). Even if Singleton cannot call this man his “father”, because he had children of his own, Defoe’s apparent attempt to trust him in safe male hands is more than obvious. Becoming a father figure in Singleton’s life, supplying him with his first home, it is the pilot of the Portuguese ship who actually becomes the first pilot of Singleton’s life’s journey leading him to this Symbolic voyage.

It is only when Singleton properly enters the realm of the Symbolic that he finds his true vision, or the male gaze towards life. From this stage on, like Robinson Crusoe before him, Singleton is constantly on the move, and his story is a story of progress towards self-government, and mastery. Within the framework of this study, Singleton’s journey could be viewed as a careful experiment in narrative for the marginalization of the Other through an odyssey which dramatizes an exclusively masculine adventure both in Singleton’s voyage and Defoe’s through pen as a male writing subject. The narrative thus could be seen as a vessel which describes an epic journey by the narrator towards the desexualization of sea as a pirate, and the archetypal quest of a male author towards an all-male Symbolic text .

At the theoretical level, ruled by Singleton as a pirate, the sea is metaphorically tamed and desexualized as the female Other. Africa, although almost wholly imaginary as depicted by Defoe, with fertile plains and vast deserts empty of vegetation, is also raped by the white male colonizer, and is defeminized. At the same time the text, as a possible space of the undesirable Other is completely sterilized by the male pen through an all-male plot line. The account of adventures across rivers, lakes, deserts and forests are forms of extraordinarily sustained pieces of storytelling in which Defoe explores and exploits phallogocentricity. This leaves no room for the feminine presence in the plot and Singleton’s navigation, as a mariner, and all his activities are intrinsically conducted in an exclusively male context. Therefore all his companions are male and there is no sign of women in his journal. No nostalgic references are made to any female family member, no reminiscences of the past for a left behind sweet-heart, no female character accidentally appearing on board, nothing feminine is added to the hypermasculine plot sequence.

Singleton himself, at this stage of the narrative, is portrayed in a frustrating contradictoriness. Indeed, he is not quite ready to exhibit the necessary Symbolic pattern of subjectivity as the dominant male Self. It is only when the crew set foot on Africa that Singleton acquires his Symbolic position by annihilating the female Other. In the unexplored world, filled with savages and beasts, Singleton gets the chance to strengthen his position as the male master of the virgin land. Just like Crusoe, who symbolically tamed the virgin island before setting up his civilization, Singleton grasps at the opportunity to exert dominance over the virgin African territories. It is in this part of the narrative that Singleton genuinely assumes a Symbolic command as a Lacanian male subject. It is this new psychological Symbolic image that enables him to rise to leadership of a newly formed society among the crew leading him towards supremacy, superiority and mastery over others, including the Other.

If Singleton was initially passive in the first section, he becomes totally different in Africa. The climax of this change is seen in the episode where he comes up with an ingenious idea to solve the baggage problem: “this was to quarrel with some of the Negro Natives, take ten or twelve of them Prisoners, and binding them as slaves, cause them to travel with us and carry our Baggage” (51). The formula seems very simple: the one-time slave has now become the enslaver due to his entry into the Symbolic system. And by the time this matter is finally settled, Singleton has arrived at a new sense of himself, a new satisfaction has emerged in him as a leader, and a new gaze has developed within him as a Lacanian subject. Singleton is logically the leader, and in dealing with the savages continues this role as the white male colonizer. He takes measures to make sure that the orders remain under his control, and takes the role of a law-maker. He becomes a god with an authority reinforced by exclusive power of the available guns (phallic symbols): “the Negroes always believed our Guns had some heavenly power in them, that they would send forth fire and smoke...Whenever we bid them” (70).

Singleton now is the ideal English gentleman who witnesses, and reports everything from a strengthened male gaze. Theoretically, Singleton’s loyalty to the Symbolic gaze is in accord with the Symbolic pen of the writing subject. Indeed,

Defoe's public voice and Symbolic authorial intention, embodied in his protagonist, becomes clearly evident when he encounters the native savages on African land. Actually these natives appear as the "bloody merciless" savages defined by Defoe in his *Atlas* (228). Singleton's vision of female inhabitants, in this part, also corresponds to his gendered gaze. Just like Crusoe, Singleton does not offer any comments on these figures, and the only occasion when Singleton, as the narrator, and Defoe as the writing subject, could step out of the Symbolic norms and report the distinguished features of the native women is wasted through gendered and stereotypical presentation of them. In this exclusively male context, Singleton's male gaze is strongly apparent by the gender distinction applied to the native female figures. Due to this Symbolic gaze even in the wildest parts of the savage world women are characterized through subordination to their male counterparts. Here again, as in the civilized societies, women are portrayed through their gendered functional roles. In one incident when Singleton recalls their landing on an island he states: "they came flocking to us both...most of them of both sexes stark naked", he then continues, "we held up our hands to our Mouths, as if we were to drink, signifying that we wanted water. This they understood presently and three of their women ran away up the land and came back in a bout Half a Quarter of an Hour, with several pots made of Earth" (46). As depicted in this episode Negro women carry out a range of stereotypical roles which seems to be fixed, according to the male gendered definition of women, all around the world. The roles given to the natives women indeed fit them into the conventional categories of subordination, dependence, and absolute obedience to male masters (both as husbands or as male foreigners). Native female characters are subjected to gender roles naturally for belonging to the species other than men. This categorization seems to give women a single quality regardless of race. The narrative thus follows common, fixed characteristics while referring to Negro women, attributing to them all the domestic traits which are applicable to any woman regardless of time, and place. Thus, "Negro women who were in some Huts, the Men from Home" (69), are portrayed in the private spheres in the midst of the savage world, likewise they are shown as the ones who got "frighted out of their wits,

running, staring and howling about like mad creatures” in sight of “fire and the Noize” (76).

It is again these stereotypical creatures who are overjoyed by the gifts Singleton’s men offer to them. As Singleton reports: “we gave them every one a Bit of silver beaten out thin ... and cut Diamond fashion, or in shape of a Bird which the women were over-joy’d and brought out to us several sorts of food...” (116). The male trick indeed works even with savage women, and as Singleton expects the “civility to the women would produce some good Effect, when, their Husbands might come home” (117). Indeed, the depiction of women as motivated by ‘silver’ can symbolically refer to the universal female appetite, a motif used previously in the opening pages of the novel. This, however, provides a good opportunity for Singleton and his crew to advance their abuse and collect as much treasure as possible, for “the very women would bring us Teeth [of Elephants] upon every opportunity” (134). Other stereotypical sights in this section of the narrative are also in evidence: womanly tasks in native societies include “planting”, “sowing seeds” (132), “Food-making” (107), “water-carrying” (46,134), and “child-bearing” (69), which extraordinarily resemble the female tasks in civilized societies. Although, these creatures are reported to be savages who scream, wail, make strange, eerie sounds, speak in “dumb signs” (82), live in huts like “Dog-House” (77), walking around “stark naked, without Shame” (107), and are shut by guns just like animals when out of control, they amazingly carry out the same domestic duties as their civilized counterparts.

Having tamed the African land successfully, Singleton now becomes a true white male colonizer who can no more stand any disobedience on the part of his slaves. He shows them how their gods can become wrathful by shooting at the resisting natives: “Then the fire and the Noise amazed them...they all run away, Men, women, and children...we had killed 37 of them, among which were three women” (77). It is after this episode that Singleton and his men discover that they are not the only gods ruling the virgin land. Very soon they encounter an Englishman with a colonial mentality and are puzzled by his singleminded effort in extracting gold. However this new mentor delivers a lecture of some length, in the course of which he

equates the African gold coast region with heaven, thereby establishing the accumulation of gold as a way to salvation. The theme of exploitation in name of commerce in this episode recalls Defoe's Symbolic attitude towards the legitimacy of unlimited trade, advocated in his nonfiction. However, due to Defoe's moralistic and Symbolic authorial intention, Singleton recognizes the discovery of gold as a threat to the "good Harmony and Friendship... which was so absolutely necessary to our safety" (137). The human appetites, he is well aware, require governing. Yet, if he has notable success in this instance, he is less successful in controlling the appetites of his men in another area. As reported in the next episode, while carrying out their second search for gold, it happens that some of the crew make "something free with [the native] women". Had it not been for the "Bits of silver...the shapes of lions, and fishes, and Birds", Singleton reports, they "must have gone to war with all their people" (130).

The special irony here has to do with the lack of appetitive control by ostensibly civilized human beings in their relationships with "uncivilized" ones. The native women are the double victims of the collision between the civilized and savage male. They are not only sexually abused by the white colonizers but also left unprotected by the native male who accept some "inestimable Treasures" to turn a blind eye on the abuse committed. The ironical tone used by Singleton and the overestimated stress on the useless trinkets paid to the natives in return for the "rape" carried out, painfully understates the native women's loss and suffering. This early incident of sexual misbehaviour anticipates the much more fully developed one in the second half of the novel when Singleton's ship encounters the Dutch-built ship whose slaves have mutinied. The cause of the mutiny, Singleton's men eventually learn, has been that "a white Man abused the Negro Man's wife, and afterwards his Daughter" (161). In this case the white men have "gone to war" with the angry Negroes, leading to an uprising of the savages who take over the ship.

Although, technically, such an incident might function as an exciting event added to the plot sequence, the female presence in this anecdote, as the main triggering agent of events, can be seen as a gendered site within the narrative. Actually, this part of the text can be viewed as a part of the historical discourse on slavery and the

woman's position within this trade. Although what the narrator, and probably the writing subject, are at pains to convey is the denunciation of the white man's lack of ability to control his desires, the introduction of woman as the agent motivating the disorder can be read along gender lines. Viewed from Macherey's perspective, and his theory of the unspoken, this incident may allude to the indifference towards the savagery practised by the white colonizers and imperialists who enslaved native women.

A brief review of Defoe's non fiction in this regard reveals that he like many of his contemporaries was ambivalent about the issue. In other words, he was not an abolitionist. Although, in his 'Reformation of Manners' (1702), he did class the traffic in Africans an offense similar to adultery and drunkenness, he demonstrated his ambivalence towards the slave trade in his 'A True State of Public Credit' (1721), *A General History of Discoveries* (1725-6), and *A Plan of the English Commerce* (1728). In all these works he consistently supported attempts which would increase his nation's share in the African trade. Apparently, the moral questions surrounding this unnatural commerce never outweighed the profits of commerce itself in Defoe's fiction and non fiction. Actually it was for the expansion of such a trade that England entered the slave trade in the latter half of the sixteenth century (Henry, 1999:3). Ironically, slavery brought equality for men and women, for slave women were expected to work just as hard as men, and were punished just as severely. A brief historical review would reveal that slave women underwent brutal savagery from the white traders and masters during the sixteenth, seventeenth, and the eighteenth centuries. As O. Patterson notes "in the eyes of the master the female slave was equal to the male, as long as her strength was the same as his" (1967: 167). Slave women worked as field slaves and performed the hardest labour and worked the longest hours. Both house slaves and women working in the fields were subjected to sexual exploitation just as their male counterparts. As H. Beckles argues "due to their degraded condition as labourers, and the deprived material state of their existence, white men and relatively privileged slave men sought to extend their exploitation from the production to the social sphere" (42).

Due to the Symbolic patriarchal ideologies of the eighteenth century Negro slaves, women included, were rightfully white man's property. Theologically, Puritans justified slavery on economic, spiritual and legal grounds. As reported in Stanley Whitmans museum records*, Puritans also justified the slavery of blacks on spiritual grounds. Because Puritans saw themselves as God's chosen people, they viewed the enslavement of blacks and native peoples as a sacred privilege given to them by God. Layered upon that thinking was their belief that they were obligated to bring Christianity to blacks and native peoples in order to save their souls. Defoe's approval of the idea of slavery thus might have one its roots in his Puritan-Calvinistic ideologies apart from his fascination with boundless commerce. That Defoe remains silent about the plight of the abused Negro women in *Captain Singleton*, and instead focuses on the consequence it had on the lives of the more important men echoes his public voice as a writing subject. Under the impact of the Symbolic intention regarding slavery he applies Macherey's the unspoken to the white man's automatic subjugation of the natives. Indeed, numerous incidents in the narrative illustrate a support for imperialist expansion and industrial capitalism stressing the fact that acquisition of property is the strongest human instinct. As textually in evidence, Defoe's views in *Captain Singleton* seem to be relatively straightforward and little refined, his coded expression seemingly innocent yet deeply imbued in the ideological relations of the state.

Another important incident related to the theme of the sexual misbehaviour of white men occurs in the novel following a similar line. As Singleton narrates, some of their men become "a little too familiar with the Homely Ladies of the country...that if our Men had not had good stomachs in that way, they would scarce have touch'd any resentful Ceylonese, and barely escape with their lives". Eventually, the affair turns into a fire that burns out of control. After setting sail, the pirate ship is blown back ashore by "a violent storm of wind", and the men have to encounter the natives again. Ultimately, a battle ensues in which the two sides are equipped with firearms and fire-arrows respectively, and the ship is in danger of catching fire. Once again, it seems

* Stanley Whitmans Meuseum records:[http:// www.stanleywhiteman.org/slaverynewengland.html](http://www.stanleywhiteman.org/slaverynewengland.html)2001

plain from both the juxtaposing of scenes and the insistent heat and storm imagery that, at the symbolic level, the women the cause of destruction. Likewise the theme of man against himself, man against his fellow man, and man against nature, is conveyed through the feminine presence. This presence is associated with “universal Disorder”, “Confusion” and “filthy vile Noise” (234). Here again it is the presence of an anonymous, faceless, ageless group of women with devilish sexual attraction that leads the males to confront each other in a battle. Apparently, as a general motif in the narrative, wherever women appear in the text, they are associated with disorder, chaos, war and destruction.

This might well explain the reason why they are not referred to any more in the remaining parts of the novel. There are, however, some women who, through their scarce and bare existence in the text, exhibit the gender-distinctive stereotypical roles attributed to them. Although textual examples of their presences are few, they are illuminating enough. Such is the case in which the Portuguese planter treats William kindly “and in Return of his kindness, gave him a Negro Girl for his wife “(166). Or the incident in which Singleton recalls:

about fifty of their Men went up the Country and settled themselves in an Inland Place, as a colony ... they have got some Women among them, tho’ not many; for it seems five Dutch women, and three or four little Girls were taken by them in a Dutch ship which they afterwards took going to Macha, and three of those women marrying some of these Men, went with them to live in their new plantation; but of this I only speak by Hear – say. (183)

Such gendered treatment of women as wife/servants, and gifts presented out of generosity, or anticipating “little Girls” as future sex objects and birth machines in the colonies, recall the outlook previously set by *Robinson Crusoe* (305), following the masculine ideology of the expansion of the empire. Once again women are treated like animals used on plantations as labour forces, and are exploited as breeding machines to enlarge the number of labourers and settlers in the colonies.

In *Captain Singleton*, the protagonist’s return to England also carries some similarities to that of Crusoe’s. Like Robinson’s, Singleton’s return results in prosperity and marriage. Singleton of course owes this happy ending to William

Wilmot, the Quaker pirate whom he calls his “Ghostly Father, or Confessor, and all the comfort ” (268) he has. The relationship between Singleton and Wilmot, their all-male affections and the fact that “neither had or sought any separate Interest” (272), give hints of a possibly homosexual attraction between the two. In his studies on pirate’s lives Truley illustrates the way in which both the crime of sodomy and that of piracy join the actor with the act. Truely also asserts that early pirate literature establishes the implicit eroticism of the pirate figure (5). Viewed from this perspective *Captain Singleton* also provides an indirect glimpse into the concept of sodomy. In his *General History*, Defoe makes plain how nebulous the borders are between homoerotic and homosexual affinity. This can also be true in the transgressive milieu of Singleton and Wilmot. Singleton, apparently, develops an affectionate, possibly homosexual relationship with William, whose religious dissent pushes him already outside mainstream English political and, religious culture. Although the two friends are not shown in any sexual contact, the absence of women from their lives could be symbolically interpreted as a sign of an alternative sexual relationship.

Viewed from the theoretical perspective, William in many cases becomes Singleton’s reassuring double, or the Other projecting his feelings of dependency and need for protection. It is William who suggests repentance to Singleton and frees him from the shame for his ill-gotten wealth. It is also William’s sister who for Singleton plays the role of Crusoe’s good old widow for Singleton, when he and William decide to send all of their property to England. William’s sister, as all typical useful females in Defoe’s novels, is a widow. She is portrayed just as any other member of the hierarchical society with forged values and predefined gendered roles to follow. In her, Singleton, like any other man, traditoinally sees a “Refuge for my self, and a kind of a center, to which I should tend in my future Action” (276). She is a woman whose “Tenderness and kindness” brings tears to William’s and Singleton’s eyes (273). Thus she deserves to become Singleton’s “faithful protectoress” at a time when he feels “perfectly destitute of a Friend in the world to have the least obligation or Assistance from” (276-277).

William's sister is indeed the embodiment of a female figure who is under the full impact of the patriarchal hegemony. When she receives orders from William, who sends her a bill of exchange for five thousand pounds, and is directed to "conceal her surprise", "leave off her shop", "go and take a House some where in the country" and "stay here in a moderate figure, till she hears from you again" (274), she just follows the orders. William's sister plays her functional role around the edges of the narrative without any objection, question or rejection. Indeed, her passivity and subordination demonstrate the depth of the internalized gender-distinction she has submitted herself to. Portrayed as haplessly domesticated, anonymous and silent William's sister is used as a functional appendage in male lives. Actually, she is turned into a criminal assistant, and is ordered to keep the accounts settled without letting "other Acquaintance know that she had received a shilling from any Body" (275). She even expends some personal talents in this vein and "pretended to her Uncle that she was sickly, and could not carry on the Trade any longer, and that she had taken a large House about four Miles from London, under pretence of Letting lodgings for her Livelihood" (275).

As reported by Singleton in the last part of the novel, she opened the "very Door for us, that we thought had been affectually shut for this life" (275). Although, apparently, Singleton has made William's sister "the object of [his] Bounty" (276), and he and Williams feel an "inviolable Friendship and Fidelity to one another", he does not trust either of them. When William goes off to Bassora on a two months stockpiling mission, Singleton asserts that, "I began to be very uneasy about William, sometimes thinking he had abandoned me, and that he might have used the same Africa to have engaged the other Men to comply with him and so they were gone away together" (260). Such a statement suggests an anxiety which gains strength when Singleton talks of "abandonment" and other men who might have entered William's life. Such unwarrened affections towards William might well allude to Singleton's uncertain emotions towards William's sister as a woman. Thus, once he has made her rich and stands on the verge of joining her in England, he reports that "when it came to the point, my Heart failed me; and I durst not venture" (275). It is William's Sister,

however, who “importuned us daily to come to England, and wondered we should not dare to trust her, whom we had to such a Degree obliged to be faithful; and in a Manner lamented her being suspected by us. At last I began to incline” (277).

It is in the closing lines of the narrative that Singleton, like Crusoe, refers to his marriage with an amazing textual economy. However, such an economy might have suited the anonymous Mrs Crusoe who had not waited so long or importuned him daily to come to her. Neither Crusoe had come to his protectoress with all his heart like Singleton. In spite of the expected romantic union with his faithful protectoress, Singleton does not give the reader any information about their first encounter, her appearance, her age, her manners or her emotional traits. Everything is stated in three bare lines which are also the closing lines of the narrative: “With all which I arrived safely, and some time after married my faithful protectress, William’s sister, with whom I am much more happy than I deserve” (277).

Following the same structure in *Robinson Crusoe* and *Memoirs of a Cavalier*, the female figures in *Captain Singleton* are portrayed in very limited and restricted roles. Indeed their passive, subordinate and dependent presence in the novel is detectable at various levels. Defoe’s choice of a male narrator, the exclusively male plotline, and the association of certain negative themes with the female figures are seemingly in accordance with his Symbolic authorial intentions which pertain to his public voice as a Lacanian subject. Due to such a voice the females in the novel are marginalized in brief episodes, locked within moments of the unspoken, and imprisoned between gaps in the text. However, through the textual reevaluation of the narrative, not only do these characters find a voice to speak, but they also echo the unconscious intentions of a writing subject who textually created them as touchstones of his own subjectivity.

CHAPTER 5

A JOURNAL OF THE PLAGUE YEAR : DARKER THAN THE PLAGUE

Written in 1724 *A Journal of the Plague Year* describes the effect of the re-emergence of the plague in England in 1665. The novel presents a fictional firsthand account, and contains genuine statistical information on the plague, charting the development of the infection, its spread, and the destruction it left in its wake. Indeed, Defoe walked on a thin line between fact and fiction in the *Journal*. This might stand as one of the reasons why the work has endured a long crisis of classification. Although the book is treated as another narrative by many critics, some still discuss whether or not it is a novel. For the plague historian W. Nicholson “all the details of the story essential to the history of the plague are in accord with known facts” (1966:20). According to D.Roberts “the best way of answering that problem is to call the *Journal* what it most obviously is: a classic of plague literature, worthy of comparison with Thucydides and Boccaccio” (1990: i). For John Richetti *A Journal of the Plague Year* is a “factual narrative, enlivened by flashes of vivid reporting and realistic journalism” (1987: 119). Backschieider reads the *Journal* as one of Defoe’s “historical novels” (120). Finally Max Novak argues that “insofar as the novel is about the plague of 1665, *A Journal of the Plague Year* may be regarded as one of the earliest historical novels...the novel functions much like the modern documentary novels” (1996: 6).

A Journal of the Plague Year is clearly not easy to classify from a variety of standpoints. This, however, gives a chronological flexibility to the narrative as far as this study is concerned. Following a chronological line in Defoe’s fiction, the *Journal* stands between *Moll Flanders* and *Colonel Jack*. However because of its specific nature it can be easily grouped with *Robinson Crusoe*, *Memoirs of a Cavalier* and *Captain Singleton* to fit the theoretical framework of this study. Thus in this chapter, *A Journal of the Plague Year* will be analysed as a fictional work which, like its predecessors, echoes Defoe’s public voice as a Lacanian writing subject. Theoretically, the practice of the public voice pertains to the application of the

Symbolic authorial intention which endorses the dominant patriarchal ideology. Defoe's Symbolic intention in the *Journal*, echoes the public voice of his conduct books, and the fictional works *Robinson Crusoe*, *Memoirs of a Cavalier*, and *Captain Singleton*. In all these works the Symbolic perspective is detectable through the gender distinctive attitudes projected upon the female figures. Due to the impact of this repressive, hierarchical, and patriarchal perspective very few female characters appear in *A Journal of the Plague Year*. In spite of the male gaze projected upon them, these anonymous women, who are scarcely characterized, manage to testify the authorial intention which shaped their subjectivity in the Symbolic mould.

Logically the Symbolic phase should not dominate Defoe's fiction after *Moll Flanders*, due to the reverse progression towards the Lacanian Imaginary. Yet *A Journal of the Plague Year* demonstrates a return of Defoe's public voice back into the text. However, it is clear that Defoe's *Journal* does not follow the strong Symbolic ideology he advocated in *Crusoe*, *Memoirs*, and *Singleton*. Evidently, the plague, with all its horrible and specifically quantified immensity, challenges the ordered connection between that material world and the divine Providence which Defoe spoke of so confidently in his previous works. Such a lack of confidence might well be the result of Defoe's progression towards the Lacanian Imaginary after writing *Moll Flanders*. Indeed, H.F., the novel's male narrator, is not a professional preacher like *Crusoe*, *Cavalier*, and *Singleton* when it comes to translation of the themes of Christianity. The recurring patterns of apostasy, threats of destruction and death, repentance, and the promise of salvation are indeed plagued in the *Journal*. Defoe's narrator has no clear or certain way of explaining the plague; he is simply a scrupulously careful observer of events. Perhaps due to the influence of the Imaginary, experienced prior to the writing of the novel, *A Journal of the Plague Year* does not require a professional (Symbolic) preacher, and is best narrated by a bewildered individual. Such a quality is indeed found in H.F. who is a bachelor with no family, a merchant worried about his business, and a believer who attempts to define a Symbolic order for his experiences.

Thus in the *Journal* Defoe illustrates a bewildered subject, who is a solitary soul – a lonely individual in a hostile world in which he inevitably finds himself the prey. Defoe's historical perspective, which requires a return to the realistic and thus Symbolic mode of writing, however, undermines the psychological dimension of this bewildered character. It is exactly this aspect of the novel which is the main concern of this study. It is this perspective which illustrates Defoe's public voice towards the facts and realities of the 1665 plague, facts that he still observes through his male gaze as a Lacanian writing subject. It is from this perspective that Defoe's Symbolic gender distinctive attributes and his engagement with the social order become vividly apparent. And it is with such an order within the framework of a historical fiction that Defoe demonstrates his obsession with the redefinition of order in society, while at the same time bolstering the government's policies and efforts in maintaining authority.

A Journal of the Plague Year published on 17th March 1722 while a plague ravaged southern France and threatened to make a seemingly inevitable progress to England, reflects Defoe's concern about a possible recurrence of the pestilence in his country. Along with *Due Preparations for the Plague* published by Defoe in the same year, this reconstruction of the months when the bubonic plague ravaged London in 1665 was probably intended as a warning. Apparently, Defoe's writing was to provide some support for the quarantine measures, which as reported in the *Journal* (1990:40), had been instituted by the government in the summer of 1721 to protect against foreign infection. In one of his many articles in *Applebee's Journal* (Oct. 6th, 1721), Defoe argued strongly in favour of the Act which received royal assent on 12 February 1722. Defoe was concerned about the risk of plague and wanted to alert people to it, as well as to support the government. However, this prolific professional author might also have wanted to write something of commercial value. That Defoe's name does not appear on the title-page of the first edition might allude to the fact that he hoped his audience would take the *Journal* as an authentic piece written by a citizen who lived in London at the time. The most vivid warnings of terrors are also the most marketable; in that sense Defoe's moral, commercial and Symbolic ambitions might have been one.

Apparently, it is under the impact of such ambitions that Defoe, as economic traditionalist and Puritan moralist, once again practises his public voice, and tells a first-person narrative which seems to reflect an evolving conviction of a divine purpose working through human disaster. Indeed, *A Journal of the Plague Year* “is not the confessional autobiography of a sinner but the admonitory, indignant record of a corrupt society anatomized during a national disaster” (Probyn,1987:45). H.F.’s journal, or Defoe’s *Journal* might be seen as an attempt to impose a rational order on disorderly events happening in a disaster stricken society. However, the fact that Defoe handles the female presence as an inseparable ingredient of this disorder provides textual evidence for the gendered perspective of the narrative.

Actually, throughout *A Journal of the Plague Year* women are textually associated with themes of disorder and irrationality. Presented as the undesirable Other, women are not the victims of the plague, but agents of pestilence. All through the narrative, women are depicted as dark figures such as witches and astrologers, and are held responsible for the circulation of superstitious beliefs and rumor. They are also portrayed as cruel and horrible “nurse-keepers”, and “searchers” who tortured the diseased. Some women are shown as committing theft in the midst of the disaster. Finally diseased mothers are depicted as monstrous agents who kill and poison their own children. However, the thematic association alters dramatically when the men are the subjects of narration. Actually, throughout the novel men are portrayed as agents of order and rationality. The climax of such an association occurs at the end of the novel where H.F. praises all the men in the body of the government, who saved London by their hope, vigour and piety. Physicians, clergymen, magistrates, aldermen, and other government officials, who symbolize the masculine power, authority and rationality, are introduced as the heroes of the battle against the plague. The comfort they brought by restoring order is reported to be undeniable and, as H.F. says, a record “to the honour of such men” should exist (237). H.F. himself is one of these men who chooses to stay and witness the human instinct to impose order on chaos and to report the history, which apparently repeats itself as masculine by omitting the female side of life and death.

Loyal to the factual mode of narrative, *A Journal of the Plague Year* opens, strikingly for a work by Defoe, not with a summary of the narrator's family but with the public facts which submerge him into his community. H.F. gives no information about a mother or a father and since he has no wife or children. He has, however, a sister and a brother whom he refers to in one short sentence: "I had an only Sister in Lincolnshire, very willing to receive and entertain me. My Brother, who had already sent his wife and two children...urged me not to stay" (9). As textually evident from the above statement, both H.F.'s sister and sister-in-law are shown in their gendered roles, being introduced as an entertaining sister and an obedient wife. As marginalized figures they are textually excluded from the narrative, and it is only at the closing lines of the novel that an editorial note reports that "N.B. The Author of this Journal, lies buried in that very Ground, being at his own Desire, his sister having been buried there a few years before" (233). Such a domestic reunion is of course a favourite theme in Defoe. It seems that H.F.'s sister's presence and absence had at least one rational function as far as Defoe was concerned – being a family member in a familial mausoleum. H.F.'s household, however, is not empty of female presence although he is unmarried. There are a host of women attending him, all carrying out their gendered roles as efficiently as possible. As reported the first of these women is one to "whom I had intended to entrust my House and all my Affairs" (13). Although scarcely characterized, she is indeed, a familiar figure in Defoean fiction. Probably a widow with no children, and handling a shop, she is one of those fairy godmothers, who will spare her own comfort to satisfy her master. Next are two other female characters: "an ancient woman, that managed the House", and "a Maid-Servant" whom H.F. kept in the "Family" (75). Although living in the same house with H.F., no references are made to their activities, management, or health conditions throughout the narrative. They simply disappear after this brief notice and are never heard of again. It is interesting that H.F. never returns to these five female figures in his household while he reports anecdotes cluttered by various females from various ranks and classes. However, women in all these anecdotes are viewed in the position of the female Other portrayed with faces darker than the plague.

Although misogyny would be too strong a word in this context, the generally sinister and hostile attitudes towards women in *A Journal of the Plague Year* are undeniable. The first group of females introduced into the text are the women with dark wicked traits, the ones operating as agents of supernatural forces, i.e. the witches, prophetesses, and old wives. These women are reported to poison the society with superstitions, with their baseless “Dreams”, “Tales”, and “Interpretations”. Indeed in the seventeenth and eighteenth centuries many women were accused of being witches, and were blamed for evils that would occur in society (Rushton, 1979:130). Early modern people were convinced that both God and the Devil acted in the world. Records of diary keepers, such as S. Pepys (1633-1703), and the clergyman Ralph Josseline (1616-1683), show that the people of the period sought the meaning of affliction in the supernatural. As reflected in these reports, for these people Providence and miracles usually confirmed some important divine messages (Josselin, 1970:20). In the eyes of many people, even today, illness, misfortune, and disaster are caused by God punishing a sinful individual or community, or are the result of dark forces tempting or destroying the Godly. Many cases of illness and death were often attributed to malevolent actions by wicked women, witches and cunning folk during the plague, as reflected in Defoe’s *Journal*.

H.F. has a good deal to say about such cases. He does so when he relates the response of “old women, and the phlegmatic Hypochondriac part of the other sex” (19) to the comets that preceded first the plague and then the fire of London. The “common people”, according to H.F., have moved from being “brutishly wicked and thoughtless” to being “ignorant and stupid in their reflections” (29). In their efforts to explain and to cope with the infection, they are led by their “Terrors and Apprehensions...into a Thousand weak, foolish, and wicked Things”(26). In following “Oracles of the Devil” they fall victim to “a horrid Delusion”, and turn to “wicked practices” (27). They are “kept in a fright” (27), by their “fears fed” and “led to extremes of folly” (29), by “prophesies, and Astrological conjurations, Dreams, and old wives Tales” (21) of the female Other. H.F.’s reports are direct, and clear enough in addressing the “other sex” as the root of such irrational and baseless causes. He thus

blames, and taunts women only as the agents working for the benefit of the dark forces: “Next to these public things, were the Dreams of old women, or... the Interpretation of old women upon other peoples Dreams; and these put abundance of people even out of their wits (21).

H.F. also refers to an “Astrologer” who calculated people’s nativity through their “sign” linking her practice to “Mother Shipton” (28). Viewed from a theoretical perspective, he is actually creating a connection between “female mysterious forces” residing in the female Other (Du Beauvoir, 229), and evil practices leading to disaster. Factually, Mother Shipton was a reputed prophetess known to be a person whose prophecies were published as early as 1641, one of which presumably foretold the Great fire of London, 1666 (Roberts, 240). Defoe’s reference to this mysterious historical figure gives a historical ground to the hostile perspective towards the female darkness in his novel. Furthermore, the women in this section are not only connected to the dark forces, they are also accused of cunning deceit, fraudulence, and hoaxing. As H.F. goes on to tell of “still another Madness...which may serve to give an Idea of the distracted humour of poor people” (32), he reports “Bills for Advice in the case of Infection...An annuitant Gentlewoman having practiced, with great success in the late plague in this city, Anon 1636, gives her advice only to the female sex – To be spoke with, & c.” (30-31). As a reoccurring motif, women’s talk, women’s advice and women’s words, are associated with the theme of rationality versing irrationality. H.F.’s reasoning, being perfectly rational, due to his gender, testifies to the irrationality of the female sex who misguide people through wicked womanly methods. As “Oracles of the Devil”, “blind, absurd, and ridiculous stuff”, their discourse seems wicked not because it is superstitious but because it is “women’s talk”.

Apart from the women with wicked and devilish advice other women are portayed as agents of darkness in action in the *Journal*. Throughout the novel Defoe’s narrator reports nurses and searchers who were known as true villains of the “plague drama.” According to many historical records on the plague year, like J.Graunt’s *Natural Observations* (1662), R Blackmore’s *A Discourse Upon the Plague* (1721),

and R.Mead's *A Short Discourse Concerning Pestilential Contagion* (1720), many women were employed as nurses and searchers by the government to attend the plague victims. As reported in these records, the nurses were local women with no training whatsoever but they got paid to visit the homes of plague victims to see how they were getting on and to take food to them if the victims could afford to pay for it. Samuel Pepys, who lived in London at the time, condemned the work done by the nurses in his *Diary*. He claimed that "they used the opportunities presented to them to steal from the homes they visited" (2001). Dr.Hodge in his *Loimologia: Or a Historical Account of the Plague in London* (1665) also points to the brutality and wickedness of nurse-keepers writing that:

these wretches, out of Greediness to plunder the Dead, would strangle their patients...others would secretly convey the pestilential Taint from sores of the infected to those who were well; and nothing indeed deterred these abandoned Miscreants from prosecuting their avaritious purposes by all the Methods their wickedness could invent . (1720:8)

Likewise searchers were old women who were paid to hunt out and inspect a corpse to determine cause of death and report the possible plague victims who had yet been undetected by the authorities. Referring to these women in *Applebee's Journal*, 18 Nov. 1721, Defoe attributed the inaccuracy of the Bills of Mortality during the Plague years to both the parish clerks and the searchers. Defoe wrote "the searchers are a sort of old women, Ignorant, Negligent [and] many times the clerks, who are not above half a Degree better old women than searchers, often supply the searcher office and put the Dead down of what Disease comes next in their Heads" (Lee, 1869:II:455).

Defoe's attitude towards the issue in his article is apparently a projection of his Symbolic gaze. It is not the gender biased and discriminatory law appointed to these women that bothers Defoe, he is indeed angry because of the ignorance of these poor creatures whose faulty reports led to inaccuracy in the Bills of Mortality. There is no sense of sympathy offered by Defoe towards the victimization of these women. He does not make any objection to the cruel and fatal missions that these women were given by the patriarchal authorities. What Defoe is at pains to convey is the impotence of these worthless agents who carried out their responsibilities inefficiently. However, textually, Defoe tries to report the wickedness of these nurses and searchers

cautiously, presenting the pieces of information about them as rumors heard by the narrator. Although not witnessed by H.F., these horrible stories have a detectable sinister tone in their narration. Actually, H.F.'s main concern is the impossibility of irrationalization of order, thus when he rejects the stories of cruelty, and inhumanity of nurses it is because he cannot tolerate the thought of such motiveless malignity. He doesn't confirm the stories because he tries to find ways to cope with his own irrational fears by eliminating their irrational causes. Yet the fact that women should be the agents of such hellish practices does not occur as irrational to his mind at all. After all, viewed through the male gaze, women are potentially seen as the negative Other, capable of producing any kind of disorder.

Thus, in incident after incident H.F. freely reports anecdotes which portray nurses and searchers as angels of hell, although he does not forget to mention his own doubt about the reality of the stories. True or false, women are presented as wicked, horrible and devilish creatures in this section of the *Journal*. As H.F. reports: "Innumerable stories also went about of the cruel Behaviours and Practises of Nurses, who attend the Sick, and of their hastening on the Fate of those they tended in their Sickness: But I shall say more of this in its place" (63). And so he does. In about ten incidents in his narrative H.F. dwells at length on the subject, telling frightful stories of the nurses, and searchers as treacherous creatures who made the best of the possible opportunities in murdering, torturing and robbing their fellow citizens during the dark days acting darker than the plague.

In spite of the fact that the governing forces of London, who symbolically stand for the male authority, are practically unsuccessful at imposing order in the city, they are praised by Defoe in this section of the narrative. Moreover, Defoe apparently approves of their measures regardless of the fact that they are clearly discriminatory and cruel. London, writes Defoe, had always been managed by "so much care and excellent Order", and it could "be a Pattern to all the Cities in the World for the good Government and the excellent Order that was every where kept" (115). The fact that Defoe endorses the "orders of my Lord Mayor", by which order was to be maintained in the city, at considerable length, tends to approve his Symbolic authorial intention

which pertains to his public voice as a writing subject. It is under the impact of this voice that Defoe also supports the repressive and discriminatory orders imposed on a group of poor women, an order which reads: "Nurse-Keepers - If any Nurse-keeper shall remove her self out of any infected House before twenty eight Days after the Decease of any person dying of the Infection, the House to which the said Nurse-keeper doth so remove her self, shall be shut up until the said twenty eight Days be expired" (40).

Indeed the nurses are the appointed victims of the law, and their punishment ordered by the government is the proof of their victimization. They are obviously both the victims of the plague and the patriarchal discriminations of the government. Textually, these female Others are also the victims of frightful and horrifying fates which the male-centered text imposes upon them:

Numbers that went about as Nurses, to attend those that were sick, they committed a great many petty thieveries in the Houses where they were employed...and I could give an account of one of these Nurses, who several years after, being on her Deathbed, confest with the utmost Horror, the robberies she had committed at the time of her being a Nurse...they did tell me indeed of a Nurse in one place, that laid wet cloth upon the Face of a dying patient...And another that smother'd a young woman she was looking to, when she was in a fainting fit...and starved them by giving them nothing at all. (84)

H.F. admits that most of these words of mouth are just stories because they are repeated always in the same manner at East and West Ends of the Town. However, he never mentions his disbelief about the cruelty of the nurses, and the practices appointed to them. Indeed he is denying the truth of such stories for his own sake, and not pleading for the nurses' innocence.

The story of the "nurses" is yet to be joined with that of the "searchers" to make the devilish tale of the female Other more effective. As mentioned before "searchers" were old women appointed to find out the dead. These women were also called for the post by the government through an official order made by Sir John Lawrence, Lord Mayor of London, and had to undergo special discriminatory rules. As reprinted genuinely in the *Journal* (40), the Lord Mayor's order of 6th July 1665 stated "that there be a special care to appoint women-searchers in every parish, such as

are of honest Reputation, and of the best sort as can be got in this kind”. The authorities were ordered to “charge them from time to time as they shall see cause, if they appear defective in their Duties”. Furthermore, to complete the orders the rules stated that “no Searcher during this time of Visitation, be permitted to use any publick Work or Employment, or keep any shop or stall, or be employed as a Laundress, or in any other common Employment whatsoever”. For even better efficiency of these women some men entitled “chirurgeons” were also employed: “For better assistance of the Searchers, for as much as there hath been heretofore great abuse in misreporting the Disease...there be chosen and appointed able and Chirurgeons”, and “the said Chirurgeons in every of their limits to join with the Searchers for the view of the Body, to the end there may be a true Report made of the Disease...that every of the said Chirurgeons shall have Twelvecence a Body searched by them” (40). As evident, searchers like the nurse-keepers were the victims of the discriminatory measures of the government which employed them in deadly missions in the name of law.

As recorded in Defoe’s *Journal*, the evidence of the Bills of Mortality shows a reversal in the normal gender distribution of deaths in 1665. Such a reversal is also detectable in the historical records of the period. While Graunt’s *Natural Observations* (1662) reports that “men died more than women” before 1665 (1899:42), his *London’s Dreadful Visitation* (1665) illustrates a reversal. Although medical records of the period, like Richard Kephale’s *Meldela Pestilentiae* (1665:55), and William Boghurst’s *Loimographia* (1666:19), maintain that women were more susceptible to the disease, the rising death tolls among women in 1665 could be accounted for by social conditions rather than bio-medical factors. As the plague historian Justin Champion argues:

as a consequence of the social management of the plague (in particular, shutting up and tending to the sick with nurses), women were exposed more frequently to the illness. The position of women in the urban economy was marginal (employed in service industries such as inns, washing and food preparation), so when the epidemic destroyed the economy of London, many thousands of women became unemployed. Because of their lack of resources, they could rarely afford to flee the city and so were driven into caring for the sick and dying. The result was that many of them died, too. (2004)

This is indeed the case with many working women in *A Journal of the Plague Year*. As reported in the novel, many women were dismissed from work during the plague: “such Sort of people, and especially poor Maid Servants were turn’d off and left Friendless and Helpless without Employment, and without Habitation” (95). As further stated by Defoe, “the women, and Servants, that were turned off from their Places, were likewise employed as Nurses to tend the Sick in all Places; and this took off a very great Number of them” (97). Seemingly, exposure to the disease had a direct relationship with the economic marginality of these women. The government, as reflected in the Lord Mayor’s order (40), actually abused the poor conditions of women and officially ordered them to occupy roles which drove them automatically towards death and disease. Here again, as evident throughout the novel, because of the patriarchal policies of the government, men were employed in different, less risky environments – burying the dead, watching the shut-up houses, as surgeons – all which brought contact but not intimacy with the diseased and dying. Evidently these gender distinctive policies were attributed to women even during the darkest hours of the history under the name of order.

The story of women under the general heading of “Maid-Servants” who were lucky enough not to be dismissed during the plague was not a happy one either. Generally, these young women occupied the same socio-economic marginal position as the other female labourers. Many historians, like Moglen (8), argue that working-class women lost much of their economic independence during the period when England moved from agricultural to industrial production. The number of home industries previously open to women decreased and women who had to continue work due to their poor economic conditions were forced to get employment as domestic servants. For many young and poor girls becoming a “Maid-servant” was the only choice to support their families and maintain their own living. In Defoe’s case, the general attitude towards servants is rooted in the hierarchical ideology. As stated in his conduct manuals like *Religious Courtship* and ‘The Great Law of Subordination Consider’d ’(1724), for Defoe the most ‘natural’ role for servants was to serve their masters faithfully. Servants were expected to know their place in the natural ‘order’

with a natural predisposition to obey. This of course was an eternal rule even in the dark era of the London plague in 1665. In *A Journal of the Plague Year* Defoe narrates many incidents about “Maid-Servants” all of which confirm his belief in notions of discipline and hierarchy.

Indirectly woven in plague anecdotes, the story of these “Maid-servant” is the story of repression, discrimination and victimization. It is in the gaps, and the unspoken that the sad tales of these creatures lie with their gender distinctive roles and miserable lives. As Defoe portrays in the novel, typical London households kept maid servants whose duties were dramatically expanded during the plague. Apart from the routine chores, maids were to attend the diseased. Where every member of the family was allowed to escape the plague, the maids were forced to stay and carry on with their ‘natural’ duties. It was during this process that they became infected and then: “the Dead-cart, as it was called, had been stopped there, and a Servant Maid had been brought down to the Door dead” (49). Many maids were also infected in the public houses where they worked at or even got “ill by fright” (72). And when struck by the disease they were not attended and were left to die alone: “one Maid and one Apprentice were taken ill, and dy’d the next Morning...the Master, Mistress, four children and four servants were all gone, and the House left entirely empty, except an ancient woman, who came in to take charge of the Goods for the Master of the Family’s Brother” (174).

Women as prophetesses, cunning advice givers, maid-servants, nurses and searches are textually present everywhere in the narrative, like the plague itself. Indeed, the female Other is ready to diminish the rational discipline of the phallogocentric hierarchy like an undesirable pest. There are numerous examples in *A Journal of the Plague Year* which convey themes of wickedness, disorder and chaos in association with the female Other. While reporting the chaotic state of the plague-stricken London, H.F. reports theft as the greatest social misconduct which threatened the stability of order in the city. As a social misconduct and a sinful offence theft is, however, associated again with the female Other in almost all the incidents in *A Journal of the Plague Year*. Apart from the stealing nurses, reported in previous lines,

other women are introduced as the practitioners of this criminal act as well: “yet the Numbers of Thieves were abroad upon all occasions, where they had found any Prey; and that these were generally women”(86). H.F. sarcastically reports an incident which taunts the female sex, while tragicomically referring to her stupidity and thoughtlessness, introducing women as entirely irrational and foolish creatures even in times of dreadful disasters. He reports a group of women who had entered a hat warehouse which happened to belong to his brother. Inquiring and attacking these women with “High-Crown’d Hats on their Heads” (87), H.F. accuses them of theft though he confesses that none of them looked “like a Thief”. He then announces that “I pity’d the women indeed...fitting themselves with Hats, as unconcerned, as if they had been at a Hatters shop, buying for their money” (84). The tableau that H.F. portrays is really an insulting one. It shows women as senseless, and thoughtless creatures who have come to fit themselves with free “High – Crown’d Hats” in the midst of a deadly disease. It is H.F.’s moral mission, however, to crown these Ladies with a garland of insult, and force them to beg for forgiveness in deep regret: “They beg’d heartily, protested they found the Gate open, and the Ware – house Door open” (87). H.F.’s mission would only be complete, however, after a preaching:

Then I talk’s a little upon another foot with them; and ask’d them how they could do such Things as these, in a Time of such general Clamity, and as it were, in the face of God’s most dreadful Judgments, when the Plague was at their very Doors; and it may be in their very Houses; and they did not know, but that the Dead – cart might stop at their Doors in a few Houses, to carry them to their Graves. (88)

Indeed, H.F.’s preaching recalls lines from some holy text recited by a saviour to warn a group of ignorant “women” who as strangers or Other(s) to the pains of “mankind” had forgotten the Judgment Day.

Defoe’s Symbolic authorial intention as a ‘writing subject’ is textually in evidence in further incidents in *A Journal of the Plague Year*. Some of these incidents are related to the cases of the distressed mothers who under the impact of lunacy murdered their children, or infected them with their milk. Many incidents of mad mothers or pregnant women who could not survive the distemper because of the

incompetency of the midwives, along with the stories of women dying of fright are narrated through H.F.'s male gaze, and from the text's masculine perspective. The women portrayed in these scenes are all introduced as weak, pathetic and thoughtless having no sense of time and place. In not a single incident are these helpless gender-bound beings illustrated in a rational situation trying to cope with the chaos in a motherly or womanly way. The mothers in *A Journal of the Plague Year* are presented as so weak that in many incidents they die of fright rather than disease: "I remember, and while I am writing this story, I think I hear the very Sound of it, a certain lady had an only Daughter...But died in two or three weeks after...[she was] frighted to Death" (55). In another incident H.F. recalls some distempered mothers who "raving and distracted, killing their own Children...the poor lunatic creature not living herself long enough to be sensible of the sin of what she had done, much less to be punish'd for it" (115). Actually, a close analysis of the vocabulary used in H.F.'s report such as "raving", "distracted", "poor", "lunatic" and "unsensible", discloses the severe psychological trauma lived by these mothers. However, the words "sin", and "punish'd" which complete the statement linguistically might well be interpreted along the gendered perspectives of the 'writing subject'.

The reports of pregnant women who miscarried, or gave birth to stillborn infants (115) could also be interpreted within the same framework. These dramatic incidents are followed by the list of weekly Bills of Mortality which illustrate the number of deaths because of "Child-Bed", "Abortive and stillborn", and "Chrisoms and Infants". Related to this subject Defoe also refers to nurses and mothers who had to give suck to the infants during their illness: "Infants...Not starved (but poisoned) by the Nurse...receiv'd the Infection...with her Milk, even before they knew they were infected themselves, nay, and the Infant has dy'd in such a Case before the Mother"(118). However the reason that Defoe states for narrating these dramatic anecdotes is itself very illuminating: "What I have said now, is to explain the misery of those poor Creatures above; so that it might well be said as in the Scripture. Wo! Be to those who are with Child; and to those which give suck in that Day. For indeed, it was a wo to them in particular" (118).

Textual analysis of the above statement is indeed in accordance with Defoe's public voice, and his Symbolic intention as a writing subject. Indeed, due to the male gaze in *A Journal of the Plague Year* the mothers are taunted and blamed for the death of their babies while there is never a reference made to the father who is naturally free of all the charges. A brief glance of the patriarchal orders of the eighteenth century would make it clear why Defoe was so enraged at pregnant women who could not keep their infants. As reported in Gilbert and Gubar, all women in this period were burdened by the judgments prescribed by judicial authorities. Within the legal system throughout the eighteenth century, women were found guilty and severely punished for committing unwanted actions. Mothers of stillborn babies could be charged with infanticide until 1803. These women were punished with the brank or the ducking stool (1996: 75). Any negligence towards the infant was seen as a betrayal to matrimony and motherhood, and was considered a sin thus having penalty of the law. What Defoe's public voice echoes line after line in this section of *A Journal of the Plague Year* is an apparent bolstering of such rules even if they prove to be as brutal and fierce as the Plague itself. Defoe's public voice blames the women for having infants, accuses the mothers and nurses of poisoning new born babies with their milk, and calls them poor and miserable. Indeed for Defoe, pain and suffering is the due punishment for those who breach the rules.

In such a society that was profoundly hierarchical, ordered and disciplined anything that slightly violated the rule was to be rejected even if it was the most natural demonstration of emotions during a national disaster. This might stand as a reason why Defoe rejects any open statement of emotion labeling it as rebellious. As Max Novak also indicates, in the *Journal* "Defoe did regard self-preservation as something close to a command of nature, and admired those who answered that command with firm courage" (qtd. in Richetti, 1996:61). Textual evidence in the novel, however, reveals that this belief is violated throughout the narrative. What is important, however, is the fact that the violation is once again associated with the female Other. Indeed all through the narrative H.F. presents women as the violators of order, and accuses them of spreading fear, panic and chaos in the city. Page after page

he reports women who upset the order: “in the streets, the Shrieks of Women and children at the windows, and Doors of their Houses...Tears and Lamentations were seen almost in very House” (16), or “Noise & crying...of women “(49), and “terrible shrieks and skreekings of women who in their Agonies would throw open their chamber windows and cry out in a dismal surprising Manner” (80), and also “I could hear women and children run screaming about the Rooms like distracted” (81).

In another section of the book H.F. reports discords caused by distressed and distempered men, however, in all the cases one side of the problem is in some way or another related to women. Whenever men conduct a misbehaviour of any kind, a female agent is introduced as the cause. It is interesting that not even in one case, are the two sides of the conflict both male. For instance, H.F. reports:

A poor unhappy Gentlewoman, a substantial Citizen's wife was murther'd by one of these Creatures in Alders gate-street...he had the Plague upon him...And meeting this Gentlewoman he would kiss her...she run from him, but street being very thin with People, there was no body near enough to help her...he caught hold of her, and pull'd her down...master'd her, and kiss'd her...when he had done, told her he had the Plague, and why should not she have it as well as he.(160)

In another incident H.F. states: “Another infected Person came...the women and... Daughters which were but little Girls were frighted almost to Death...they lock'd themselves into their chambers, and screamed out at the window for Help” (161). Thus women are the poor games for distempered men who sadistically, out of their nature or illness, assaulted the women's humanity as well as their femininity, degrading and polluting them with the same infection they had received. Although in all these reported cases women are victims of male cruelty, they are not shown as such. These suffering parties are, rather, depicted as agents who caused such undisciplined practices. In spite of the fact that men are openly engaged in misogynistic activities they are introduced as poor distempered creatures who only committed such actions as a result of their illness.

Such gender based assaults are indeed the demonstrable side of the Symbolic coin in *A Journal of the Plague Year*. Explicit or implicit such perspectives bring together the whole narrative as a symbolic unit in which theme, setting, plot and

characterization are all affected by the Symbolic authorial intention of the writing subject. Such is also the case with the subplot, which Defoe uses to make his ideological viewpoint about the emergence of an ordered society in the *Journal*. Defoe introduces the story of three travelers who journey from London to Essex in an attempt to avoid the worst of the contagion. The account of the wanderings and adventures of the three men, who seek a new form of order by fleeing from the pestilence and join other men and women in their quest, forms an exciting interlude in the narrative. Yet hidden at the core of this subplot lies a very fundamental point. As H.F. says, this story “will be a very good Pattern for any poor Man to follow...may have its Uses so many Ways that it will...never be said, that the relating has been unprofitable” (58). It “has a Moral in every Part of it...their whole Conduct” (122). And indeed these men symbolically constitute the beginnings of a community which rises from its ashes. The moral of their story is the mastery of human ingenuity, or rather masculine ingenuity, and resourcefulness when survival is at stake, and that man is justified in employing improvisation, artifice, even subterfuge rather than succumb to extinction. In spite of the presence of active female figures in the group very naturally, the leadership is given to a man - John - who is portrayed at his wit's end, and turned into a kind of a father figure: “that gentleman who was their principal Benefactor, with the Distress they were in...to crave his Assistance and Advice” (146). Indeed by creating a masculocentric, hierarchical model for an ideal society, the female members are pushed to marginality from the very early stages of community's formation. Although from the very start there are some female members introduced to this subplot, women are denied of any key role in the power cycle. The role appointed to them in the newly found community is strictly functional and domesticated. Apparently, this is due to Symbolic ideologies which can not see the female in any other position than the attributed gender distinctive roles in the society, old or new.

Defoe's story and H.F.'s narration end when finally the black death starts to recede in London. Finally order triumphs over chaos. *A Journal of the Plague Year* provides a snapshot of England at a traumatic moment of history. Standing shoulder by shoulder in this photograph are all the male members of society who Defoe heartily

praises, and introduce as the heroes of the battle against the plague, men who bravely gave order back to the city. Defoe openly notes that *A Journal of the Plague Year* was actually written to the honour of all these men: “I think it ought to be recorded to the Honour of such Men as well as Clergymen and Physicians, Surgeons, Apothecaries, Magistrates, and Officers of every kind, as also usefull People, who ventur’d their lives in Discharge of their Degree”(238). He then draws attention towards other male civil officers who saved London from the horror of the dark plague “ I cannot but leave it upon Record, That the Civil Officers, such as Constables, Headboroughs, Lord Mayor’s, and Sheriff’s men, as also Parish Officers, whose Business was to take Charge of the Poor” (288).

As the novel closes, there is a deep silence about the women whose stories of bravery, courage and struggle for survival are buried with their dead bodies in the dark pits outside London, and in the gaps within the text of *A Journal of the Plague Year*. What is present in the text is instead the picture of women as the female Other embodied as witches, prophetesses, advice givers, murdering nurses, brutal searchers, senseless thieves, ignorant midwives, lunatic mothers, and pathetic maid servants who polluted the city of London more than the Plague. Indeed what share can be granted to these women who themselves were seen to be darker than the plague. No surprise then if at the final line of the novel the female Other is introduced as the main cause of the pestilence. She is indeed, the first victim, the first Eve: “The Manner of its coming first to London...a Neighbour hearing the Mistress of the first House was sick, went to visit her, and went Home and gave the Distemper to her family, and died, and all her Household.” (195).

PART II

LACANIAN IMAGINARY, KRISTEVAN SEMIOTIC AND SUBVERSION OF
THE PATERNAL ORDER IN DEFOE'S TWO LATER NOVELS

CHAPTER 1 IN THE MIRROR OF THE IMAGINARY

A. Pre-Symbolic Bliss: Jacques Lacan's Imaginary Order

In the theory the most critical stage for the development of subjectivity is called the mirror stage which usually occurs between the ages of six and eighteen months (Lacan, 1977:4). According to Lacan, when the baby is born its first period of life is one in which it does not distinguish itself from the rest of the world. There is a blissful fusion with mother and with the world in which the infant lives. This stage of human life is pre-verbal; images and rhythms are dominant means of perceiving the world and the mind is governed by an order which Lacan calls the Imaginary. During this period before the constitution of the infant as a speaking subject in language, identity is inherently fluid, and the strict boundaries between Self and Other have yet to be established. For Lacan there is a mythical, and sometimes a literal moment of a mirror stage, in which the infant makes an imaginary identification with its reflection in a mirror. During this stage the infant begins to gain a sense of its own existence as a separate entity and to establish an awareness of the boundaries of its own body through its literal mirror image and through outside objects, notably the mother (4).

The mirror stage that first constitutes the child as a separate subject and is the first recognition of the "I" is a highly paradoxical stage, and seemingly elusive. Actually prior to the mirror stage the child does not conceive of itself as a unified whole, rather, it conceives of itself as "fragmented movements" (4). Even in the mirror stage when the child sees a unified body reflected in the mirror, it still experiences its own body as fragmented. What is paradoxical in the mirror stage is that the realization that the child is unified comes through its doubling in the mirror. In a sense, it must become two (itself plus its reflection) in order to become one (a unified Self): hence, Lacan's "split subject" (24). The process of constructing a sense of a separate Self initiated at the mirror stage is brought to fulfillment with the infant's experiencing the Oedipal drama and the Freudian castration. For Freud the outcome of the child's fear of castration is its submission to the reality principle, and hence its entry into social

order (1977:318). For Lacan this must coincide with the child's entry into the language system. Anika Lemaire, in her treatise on Lacan, describes three stages of the Oedipal situation: "First, the child desires its mother's desire. Next, the child fears castration and limits its desire. Finally, the child, at least the male, identifies with the father"(1977: 82).

According to Lacan what exists at the first stage is the "Desire of the Mother" (288) referring to both the mother's desire and the desires for the mother. First, the child imagines itself to be the desire of the mother in the sense that it is all that the mother desires. The child becomes all that would satisfy the mother's lack, in psychoanalytical terms becoming the phallus for the mother, all that would complete her desire. Ultimately, for Lacan all desire is the desire for the phallus which is desire satisfaction for and gratification (287). The mother herself has suffered deprivation, by division from her own mother, and by denial of her own father, and can thus be drawn into a collusion with the child that it will assuage the living pain of these separations. Second, the "Desire of the Mother" is the child's own desire for the mother, as that part of its experience which he has been prompt to satisfy its needs. Hence it too is drawn into this fantasy of completion. Thus ultimately, the child learns that the phallus is imaginary, that its desire to be its mother's desire cannot be satisfied. So it substitutes the "Law of the Father" (67) for the "Desire of the Mother". It substitutes a symbolic phallus for the imaginary phallus. This way the father becomes a concrete representation of the phallus in the Oedipal situation. The Law/ Name of the Father, thus, is what keeps the child from the mother. It is this name, the symbol, that breaks the unmediated dyad between mother and child. Lacan suggests that the rupture of this dyad is necessary so that society can continue; this intimate bond in which two are one is antisocial. The father intervenes, in the place of the phallus, to break it up (70).

The mirror stage is thus a major step towards repressing the primary mother-child symbiosis. The "music" produced in the mother-child symbiosis, voiced breath in Kristevan terms (1980:195), which fastened the child to an undifferentiated maternal body becomes out of tune by the language of the father. More importantly, there comes a fear of lack of satisfaction when complete gratification is cut off by

Lacanian castration. Moreover, it is important that the castration threat is associated with the father. The child sees castration as the punishment levied by his father for his incestuous desire and gives up or delays his desire. The infant must satisfy himself that although he cannot have the mother now, when he grows up, he will take his father's place and consummate his desire with a mother-substitute. After the mirror stage ends and the castration drama is completed, the subject enters the Symbolic, and acquires its fixed subjectivity. This is how the mirror stage presents the subject with an image which, separate from itself, becomes the object, the Other.

For Lacan, the subject can see itself only as the image reflected in the mirror. This becomes the model for subsequent relations and self-definition. The Self is reflected in the Other. The real body that stands on this side of the mirror experiences a fragmented body, and fragmented desires. It does not experience a mastery over its body-it is just a little baby. The image of the body in the mirror, on the other hand, is whole and perfect. The child imagines that it can master that perfect body; after all, it is its own body. When the child realizes that this Other is an alien and beyond its control and yet constitutive of its own identity a struggle begins. Lacan's diagnosis of this phenomenon is that the child's desire is the desire of the Other (1988: I: 147). This specular relation, where the subject can see itself only through the Other, leads to an absolute rivalry with the Other. The subject wants to annihilate the Other so that it might exist. Following the mirror stage, the mother takes the place of the mirror image as Other. At the stage of the Imaginary relation to the Other, since the object/Other appears as irremediably separated from the subject, the Other seems to destroy the subject. The Other shows how the subject is split, alienated from itself. And it shows how the subject is alienated from the world. The subject can never regain the primitive imaginary dyad where the whole world revolved around the satisfaction of its needs. The subject according to Lacan will never truly be able to find reconciliation, his adhesion to the world, his perfect complementarity on the level of desire. It is the nature of desire to be radically torn. (1988: II:166).

Lacan thus starts from a theory of the Imaginary that taking flight from a still psychogenetic theory of the mirror experience discloses the specular necessity. He

then articulates the structural necessity of the Symbolic Order as the very destiny of subjectivity, by introducing the category of the Name of the Father to support this function. The Other is introduced as a hole in the Symbolic that shows the object a (true object of desire which is always lost and irreducibly anterior) in its function of refuse[dechet], and a hole in the Imaginary that makes reflection on the function of the gaze possible. In the end, the function of the Other is confirmed as sustaining the unconscious in its subject function, but only as inconsistent Other. So the thought of the Other, in short, proceeds from the time for comprehending the necessity of a break with imaginary adhesion. This is the moment to decide between pinpointing the mirror experience, identifying it as an Imaginary Order, and calling for the Symbolic Order. In this way, the dimension of language is introduced, the unconscious showing itself to be structured like a language in solidarity with its function as discourse of the Other. Hence the meaningful tautology, there is no Other of the Other.

The association of the Lacanian Other with the notion of woman brings out the concept of the female subject as the Other in the mirror into the centre stage. Lacan's seminar of 1972 centered around the question "What does woman want?" a question that he claimed Freud expressly left aside. Significantly it is this same question which is central to feminist theory and practice, underlying the debate on goals and strategy. Indeed psychoanalysis and feminism have a great deal in common, the heart of each of their endeavours being the exploration of what Freud called "the dark continent" of femininity, female subjectivity and female sexuality ('The Question of Lay Analysis' 1959:212). Freud's most radical and, for many of his contemporaries, most scandalous claim was that sexuality is not an inborn instinct which remains dormant until puberty. Children are born biologically female or male but not with a corresponding ready-made feminine or masculine gender identity; the first infant experience is of bisexuality and the eroticism is polymorphous, unconfined to a specific bodily zone. For both male and female infants the first and absolute love is the mother. For a subject to be constructed a mechanism is needed to cut the child off from its narcissistic first love. According to Freud, it is the Oedipal complex that resolves this problem (1977:318).

Little boys discover that not every human being has a penis and this leads to traumatic fears of castration to be enacted by the father as punishment for incestuous desire for the maternal body. Under the pressure of these castration fantasies the boy represses the forbidden desire and identifies with the father as figure of authority and moral law. For the little girls the problem is altogether more complicated, Freud admitted (321). What they discover is that they have already been castrated, that they have no penis. The little girl, Freud suggests, blames her mother for inflicting her with this physical inferiority and discovering that the mother too is castrated turns away from her as primal love-object towards the father. In so doing she assumes the normal passive feminine sexuality desiring the father to give her a baby as a substitute for a penis. Despite her rejection of her mother as inferior, the girl nevertheless continues to identify with her as a rival for the love of the father. Because of this, Freud claims, a woman always suffers from “the wound to her narcissism, she develops, like a scar, a sense of inferiority” (336).

Following Freud’s line, Lacan’s key innovation is to refuse some of the latter’s ideas through the intense concern with language which has been at the centre of most intellectual activity in the past decades. Actually what happens in Lacan’s linguicized version of the same scenario is that he gives prominence to the father’s role in initiating the subject into the Symbolic Order. For Lacan, the phallus is the privileged signifier of human desire, and the entry of the subject, both male and female, into language is determined by the subject’s relationship to the phallus. As Lacan maintains, females not only cannot be the phallus but, unlike males, they also cannot have the phallus, thus they suffer a double lack. Lacan argues that “the woman sells herself to the other as lack. She wants to be loved for what she is not” (1982: 84). And if woman did exist, says Lacan, it would be in the place of the radical Other, the place of the nonexistent gratification that motivates all human activity (151). The Other of course as E. Grosz notes “must be understood here in two senses: as a socio-symbolic network regulated according to language-like rules; and as a psychical structure, representative of this social Other, internalized in the form of the unconscious (1997:137). Lacan’s introducing the female subject as the Other, alongside his other

views about women has brought to centre stage some debates concerning feminism's distrust of psychoanalysis which is deeply concerned with the question of the status of the female subject.

The notion of man as the Self and woman as the Other, however, was not strange to feminists, being first developed by Simone De Beauvoir in her exposition of "alterity or Otherness" contained in the title of her book *The Second Sex* (1953). For De Beauvoir the terms 'man' and 'woman', 'masculine' and 'feminine', are not used symmetrically: the term 'man' is always positive, standing for the norm, for humanity in general; 'woman' is the secondary term, what is 'Other' to the norm, and so 'woman' does not have a positive meaning in her own right, but is defined in relation to 'man', as what man is not. For this reason there can be no feminine equivalent for the verb 'emasculate'. De Beauvoir points out that a concept of 'Otherness' is necessary for organizing human thought. One can acquire a sense of self-of 'me'-only in opposition to what is 'not me'- what is Other. Thus in the same way, 'woman' functions as the Other which allows men to construct a positive self-identity as masculine. Because men persistently see women as Other, De Beauvoir argues, 'woman' as represented by men has a double and deceptive image, "she incarnates all moral virtues from good to evil, and their opposites...He projects upon her what he desires and what he fears, what he loves and what he hates" (229).

The rereading of Lacan by many feminists has brought up different explanations for gender subjectivity. Yet none has been so influential as the work done by the French feminists who sought to redefine the woman-question through the readjustment of Lacanian theories. From the three orders which Lacan develops for the human subjectivity it is in the Imaginary that the French feminists locate the feminine. Of the three major French feminist theorists, Julia Kristeva reformulates the Lacanian subject redefining the Lacanian concept of the Imaginary, and claims an alterity as subject-in-process/on-trial which is constructed in a pre-mirror stage called the Semiotic.

B. A Semiotic Version: Julia Kristeva and the Imaginary.

The work of Julia Kristeva provides an entry point at which to begin a discussion on the emancipatory poetical subversion from within the language system. In *The System and the Speaking Subject* (1973), Kristeva charges traditional linguistic theorists with a rigid structuralist approach to language, an approach which does not take into account the fluidity and heterogeneity of discursive operations or the psychoanalytical understanding of speaking subject as a fluid, movable position. As Kristeva notes, “established as a science inasmuch as it focuses on language as a social code, the science of language belongs not with the social contract but with play, pleasure or desire” (1986: 26). Thus Kristeva’s understanding of language situates meaning in contextual power relationships, not in intrinsic essences, and, most important, it enables her to see language processes as always open to transgression and subversion.

For Kristeva language is not a fixed system, but a series of instances of communicative practices in which meanings are mobile and multiple. Kristeva uses the term Semiotic to indicate the pre-Oedipal drives which function to disrupt the Symbolic Order of language in which syntax and logic dominate. In Kristeva’s formulation the Semiotic exists before the hierarchical conceptual structures which engender unity and identity come into being. Semiotic as an energy moves through the body of the subject before it is constituted as a subject. The speaking subject for Kristeva is structured in the interplay between the Semiotic and the Symbolic. It is never simply in one or the other. Although the Symbolic dominates, the Semiotic disposition in language is always present as a disruptive potential. “The Semiotic disposition that makes its way into language is the rhythm, intonation, and echolalias of the mother-child symbiosis” (Kristeva, 1980: 157). In ‘Place Names’ (1997) she comments: “a child also expels sounds in order to ease tension, either pain or pleasure in order to survive (1980: 282). One such sound is laughter. Kristeva maintains that the first laugh is the result of space. It is a coming together of all archaic perceptions, sights, sounds, tastes. Kristeva calls this the first sublimation. In these early sublimations the infant experiences a Semiotic space, without interior or exterior, which Kristeva call the Semiotic Chora.

Following Lacan, Kristeva denominates the Symbolic Order of social structuration as paternal, the Law of the Father. However she deviates from the Lacanian theory in her designation of the Semiotic as maternal, deriving from the pre-Oedipal unity of infants with their mothers in a space she denotes as the Semiotic Chora. The Chora is the place of the maternal law before the Law. The Chora is a “receptacle, unnameable, improbable, anterior to naming to the one, to the father, and consequently maternally connoted” (1986: 29). The Semiotic Chora is the place of negativity, the place where the subject is both generated and negated. As Kristeva describes it in a footnote in ‘Le Sujet en Proces’ (1973) :

the *Chora* is a womb or a nurse in which elements are without identity and without reason. *The Chora* is a place of *Chaos* which is and which becomes, preliminary to the constitution of the first measurable body... the *Chora* plays with the body of the mother-of woman-, but in the signifying process. (1980:57)

Semiotic Chora is a space of need close to the surface in early language use. Kristeva traces the Semiotic disposition by going back to two aspects of early childhood language: laughter and the child’s use of demonstratives. For Kristeva these early uses point to a move from the space of the Semiotic and need to the space of Symbolic. The break into, a boundary of the Symbolic is what Kristeva calls the thetic phase. As Moi puts it “the thetic phase is the splitting of the Semiotic Chora which enables the subject to attribute differences and thus signification to what was the ceaseless heterogeneity of the Chora” (in Vice, 1997:159). As Kristeva writes, the thetic break positions the child as a subject ready to enter language.:

The thetic phase marks a threshold between two heterogeneous realms: the Semiotic and the Symbolic. The second includes part of the first and their scission is thereafter marked by the break between signifier and signified. Symbolic would seem an appropriate term for this always split unification that is produced as a rapture and is impossible without it. (1986: 95)

The thetic unity thus is divided into signifier and signified, Symbolic and Real, which are connected through the Imaginary.

Once the thetic phase is completed, the subject enters the Symbolic Order and the Chora will be more or less successfully repressed and can be perceived only as pulsional pressure on Symbolic language: as contradictions, meaninglessness, disruption, silences and absences in the symbolic language. The Chora is a rhythmic pulsion rather than a new language and constitutes the heterogeneous, disruptive dimension of language. At the moments of slippage and condensation, in Freudian terminology, one may note the irruption of the Semiotic into the realm of the Symbolic. Developing Freudian theory, Kristeva suggests that exchanges or permutation of the Symbolic by the Semiotic occur through displacement and condensation (metaphor and metonymy) or the passage from one sign system to another (intertextuality or transposition).

Kristeva emphasizes that when the Symbolic fails to be constituted, psychosis is found. There can be no language, no signification or self-conception. In the extreme irruption of the Semiotic “negativity aims to foreclose the thetic phase, which, after a period of explosive Semiotic motility, may result in the loss of the Symbolic function, as seen in schizophrenia” (1986:119). The Chora is, she claims “on the path of destruction...and death before being ordered by the Symbolic” (95). For Kristeva to wholly eradicate the Symbolic Order would mean the loss of one’s capacity to speak and understand, the loss of one’s sense of cohesive selfhood which is structured in that order. What is needed is a subversive opening up of meaning to the music or play of the Semiotic.

C. Authorial Chora: Semiotic Notion of Subjectivity and the Author’s Voice

Within the poststructuralist framework of psychoanalysis and feminism the conventional idea of the author is totally deconstructed. Instead of thinking of a literary text as originating in the conscious intentions of a rational, gendered individual, shaping and controlling every aspect of the work to produce her or his unique meaning, poststructuralist critics see literary texts as sites of multiple meanings and intentions. Using the term writing subject they suggest that the conscious intention is only one impulse among many determining meanings of any text. This way the

poststructuralist theory suggests that there is a continuous contestation within meaning and within individual identity, between repressive social control, on the one hand, and disruptive excess on the other.

It is easy to see why these ideas have been so attractive to feminists and they have made such substantial contributions to poststructuralist theory. For poststructuralist feminists simple identification of author and meaning seems to ignore the pluralized identity of the writing subject and the intertextuality of text. French feminists, for example aim to decode the repressive ideology of the text and its complicity with dominant power. There are always moments of 'excess' in the text which subvert the conservative ideology of gender and class identity as innate nature, unalterable by any external, social circumstances. Challenging the traditional notions of language, authorship and text, Kristeva, for example, theorizes an alternative view of language as constituting both order and disruption within itself as a process. Language allows opening to the Semiotic characterized by rhythmic qualities, heightening of sound patterning, disruption of syntax and heterogeneity. In her *Revolution in Poetic Language* (1974) she introduces how the most intense manifestations of the Semiotic are to be found in the artistic language. Here Kristeva's major thesis is that the speaking subject is heterogeneous, the result of the signifying process with its two heterogeneous elements: the Semiotic and the Symbolic. The Semiotic drive charge makes its way into language.

When the repressed makes its way into the Symbolic the unconscious drives become conscious, but they do so in a way that is analogous to the psychoanalytic process and not merely a form of mimesis. Kristeva defines the practice of such a language as the acceptance of the Symbolic Law together with the transgression of this Law for the purpose of renovating it. This language when practised, she argues, constructs a new Symbolic device-a new reality corresponding to a new heterogeneous object (1986:105). This new heterogeneous reality is the reality of a new heterogeneous subject, what Kristeva calls the "subject on trial / in process." So, the revolution in language is also a revolution in subject.

Paradoxically this process occurs differently for men and women. For Kristeva, because of their relation to castration, men and women have different relations to the Semiotic, and language in general; whereas for men accessing the Semiotic in language engenders a post-Oedipal return of the maternal within the Symbolic, accessing the Semiotic in language for women poses the threat of falling back into a pre-Oedipal identification with the mother, which is psychotic. In this way the Semiotic threatens women since it cannot free them from a Symbolic that they have never fully known; but, it frees men from a Symbolic that they know all too well for having identified with it. Thus the revolution in artistic Language can be carried out only by men even if this would put Kristeva in an unpleasant position from the feminists' front. For Kristeva, women in Western culture have two alternatives in relation to writing: "they can write phallic virility or write a silent underwater body" (1981: 166).

Viewed from this perspective the male-authored texts could be a space for successful creative aesthetic activity seen by Kristeva as less risky than women's writing. It is in these texts that the imagined Semiotic Order always finds a greater chance to release the repressed unconscious forces providing a conducive field of study for literary critics. Male-authored texts may offer evidences of linguistic disruption of the Semiotic which reveals the hidden dimension of their private selves. In texts such as novels the construction of narrative point of view is one of the most powerful means by which readers are imperceptibly brought to share the hidden values of the text. However, because of a process called interpellation texts hollow out a linguistic space for the reader to occupy. By assuming that place, the readers assume also the viewpoint and attitudes that go with it. In the case of first-person narratives things grow a bit complicated when the authors' "I" unconsciously assumes a split characteristic. This becomes even more problematic when male novelists taking on the voice of a woman assume a female masquerade. This indeed may offer many confusing aspects of these author's, as well as the female character's, subjectivities which cannot be easily decoded. Examining the male author's choices, the overlapping and diverting gender qualities in adopting the female voice with a male pen, might

well demonstrate the eruptions of the Semiotic bringing out hidden secrets about the identity of the female characters and the subjectivity of the male writing subject.

Tracing the psychodynamics of female voices presented in the first person narrative by male authors can bring out similarities between processes of self-definition. The nature and degree of subjectivity imposed on female characters can expose the echoes of a suppressed feminine and the maternal Semiotics surfaced in the language of the male writing subjects. It is through the close analysis of the interaction between this new heterogeneous reality that the Kristevan subject-in-process/on-trial emerges. The language of the author in the moment of irruption through his character creates a new Symbolic Order in a heterogeneous connection with the Semiotic Chora. In the following chapters Daniel Defoe's *Moll Flanders* and *Colonel Jack* will be analysed in term of this new relation. Female characters of these novels fearfully and tentatively step out of their Symbolic realm in as does Defoe's private voice which cautiously oozes out of his pen. Drawing on the Lacanian and Kristevan insights Defoe's language will be scanned through the subjectivity process of his female characters to reveal his subject-in process /on-trial.

CHAPTER 2

MOLL FLANDERS: QUEEN OF THE TIDES

Within the psychoanalytic feminist framework of this study Daniel Defoe's two later novels mark a new phase in his novelistic career. Written in 1722 *Moll Flanders* and *Colonel Jack* are two fictional works which correspond to Lacan's concept of the Imaginary Order, and the Kristevan Semiotic, exposing Defoe's private voice as a writing subject. As one of the voices of the Lacanian split subject, the private voice operates on an unconscious level of authorial insertion. While the authorial intention is always in the author's conscious representation of the dominant ideology, the unconscious authorial insertion resists dominance. While Defoe's earlier novels echoed his public voice, his later novels become the emblem of conflicting discourses of his authorial intention and the unconscious authorial insertions. These novels become a battleground for the dominant ideologies, airing the public voice, and the unconscious insertions which seek to represent themselves through the private voice of Defoe's Self rebelling against the dominance. Defoe's private voice as a writing subject also corresponds to the Kristevan fluid subject or the subject-in-process / on-trial, meaning that Defoe's subjectivity is no longer a fixed gendered construction as it was in the initial phase of his writing. Addressing the workings of the text's unconscious by applying Lacan's principle of the split subject, the present and the following chapter intend to demonstrate Defoe's departure from the Symbolic dominant modes of expression which characterized his four earlier novels. Such a diversion from the conventional patriarchal tradition centering on the eighteenth century male ideologies could correspond to the Lacanian Imaginary Order, and the Kristevan Semiotic in which Defoe's suppressed hidden feminine becomes textually detectable.

According to Lacan's model, the Imaginary Order is prior to the Symbolic Order. This hierarchy is crucial for the normality of the process of identity construction, and fixation of a gendered subjectivity. What happens in Defoe's case is, however, a reverse progression, i.e. a movement towards the Imaginary after

experiencing the Symbolic. Theoretically such a progression becomes clearly evident when the nature, and degree of the subjectivity imposed upon the female characters are examined in text. A study of the psychodynamics of Moll in *Moll Flanders*, and of Jack's wives in *Colonel Jack* exposes the reverse movement of these characters in the process of becoming a subject. From the theoretical perspective, this reveals Defoe's engagement in a similar process of self-definition as a writing subject. Nevertheless, as the novel proceeds neither the female characters nor the writing subject can sustain their Semiotic position, and they return to the domain of the Symbolic. Metaphorically such an unstable and short lived progression is very similar to the position of a tide. As indicated in the title of this chapter, Moll as the queen of Defoe's fictional space, can only rule her Semiotic land when the tide of the repressed feminine mounts.

Thus, the feminine which resides at the level of the Semiotic in *Moll Flanders* becomes accessible in patriarchal discourse only when the tide is high. At these moments characters move into the maternal Chora, and disrupt the paternal cultural codes by opposing the paternal Symbolic Order, and achieving private voices. This is exactly when Defoe's private voice is echoed in the text, and his authorial ideology gives rise to his unconscious Semiotic. The emerging repressed "feminine" that mounts with the Semiotic tide, however, is not intrinsically sustainable. Apparently, Defoe's authorial ideology is not strong enough at this stage of his novelistic career to substitute his characters' history with their herstory, nor the public voice of the text with the private voice. Although, metaphorically, Moll Flanders becomes the queen of Defoe's authorial Semiotic tides, and for the first time he shares his authorial kingdom with a female Other, he cannot identify fully with this queen. The reason, however, lies in the fact that the queen's existence depends entirely on the magnetic masculine powers which produce the tides. Moll has to return to the Symbolic so that Defoe, as the male author, could preserve his position in the monopoly of the patriarchal establishment.

Textual study of *Moll Flanders* in the framework of the Lacanian Imaginary, and Kristevan Semiotic is thus a search for Defoe's private voice as a writing subject, which marks his departure from the patriarchal Symbolic Order. The first textual

evidence of such a departure is a shift in Defoe's choice of narrator. Unlike his four early male-centered novels *Moll Flanders* is written from the point of view of a young woman. It is more than obvious that by adopting a female voice Defoe imaginatively experiences the world very differently through female eyes. Indeed, his masquerade as a woman involves, in the most direct and intense way, a consciousness distinctly Other from the one seen in *Robinson Crusoe*, *Memoirs of a Cavalier*, *Captain Singleton*, and *A Journal of the Plague Year*. Apparently, while creating a fictional world through the eyes of a woman, Defoe is projecting himself through the 'I' that belongs to a female. Thus he explores what it would be like to be inside a female consciousness. Obviously, as reflected in all his non fiction, Defoe had a lively interest in problems that the women faced, and his views sometimes sounded remarkably progressive for the time. What Defoe understood of female consciousness, whether they can or can not make him stand out as a confirmed feminist, or what uses he made of it is not, however, the main concern of this study. What is rather more important here is how Defoe handled the female unconscious through a first person narration as a woman. Indeed, it is sharing this female unconscious that enables Defoe to express his fears and anxieties, to imagine desperation and destitution, and above all to experience a deep subversion against all the Symbolic forces which cause such difficulties in the first place.

The female world that Defoe allows himself to enter contains within it many more forbidden zones than the male world. The world of *Crusoe*, *Singleton*, and the *Cavalier* is filled with objects to be manipulated. They never face financial, moral, and sexual choices in the hostile social world. Indeed, they lend themselves to idealized visions of self-sufficient men. However, Defoe's female narrators are entirely different. They are portrayed as more human, more real, resonant, and hence more problematic than the male speakers. Their world may, such as the author's unconscious, be filled with lusts of flesh, eroticism, fantasies for complete control, forbidden feelings, and many other far fetched imaginations. This world contrasts sharply with the realities of Defoe's life and ideologies. Nonetheless, the entry to this world allows Defoe to approach the real anxieties, and the borders of the Symbolic

masculine life. This mask also allows Defoe to express and explore these anxieties at the same time that they allow him to disguise them. It is exactly through the disguise of the female voice that Defoe, as a male writing subject, allows himself to approach the negative zone of identification with the Other. Under the female mask Defoe does not feel the social pressure to present the world as thoroughly idealized as he does when he is presenting his narratives through a male narrator. Here there is no need for the male voice which is necessarily a Symbolic, thus a moral, practical, and an assertive one. Writing as a woman makes Defoe take risks, and at the same time, as a man he can deny that he has taken them. However, from the theoretical point of view, in doing so Defoe faces a greater risk. Actually, the unification of the female voice with the male pen brings about the confrontation of the writer's Self standing in front of the mirror of the Imaginary facing his feminine Other. In the Lacanian model the confrontation of the Self and the Other leads to fear, mystery, and confusion (1977:4). If the Self moves from the mirror stage towards the Symbolic, the Self and the Other complete each other to fix the gendered subject in place. However, if this does not happen, the rejection would lead to frustration. This frustration is in times so profound that Defoe as the writing subject seems to confuse clear boundaries between the character and the Self in his work. It is at this stage that the Semiotic emerges. The confrontation of Defoe's Self with the female Other initiates the eruption of the Semiotic chaos in *Moll Flanders*, and in his own subjectivity as a male author.

Theoretically, according to Kristeva, the textual consequence of this Semiotic chaos is inconsistency, contradiction, uncertainty, and multiplicity of intention. In *Moll Flanders* such qualities are visible at different levels. The first of these levels is the level of narration. Here the emergence of the Semiotic may stand as one of the many reasons why *Moll Flanders* is narrated through a dual perspective. *Moll Flanders* is ostensibly narrated by a seventy year old woman looking back on her past life, and commenting on her youthful self from the vantage point of maturity and repentance. To this, of course, must be added a third party - the editor of Moll's story who is a male, and Daniel Defoe himself as the male author. Thus, the inconsistency lies in the question of whose narrative *Moll Flanders* is it? The old woman's, who

narrates the story, the unscrupulous woman's, who dominates the action, the male editor's, who claims to have cut the narrative to serve his purpose, or the male author's, who has written it in the guise of a female voice? An inconsistency of this nature not only alludes to Kristevan Semiotic, but also corresponds to Lacan's concept of the "split self". Here the old Moll can be considered as standing in the Symbolic position looking back on her Semiotic version unable to unify with her image in the mirror. The confrontation of the Self and the Other in the mirror stage is also witnessed by the male editor through a male gaze. Finally Defoe as the male author is encountering the sinner and penitent, the judge and jury, and the Self and the Other simultaneously. He can not identify with any party, and this not only expands the initial inconsistency but also leads to a Semiotic conflict.

This Semiotic conflict may serve to explain the discrepancy between Defoe's authorial intention (public voice), and the authorial ideology (private voice) in *Moll Flanders*. Actually, Defoe's authorial intention is best reflected in the preface to the novel through the editor's words. Here the editor defines the novel as the narration of an authentic life, and explains that he altered Moll's style to make it more polite and modest. The editor also reminds the reader that the story should be taken as a useful moral lesson rather than an immoral tale. According to the editor, the story is intended to purge the reader of bad inclinations through their association with the heroine. Finally, it is promised to the reader that the heroine's "unhappy and unfortunate" state would be shown while she is "brought to an unhappy end, or brought to be a penitent" (1971: 5). However, none of this can be taken at face value while reading the narrative. The notion that the story is authentic only serves to make it more attractive in the eyes of the readers. The second, and rather more important, bit of deceit is the claim that *Moll Flanders* is designed to improve its readers' morals. The motivation behind this is that Defoe, as an author, must keep faith with the demands of the public by creating a reforming character. Through this intentional strategy, Defoe could alter *Moll Flanders* from being simply a catalogue of crime and salacity to a useful and edifying work, and a profit. Viewed from this perspective, the editor's preface, that prescribes an authorized interpretation of Moll's story, could be considered as a meta

narrative disguise that intends to mask Moll's criminal autobiography as a moral tale thus masking Defoe's authorial ideology. From this point of view, the novel, as a whole, can be seen as an arena for competition between Moll's disguise and the editor's meta-narrative disguise. Seemingly it is Moll's disguise that eventually hijacks Defoe's narrative, and defeats the meta-narrative as well as Defoe's authorial intention

Pertaining to Defoe's authorial intention, and echoing his public voice as a Lacanian subject, *Moll Flanders's* preface endorses his Symbolic attitudes on crime. In all his didactic writings Defoe insists that crime is consistently punished, and virtue rewarded. Even in Defoe's fictional works when his public voice takes over, the protagonists are threatened by the Lord's revenge because of their sinful deeds. This, however, is not the case with *Moll Flanders*. Apparently, due to the Semiotic inconsistency, an authorial ideological insertion has taken place in this narrative. Therefore, throughout the novel, Defoe constantly goes back and forth between incompatible explanations on Moll's crimes. Defoe constantly shows Moll herself to be uncertain about the causes and motives of her criminal deeds. Although she registers the impact of rival social views, she does not rise to any comprehensive, or theoretical vision - nor does Defoe himself offer one. After all crime may prove to be rewarding because, eventually, Defoe lets Moll get away with so much: she does not have to disgorge her ill-gotten gains which become the basis of her final prosperity.

The conflict between the authorial intentions and ideologies in *Moll Flanders* which leads to Defoe's indecisiveness about punishing Moll, in spite of the promise in the preface, has raised a great interest among the readers and the critics alike. Many readers, feeling the closeness of Moll and her creator, wonder if Defoe was actually her covert admirer. Debates over the relationship between Moll and Defoe have become one of many critics' interests as well. Addressing this intimacy, some critics like Ian Watt (130) have suggested that Defoe as a shrewd businessman took more than a modicum of delight in his heroine's success. Following this idea many, like Novak (2001:662), see *Moll Flanders* as an allegory of Defoe's attitude to trade which tended to divide economics from ethics. Other critics, like A.K. Armstrong (1996:70),

feel that there is an unmissable ironic distance between the author and his roguish, unself-conscious creation. What this study aims to add to the previous viewpoints is that Defoe's fascination with certain of Moll's traits might also have psychological roots in Defoe's unconscious, as a Lacanian writing subject. Actually, as this chapter intends to illustrate, Defoe and Moll are both sharing a similar identity zone. Defoe as a writing subject, and Moll as his adopted female voice are both positioned inside a Semiotic circle, and are standing in front of the Lacanian mirror. As the male Self and the female Other they are both puzzled, and incapable of identification with, or rejection of the gazing other in the mirror. Both Defoe and Moll are inside the Kristevan domain of the Semiotic Chora, and theoretically it is very natural that they should encounter contradiction, confusion, and inconsistency at all levels.

Discussed initially at the level of narration, the conflict, contradiction, and confusion resulting from the Semiotic chaos are next studied at the level of characterization in *Moll Flanders*. Here the inconsistency occurs because of the continuous shifts in Moll's character as a result of her movement from the Symbolic to the Semiotic, i.e. her experiencing the maternal Chora, and her return to the Symbolic. As a Kristevan subject on trial / in process Moll is a complex mixture of elements from the Symbolic Order and the Semiotic Chora. As a Lacanian fixed subject she has internalized the dictated patriarchal cultural codes, and like a Kristevan fluid subject she is equipped with segments of the Semiotic which force her to violate such an Order from within. Nonetheless, being the queen of the tides, Moll can sustain neither of these subjectivities. Although Defoe is at pains to keep her in the Symbolic position, because of authorial necessity, Moll takes advantage of Defoe's unconscious authorial ideology and returns to the Semiotic. As a result of the inconsistency between Defoe's authorial intention and authorial ideology *Moll Flanders* gains a dual personality. Moll is an attractive character because of her resourcefulness, and resilience in her journey through life. At the same time she possesses less desirable attributes, like obsession with money, power, sex, self-centredness, and unscrupulous behaviour in pursuing her ends. Yet these are the qualities which many individuals may share, unconsciously enjoy, and privately take delight in. The word "delight" (i)

in the preface might be well seen in this context as alluding to the male author's Freudian slip of the tongue referring to something in the unconscious Semiotic.

As a character with a dual personality Moll Flanders lives an adventure which itself has a dual quality, thus extending the Semiotic inconsistency to the third level in the narrative i.e. to the level of structure. Thus due to the Semiotic chaos *Moll Flanders* could be divided into a surface structure, and a deep structure. At the surface level of her adventure Defoe tells a story of a young girl which is best summarized by the author in the novel's title page:

She was born in Newgate, and during a life of a continu'd Variety for Threescore Years, beside her childhood, was Twelve Year a whore, five times a wife (where of once to her own brother) Twelve Year a Thief, Eight Year a Transported Felon in Virginia, at last grew Rich, liv'd Honest and died a Penitent.

At the deeper level of the novel, there lies the story of a psychological challenge of a subject in the arena of identity construction. According to the Lacanian model of subjectivity construction, it is the Symbolic Order which places a subject into its fixed position. Any progression towards the pre-Symbolic Order of the Imaginary and the Real would lead to a violation of normal subjectivity construction. The pattern of subjectivity construction imposed on Moll Flanders as a female subject by Defoe as a male writing subject, however, tends to violate the consistency required by the Lacanian hierarchical order. Moll's rejecting the hierarchical progression, and her reverse movement towards the Imaginary, theoretically illustrates Defoe's engagement in a similar process of self-identification. This could stand as one of the reasons why Defoe as the representative of the establishment (the male author with the pen) does not bring Moll to any punishment during the novel. Defoe even shares the excitement of Moll's reverse gear, enjoying the irruptions of his own Semiotic Chora. Seemingly, he takes more delight in this psychological quest than in the story narrated in the surface structure by an old hag who tries to convince the readers with her repentance. However, Defoe's disability to sustain the Semiotic position, and the fluid subjectivity prevents the Semiotic overflow. Moll is continuously drifted into the Symbolic zone. This endless shift between the Symbolic and Semiotic leads to more inconsistency,

uncertainty, and confusion which affects both the surface and the deep structure of *Moll Flanders* alike. Therefore, any comprehensive textual analysis of the novel seems to be impossible without the simultaneous study of the narrative's surface and deep structures and their joint Semiotic inconsistency.

Reading *Moll Flanders* textually within the above mentioned framework illustrates that Moll's story on the surface layer is very straightforward. Plotwise, Moll's surface narrative can be divided into three distinctive parts. The first part describes Moll's childhood and first love affair, the second part, which starts after the death of her first husband, traces her attempts to find domestic and economic security through re-marriage, and the third recounts her career as a thief, and her final stages as a prosperous old penitent. On the deeper psychological level the pattern is not as straightforward as on the surface. Neither it is divisible into specific sections to correspond to the surface story line. Actually what happens in this layer is a constant shift in Moll's subjectivity pattern. Indeed, she, as well as the writing subject, is in a constant journey between the Lacanian Symbolic Order (fixed subjectivity), and the Kristevan Semiotic (fluid subjectivity) without being able to sustain either position. Nevertheless, what seems to happen in the surface layer of the story results from the direction Moll takes at the deeper psychological level on the Lacanian axis. Viewed from this perspective, a lack of serious order or design in the development of the story or its plot could also be as the result of the inconsistency in the novel's deep structure. Thus apart from the levels of narration, characterization, and structure, the inconsistency at the level of plot in *Moll Flanders* could also be interpreted within the Lacanian, and Kristevan theoretical framework.

Indeed a study of the novel's plot illustrates that *Moll Flanders* follows a bawdy and unpredictable plot. Following a horizontal zigzag pattern, the episodic plot of the novel follows Moll through an endless series of largely unconnected adventures. Defoe's plot in the normal sense does not unfold through correspondence, spinning out the details, and viewing events from several different angles. Personal problems in the novel quickly arise for tension, and there is no sense of continuity. This indeed, corresponds to the Semiotic pattern of inconsistency in the Kristevan formulation

followed by this study. Furthermore, there are a number of oddities, and an inordinate number of cracks in the plot of *Moll Flanders*, such as Moll's younger brother being older than herself, her knowing her true name given by a mother she never knew, and the circumstances of her mother's arrest or trial, for which never find narrative evidences. Although many critics, including Watt (135), relate this to Defoe's use of irony, they could well be explained within the theoretical framework of this study. As this study suggests, from the psychoanalytic feminist perspective, all the contradictions, unexplained gaps, numerous oddities, and anomalies in the plot of *Moll Flanders* could be the result of Defoe's Semiotic exercises as a writing subject. The irruption of the Semiotic Chora to the surface level of the text as seen in the novel's plot signals out the emergence of Defoe's fluid subjectivity, and the rise of his private voice as the Lacanian split subject. Following the novel's inconsistent episodic plot through Moll's dual personality seems the best way to illustrate Defoe's conflicting psychological moments as a writing subject in the Lacanian subjectivity maze. Defoe's progression, and retreat in the Lacanian axis is apparently tied to the Symbolic or Semiotic steps that Moll takes in the narrative. A close analysis of these steps would not be possible without the textual study of *Moll Flanders's* plot line.

Plotwise *Moll Flanders's* tripartite story begins with Moll telling how she was born in Newgate to a condemned woman, and how as a child of a felon she was separated from her mother and taken to Colchester in Essex "by those people they call gypsies, or Egyptians, but I believe it was but a little while that I had been among them, for I had not my skin discolored or blackened as they do very young to all the children they carry about them" (3). At the age of three, too young to do any work, she is taken into the care of the magistrates, and is nursed by a sober, pious woman who also runs a school. What happens to Moll during this period of her life is of crucial importance. Theoretically, it is in this period that the human infant gains the required cultural codes which are to make his / her future social identity. Moll's infancy, and the period termed by Lacan as her mirror stage, is dominated by a set of chaotic, disorderly, and anti-Symbolic codes due to her abduction by a group of gypsies. Clearly, the cultural codes initiated by a group of marginal Other(s) could have not

provided a satisfactory future model for Moll as defined and desired by the dominant patriarchy. Although Moll stresses that she was not among them long enough to obtain their “colour” , her primary entrance into language, thus the acquisition of cultural codes, should have certainly been initiated by these marginal outcasts. When, Moll is taken under the care of the magistrate, who represents the Symbolic Order, she is three years of age. According to Lacan, in this age the unconscious is fixed in place. However, at the conscious level Moll is ready to accept what she thinks are the norms of her society after being housed by the old nurse. She even tries, as hard as possible, to build a gentlewomanly future for herself from the very young age.

Indeed, it is during her childhood that the Symbolic cultural codes are fixed within her consciousness through living with the nurse she tries to cast as mother. Moll internalizes an ideal of neatness, civility, and good management with the help of this woman. She is determined not to go into service, and to become a gentlewoman. It is this Symbolic attitude that makes Moll come to meet a stream of middle class Colchester ladies. Moll is taken into the family of a rich local merchant through these people, and experiences a second home with a typical Colchester middle class family, one that could have come out of one of Defoe’s conduct books like *The Family Instructor*, or *Religious Courtship*. It is in this house that Moll’s Symbolic gender distinctive role as a young women, as defined by the eighteenth century ideologies, are shaped into form. It is here in this comfortable, and affluent family that Moll enjoys the benefits of education along with lessons of dancing, singing, playing the spinet and harpsichord, and all other social skills which, as Cohen puts it, were so valued by the patriarchal Symbolic ideology (1). It is also in this household that Moll, as a common consequence of the Symbolic ideology that made “the housemaids as fair games for their master’s sexual gratifications” (Novak,1983:121), is seduced by the elder son of the family, and is married off in due course to the younger. Certainly what Moll does in this part of her life would have been attacked by Defoe initially as “whoredom”, and eventually as “Matrimonial Whoredom”, leading to “Unbounded Whoredom” in his *Conjugal Lewdness* (399). However, apparently Moll experiences a new side of being a woman enjoying the excitement of a Semiotic self-discovery in this part. Although

by submitting to marry the brother she does not love she accepts the Symbolic limitations, her high opinion of her beauty, charm and talent promises her a more boundless Semiotic future.

This of course does not mean that Moll is free from paying any price for pursuing her Semiotic desires. Her true love for the elder brother is ruthlessly abused by the man, who turns her into his mistress before her marriage, and pays her, materially assuaging her sincere passion. Moll's Semiotic desires are thus directed by this young man towards an inseparable bond with mercantile materialism. After this episode sex and money coexist for Moll, and later in the narrative whenever she approaches her sexual history she hedges explaining away desire in terms of economic necessity. Sex is, therefore, a transaction or rather an investment - after each relationship she adds up whether she has more money or less. From this stage onwards Moll's moral and psychological reflections are evidently governed by financial status. And since capital is fluid and variable, Moll's identity acquires a similar quality. This corresponds to the Kristevan notion of the fluid subjectivity. It is Moll's fluid subjectivity that enables her to reject emotional love, as the Symbolic patriarchal myth, and acquire a cooler, infinitely more controlled personality. Subverting the patriarchal mode of love Moll exercises her maternal Chora and uses sexuality as a means to her ends no longer being a helpless prey of her emotions.

It is the same materialistic pattern which governs Moll's attitudes towards marriage. Forced and financially motivated by the elder brother Moll marries her first husband, and summarizes it hastily in few lines: "It concerns the story in hand very little, to enter into the farther particulars of the family, or of my self, for the five years that I liv'd with this husband only to observe that I had two children by him, and that at the end of five years he died" (58). Although marriage and childbirth settle her down as a modest wife and mother corresponding to the Lacanian Symbolic Order and the patriarchal gender distinctive roles, her conduct during and after this period reveals her deep engagement with Semiotic Chora. Repeatedly, Moll refers to her sexual fantasies while in bed with her husband imagining herself "in the Arms of his Brother ...committing adultery and Incest with him every Day in my Desires" (58). Actually at

this stage Moll becomes the epitome of the “Matrimonial Whordom” which Defoe condemned in *Conjugal Lewdness*. Moll’s Semiotic disruption continues after becoming a widow. In this period her Semiotic urges can be characterized in two features: first in her obsession with the financial outcome of her widowhood, and second in her rejection of conventional motherhood. These two features would turn into reoccurring motifs in *Moll Flanders* from this stage onwards.

In accordance with her first obsession, as an independent person in her maternal Chora, Moll comes to understand for the second time that the central power resides in money for the second time. Just as she previously associated sex with money, she now associates marriage and widowhood with it. No more trusting the Symbolic institution of marriage as the base of security, and recognizing her weakness and vulnerability, she becomes an obsessive counter and keeper of accounts. Money means everything for Moll: independence, love and respect. Without it she can be driven to commit crimes, be insulted, and ignored. Money can raise her socially, becoming a means of achieving a feeling of security in the world, and of freedom from fear. At one point she says that “with Money in the pocket one is at Home anywhere” (178). For Moll, accumulating stock is tantamount to accumulating life thus several times she remarks that “spending upon the main stock was but a certain kind of bleeding to death” (106).

Indeed, Moll’s obsession with money in such a way can be seen in the light of Defoe’s own economic obsession. Due to his devotion to trade, as reflected in all his nonfiction, Defoe can be characterized as an economic man interested in capitalist modes of production as a means to transform himself and society. As reflected in his biography, Defoe had a lifelong engagement with finance, trade and commerce, rising and falling many a time in the thorny ways of profit as a businessman. And it is indeed the profit, or money in simpler terms, that draws the border between a simple tradesman and what Defoe would call an expert in business as stated in ‘The Complete English Tradesman’ (1724). Money is that “Mighty Nurture”, and the “necessary Evil”, “influencing all the affairs of the World” as stated by Defoe in an essay entitled ‘Money All-Powerful’ in his *Review* of 16th Oct 1707. It is with the help

of this mighty nurture that Moll can feel secure without depending on the other sex: “the case was alter’d with me, I had money in my pocket, and nothing to say to them” (54). It is also by money that she can buy security, and comfort while in Newgate distinguishing herself from the other “wretches”. Once aboard the transport ship “I had” she says “obtained the favour, by the help of Money” (290). And finally while in Virginia it is also money which buys her freedom, and paves the way for her prosperity and comfort as planters. Moll is indeed well aware that money breeds, and it is her desire, with reference to any money she has in hand, that “the Interest of it maintain me” (129). In effect, she prefers devoting her reproductive capacities to producing money rather than children. This brings the discussion to Moll’s second obsession – motherhood which characterizes her Semiotic disruption.

Just as Moll is to retain any money she accrues “in my own Hands” (129) she is always concerned to have any children she produces “taken happily off of my Hands” (127). Indeed, there is no true development of maternal feeling over the course of narrative in *Moll Flanders*. It is quite evident that Defoe is out to show that maternal feeling in Moll’s orbit was not very strong in either of the mothers that come in to play a role in the novel. At times throughout the narrative, what happens to be maternal feelings are really overshadowed by either guilt or a hidden motive. There are no signs of the unconditional love of a mother for the child in *Moll Flanders*. What is seen is the conditional love which is dependent on wealth and security. Many critics, like Lerenbaum (1977), Miller (1980), and Shinagel (1969), have studied the reasons for Moll’s repeatedly abandoning her children. While some of these critics interpret Moll’s action as being committed under the pressure of necessity, critics such as Novak and Dorothy Van Ghent seem to reject the idea of economic connection (in Nelson, 143). Based on its psychoanalytic feminist theoretical framework, this study also rejects interpretations with economic bases. Drawing on Julia Kristeva’s notion of “abject mother” (1982), Moll’s denial of motherhood can be well regarded as an affront to the Symbolic Order. Moll is actually practising her maternal Chora when she disposes her children to affront the patriarchal myth of motherhood imposed upon her as a gender distinctive role. Evidently according to the conduct books, domestic

manuals, religious sermons and even the literature of the period ideas about mothers and motherhood were strongly under the impact of the patriarchal discourses. Manuals like Necome's *The Complete Mother* (1695), Allestree's *The Ladies Calling* (1673), Hill's *The Conduct of a Married Life* (1753)*, and Defoe's 'A Review of the State of British' (1704-13) highlighted the patriarchal social and cultural ideologies which forced to reshape women's mentality towards their duties as mothers.

To affront such a predefined gender distinctive Symbolic role Moll abandons her first two children, without regret, to the care of her first husband's family. Of her third she reports casually "I had had one by my Gentleman Draper, but it was buried" (64). Moll walks out on her Virginia children, admitting to a "real desire never to see them...any more" (91). All these children, apart from the dead one, have been born of incestuous unions which make Moll's indifference or revulsion more understandable. Nevertheless, inspite of all the indifference, or the Semiotic emergence of the unconscious, due to her inconsistent position Moll is unable to sustain her Semiotic position for long and shifts back to the Symbolic. This shift is marked by Moll's discourse on maternal fondness when she expresses her emotions towards her child by her Bath lover, "it was Death to me to part with the child" (125). Moll's Symbolic attitude towards motherhood reaches its height when she discovers she is with a child by her highwayman while planning to marry the banker. The moral of Defoe's *Conjugal Lewdness* reasserts itself this time dragging Moll back inside the borders of the Symbolic Order. Defoe's conduct codes are most explicitly indicted through Moll's lectures on the horrors of abortion, and the misery of children put out to nurses. However, while Moll the moralist emphasizes the Symbolic attributes under the influence of Defoe's public voice, Moll the individualist attempts to free herself from "the great and main Difficulty", i.e. the child, with the assistance of Defoe's private voice. Ironically it is a Mother Midnight who emerges to assist her by a motherly care helping her to put behind the motherly affections. Thus, Moll once again

* Original texts cited in Duke University Online Library as in page 23 of this study
succeeds in murdering her motherhood and escaping the Symbolic Order.

Mother Midnight's presence, and her motherly conduct at this stage of the narrative, is an emphasis on Moll's own childhood complexes recalling her lacks, and indicating her psychological conflict with a reality called motherhood. Due to her early separation from her Newgate mother, Moll did not experience the Kristevan pre-lingual mother child symbiosis. This lack makes Moll remain always a child in need of maternal identification. Thus what Moll says she wants for her child - "be carefully look'd after and have Justice done it" (175) - is what, in reality, she desperately wants for herself and yet trusts no one to provide. As M. Novak notes the word mother is usually applied to the Madam of a brothel (in Birdsall,88). Viewed from this perspective, it seems that Moll must depend for protection on women who are inspired by the profit motives and financially threaten the masculine world. These female figures are characterized as Other(s) by their mother/whore/thief identities. However, in accordance with her subjectivity Moll can neither identify with nor fully reject these Other(s) who are embodied in Mother Midnight, and her own mother with whom she finally unites in Virginia (80). This paradoxical approach to the Other openly violates Lacan's notion where the Self and the Other should arrive at a unity if there is to be a fixed subject constructed in the mirror stage. Moll's inability to identify with any of these Other(s) / (m)Others becomes evident by her last act of inconsistent maternal behaviour at the end of the novel when she finally unites with her son / nephew in Virginia as a mother. Appearing clearly as a hypocritical mother despite Defoe's narrative-long attempts to fix her in the Symbolic realm, Moll fails to operate in her Symbolic maternal role. Although Moll's initial conduct towards her son shows a maternal emotion, soon the Semiotic forces make her lie to him, and conceal her possessions from him. Moll's son / nephew Humphrey actually represents Moll's accumulated guilt as well as her inexpressible joy. By (m)Othering him she plays her Symbolic role but still keeps the Semiotic link to her past.

When Defoe begins the second part of his novel, which traces Moll's attempts to find domestic and economic security through marriage after becoming a widow from her first marriage, he refers to a chain of events which demonstrates Moll in her maternal Chora. Defoe's conduct codes of matrimony, sexuality and domestic

centrality, which are emphatically stressed in manuals such as *The Family Instructor*, *Religious Courtship*, and *Conjugal Lewdness*, apparently stand as a Symbolic background for this part of the novel. As stated in these conduct manuals a woman's destiny, and her place in life is to be sought in marriage and motherhood which was believed to bring her social security. Moll Flanders as a typical woman of her time, and as Defoe's female protagonist is naturally expected to match the author's public voice on marriage if Defoe is to emerge successful in conveying his moral lessons so valued in his non fiction. However, Moll seemingly violates the society's Symbolic organization from within the institution of marriage itself. Actually, as introduced by Kristeva, Moll disrupts the Symbolic from within its own cultural codes. She as a Symbolic subject accepts the fact that marriage would bring her security and protection and thus yields to matrimony as an established patriarchal rule. Yet she violates the matrimonial laws from within by seeing the marriage as a contract with potential economic profits rather than a divine calling.

Moll's marriages and near-marriages illustrate her dreams and the snares. Moll comes out of the Colchester experience intent on letting her head, not her heart, dictate her actions which is an anti-Symbolic strategy. The parade of fortune hunting men and scheming women she meets appears to confirm the insignificance of feeling called love for Moll creating a big hole in the Symbolic Order. In the second part of the novel Moll embarks on a tangled set of adventures, in all of which her objective is marriage for profit not love: "I had been trick'd once by that cheat call'd love, but the game was over; I was resolv'd now to be married, or nothing, and to be well married, or not at all" (60). Moll's Semiotic irruptions, her rejection of the patriarchal myth of love, and her calculating materialism are indeed very far from Defoe's public voice endorsing the "Mutual Felicity" of the "reciprocal Matrimonial Duty...performed in the hight of Affection...not in the Union of Sexes but in the Union of Souls" in his *Conjugal Lewdness* (399). Clearly, *Moll Flanders* provided an opportunity to imagine a subversive marginality otherwise unavailable to Defoe. Moll's experience in the marriage market as Richetti also puts it "serves as a means for exploring normally forbidden possibilities of action and self-consciousness" (1987, 97). It is under this

female disguise that Defoe, as a writing subject, comes close to these forbidden possibilities, and examines his authorial ideology as a Kristevan fluid subject. At the textual level, this indeed illustrates Defoe's self-engagement in mounting Semiotic discharges that reveal the contradictions and uncertainties of the male Self.

Within the Semiotic chaos what Moll eventually learns is that despite the Symbolic marriage myth, women easily can fall victim to the masculine appetites of men called husbands. Experience soon teaches Moll that the preying male may lust not after a woman's body but after her bank account. When she finds herself caught in a snare at the time of her second marriage she arranges to become the victimizer before she becomes the victim in her future marriages. She in time learns to hold herself in reserve, to assume false names, and to pretend to fortune in order to attract men. This way she subverts the hierarchy of gender and thus identity. Within her maternal Chora, under the impact of this new identity, she learns self-control, keeping her true self a secret, and essentially ignoring the men who are now operating the Other. By shifting the position of the female Self opposing to the male Other, Moll acquires abilities to manage her relationships with five men, even in incestuous, and bigamous situations, without yielding to Symbolic demands. Moll is also practising the Semiotic Chora when she declares herself a liberated young and beautiful woman with financial independence (53). Moll's zealous proto-feminist speeches on marriage (61-70), do not, in the face value, show Moll in her true feminine Self, though showing Defoe in the feminist front. However, it is Moll's actions that exhibit her genuine character demonstrating the duality, and the inconsistency of her Semiotic fluid feminine subjectivity.

Moll's actions in this part of the narrative are all directed towards the disempowerment of the men surrounding her. Moll almost unmans all of her husbands starting with the gentleman-trader of her second marriage. Here she breaches the laws of matrimony set by the Symbolic establishment when she walks out of the marriage contract unilaterally. She also tricks her third husband pretending to have a grand fortune. After the marriage and their trip to Virginia, when she finds out that the husband is her brother she refuses "to bed with him" (86), and "treats him like a Dog"

(86), without telling him the truth. Moll also unmans her Bath lover by proposing the affair at the first place. Admitting to her wicked intentions in the affair, she later entitles herself very openly as a “[WHORE]” (110). The bigamous affair lasts for six years during which Moll gives birth to another illegitimate child, and milking this lover more than enough she ends the relationship: “I was a single person again. I was loos’d from all the obligation either of wedlock or Mistress”(121). The end of Moll’s Semiotic adventures gives Defoe’s public voice a chance to rise to the textual level. This voice is echoed by Moll’s making some Symbolic confessions: “frindlessness is the worst condition...I was now a loose unguided creature...a woman with no Advisers” (123). It is evidently the impact of Defoe’s Symbolic authorial intention which makes Moll return to the Symbolic zone and carry a lecture on the “value of a settled life”(124) in this section. This might also stand as the reason why Moll chooses a steward - a male guardian - to keep her dearly accumulated wealth (129).

Under the influence of this Symbolic wave Moll aims at a fourth marriage. However, just as in the previous cases, very soon she sets up a Semiotic authority within the Symbolic establishment. By keeping the high hand “with this lover as an Angler does with a Trout” she gets “him fast on the Hook”, with “a she Devil” in her “Bosom” (138). However, Moll is unaware of the fact that she herself is the bite this time. Marrying this new lover Jemmy, who is a gentle(highway)man, she is not only deceived to marriage, but also falls in the trap of love. Indeed, in the episode which Jemmy deserts Moll, she is portrayed at the peak of her Symbolic position in her weakest, and most vulnerable side. However this does not last for long because by getting rid of the fruit of this love by the help of Mother Midnight, Moll marries her fifth husband, the banker who has divorced his whore/wife only to marry another whore. Moll’s final marriage is once again a textual space in the narrative in which Defoe can advocate his public ideologies on the benefits of domestic stability. Moll’s statments in this part of the novel reasserts Defoe’s ideas in his conduct books. “How happy had it been for me, if I had been Wife to a Man of so much honesty, and so much Affection from the Beginning?” (177) Moll asserts, or “Now I seem’d landed in a safe Harbour” (178). And how unfortunate to Moll that the Symbolic security

granted to her by her husband ends when the Banker dies unexpectedly after a career disaster.

The end of Moll's marriage adventures brings the novel to the end of its second part, and the death of Moll's last husband is also the death of the Symbolic attributes in her life. With the beginning of the novel's third, and the last part a sustainable Semiotic urge possesses Moll's character pushing her very far from the Symbolic limits till the prohibited zones of prostitution, and theft. Apparently, a sense of authorial uncertainty governs this part of *Moll Flanders* concerning the concept of crime. As stated before, Defoe consistently goes back and forth between incompatible explanations about the necessity or inclination of Moll's criminal commitment. Such an uncertainty might well be the result of a philosophical argument which asks whether a criminal is someone who is morally defective as an individual, or is the criminal merely a member of a particular class that is essentially a product of the social system that tells everyone to strive for success, but does not provide success easily or equally? So is Moll a born thief, destined to be like her mother? Or is she a typical product of society "Give me not poverty lest I steal?" (142). Seemingly Defoe aims to emphasize the negative aspects of the world's power over human beings in *Moll Flanders*. Actually, by focusing on necessity and not inclination when staging criminal acts Defoe always paralyzes the reader's ability to judge, for the once black and white of right and wrong of his non fiction blends into a mysterious gray making judgment a highly complex, even a self-incriminating process.

Likewise in *Moll Flanders* both Defoe and Moll attempt to persuade the readers that Moll's vices are out of necessity not inclination. Indeed, when Moll asserts that "there are Temptations which is not in the power of Human Nature to resist"(184), she is trying to make her own case excused by adding that "But my Case was, indeed Deplorable for I was left perfectly friendless and Helpless" (185). However, the inconsistency occurs when Moll thinks of her crimes as caused by her "Devil". This happens as early as she commits her first criminal act when she says "Devil carried me out and laid his Bait for me...like a voice, spoken to me over my shoulder...it is impossible to express the Horror of my soul. My Blood was all in fire"

(187). Viewed from the theoretical perspective of this study, the inconsistency between Defoe's idea of crime, and its cause and motives in his non fiction, and the novel are embodied in the inconsistency of Moll's behaviour towards her criminal actions. There is an apparent conflict between Defoe's religious and materialistic ideologies towards crime. He explores this tension, as well as psychologically discharging his repressed anxieties about crime, by creating a female fictional character who faces the same dilemma. This dilemma, as far as this study is concerned, is the conflict between the Symbolic and the Semiotic stages of psychological identity construction.

Thus by committing a criminal act - theft - Moll violates the Symbolic Order, and permeates the overflow of the Semiotic Chora. Since in the Lacanian theory the Symbolic Order is associated with language, Moll's affronting the Symbolic is metaphorically exposed through her loss of linguistic precision in the first night, after stealing the white bundle from the negligent maid: "I knew not what I said or did all Night and all the next day" (188). Apparently, by violating the Symbolic cultural codes Moll loses the order in speech and action. Everything logical, and orderly is replaced with a chaotic irruption, and Moll is afraid and frustrated: "it was all fear without and Dark with in"(188). However, as reported by Moll the "evil consoler within was continually prompting me to relieve my self" (189). Relieved by her Semiotic Chora Moll also has the support of her necessities, the Devil, and Mother Midnight who puts her "to practice" (197). Soon under the influence of the Semiotic wave Moll grows to be "an impudent a Thief" (197). Any Symbolic retreat seems impossible at this stage. What follows this stage in the text is the continuous flow of the maternal Chora fueling Moll's subversive practices. In an important episode in this section, during one of her adventures Moll confronts a maid engaged in "same as my Business" (201). Interpreted in Lacanian terms this scene can be viewed as the confrontation of the Self and the Other in the mirror stage. Moll's deep frustration, and rejection in this stage illustrates her engagement with the Semiotic layer of subjectivity. This moment is also important because it marks Moll's violating the hierarchical gender distinctive boundaries defined by the patriarchal ideologies. It is

after this violation that Moll initially acquires a new criminal name for herself (210). Theoretically, as stated earlier, the male prerogative of naming is a patriarchal practice to reidentify the subject. By assuming a new name for herself, Moll actually affronts the Symbolic Order, and violates the hierarchy in the establishment which had fixed her identity in the place of the female Other through the process of naming.

Moll's disguise at this part of the narrative can also be seen in the same context. Throughout this section Moll disguises as rich ladies, beggars, and even men concealing her sex. Just as language, clothes seem to have a manipulating sign system in Defoe's novel revealing his characters' physical, and psychological status. They reveal, and alter gender and class in social relationships. Above all they mask the unwanted. Defoe's fictional texts can be read in this context, themselves being narratives of disguise. Narratives which mask, as well as reveal, the hidden parts of Defoe's personality as a writing subject. It is through disguise that Moll masks her physical and psychological deficiencies creating a new personality with no lacks. Through disguise Moll manifests the plurality of her Self presenting a Lacanian split subjectivity, giving Defoe the opportunity to practise an alternative self-definition through the female voice. Disguise also makes Moll recognize that by using her capacity for self-aggrandizement she can triumph in the game of power. The immediate place to prove her lead in this power competition is of course the male society. The men who are ruthlessly disempowered in this part of the novel are all victims of Moll's Semiotic power. The footman she fools in the park (253), the men in the Gambling session (257), her male fellow thief (211), the plain countryman whom she hir'd his horse (263), the constable, the Judge, and the Mercer in the court scene (234), the gentleman in the Bartholomew fair (221), and finally the ship's captain taking Moll to Virginia (310) are all examples of men whom Moll manages to unman while practising her maternal Chora.

The episode of the Bartholomew fair is one of the most interesting evidences of the text which shows Moll in the centre of the Chora in her double role as a whore and as a professional thief. Using this occasion Moll indeed is pleasing both her purse and her neglected sexual appetite. Although Moll insists upon the fact that "I was not

much concerned about that part”, she is excited about the victim’s “sober and solid countenance”, and the “charming beautiful face” (225). This account might well explain why Moll agrees to become the man’s mistress in the following parts. Although this final sexual adventure happens within the limits of Moll’s Semiotic phase, it can also allude to the Symbolic. In the material level, as with all the rest of Moll’s sexual relationships as a prostitute, it corresponds to the Symbolic for reducing Moll to a man’s commodity. However, as with all her prostituting practices, Moll, is not in any material need. She is not a poor, vulnerable prey to men’s sexual appetite, nor a commodity for their desire. Bearing in mind Defoe’s public voice about prostitution, as discussed in earlier chapters, and within the theoretical framework of this study, it could be assumed that Defoe, as a male subject, approaches the controversial notion of prostitution via adopting a female voice in *Moll Flanders*. Generally like men, prostitutes are financially motivated, however, for them the financial exchanges take place outside the boundaries of the Symbolic authority. And Defoe, as a tradesman acquires the opportunity to examine this forbidden trade zone through the mask of Moll’s female voice.

The Bartholomew affair puts an end to Moll’s life as a prostitute. Accepting that her sexuality is no more an advantage for her, Moll returns to the streets. Disguising dramatically her own “person” dressing up “in a very mean Habit” (238) Moll tries to prove that even without her physical attractiveness she is able to succeed. Nonetheless, due to the remnants of her Symbolic cultural code she can not tolerate the alteration, asserting that “I naturally abhor’d Dirt and Rags; I had been bred up Tite and cleanly and could be no other” (249). Ironically, Moll’s statements foreshadow the filthy days awaiting her in Newgate. Although during this part of the narrative Moll repeatedly points to the horrors of going to Newgate, she shows no “inclination” to put an end to her wickedness. She even admits her delight in the trade receiving all her “power”, and life stamina from it: “I grew more hardn’d and audacious than ever, and the success I had made my Name as famous” (258). Moll is indeed bewitched by the Semiotic exercise of this power, and even as a narrator refuses to pass moral judgments to denounce her successful past.

This fascinating rejection of self-condemnation by making an excuse of not being qualified to pass judgments is what perplexes many of Defoe's readers, and critics who accuse him of not fulfilling his authorial promise made in the preface of his novel. By giving Moll the freedom of not making a judgment on her deeds in the past Defoe actually rejects to pass any moral judgment on Moll's immoral actions himself. If Moll is, on her own admission, a liar, a thief, a petty criminal, and a whore why does Defoe imbue her so vividly with life that the reader identifies with her quest for happiness, and admires her toughness and intelligence? While the answer to this question lies in Defoe's use of irony for critics, like Hammond (98), and Watt (136-7), Moll's identity problem is seen to be the reason of this case by others like, Ira Konigsberg (1985:34). Taking Konigsberg's idea further by bringing in a theoretical base into the discussion, this study suggests that because of lack of any fixed identity, thus subjectivity, in Moll she cannot have any moral or ethical identity. Although for Defoe, stable identity was right, and true, and part of God's plan (Mudge,177), he, like Moll, is caught in a conflict between a fixed and fluid subjectivity. Defoe's calling into question the fact that whether there are universally applicable moral laws, and whether all actions are inherently right or wrong in *Moll Flanders* has its root in his inability to accept the Symbolic fixed identity he endorsed in his non fiction. It is Defoe's instability in passing a moral judgment due to his fluid subjectivity which disables him to create Moll with a fixed identity capable of self damnation.

However, Defoe has a Symbolic mission to carry even if Semiotically he approves of Moll's immoral actions. Thus, Defoe has to force Moll to work out the problem of her narrative's moral conflict by sending her eventually to Newgate. Obviously Defoe links Newgate with hell. He clearly wants to summon up a connection in the reader's mind between the earthly punishment and the eternal judgement. In such a place Defoe wishes to show Moll's moral conversion, and her repentance for a life of sin. The fact the Moll was born in Newgate prison, and has to experience her repentance there also gives the novel a unity. Metaphorically this place represents a womb; one which has given birth to Moll, and one which is an instrument for her rebirth. Theoretically, this womb, or tomb connotes the maternal Semiotic, as

being “an Emblem of Hell itself”. The horrors of the dismal place fill Moll with such a terror that, as she says “I look’d on myself as lost” (273-274). Indeed, Moll is at the centre of Semiotic in Newgate. A return to her origin means a return to the pre-Oedipal phase under the impulse of maternal desire, getting free from the Name, and the linguistical impositions of the Father. Newgate explicitly, and implicitly portrays Moll’s Semiotic, and Imaginary phase in which the Kristevan “thetic” happens. Thetic, as discussed in the pervious chapter, constitutes the boundary between the domain of the Semiotic and that of the Symbolic (Kristva,1986:95).

In describing Newgate Moll gives a description which corresponds directly to the Lacanian mirror stage. As a pre-linguistical space Moll describes “Newgate” clattered with “the hellish Noise, the Roaring...the stench, and Nastiness”(270). This pre-lingual chaos without the presence of words and just sounds is in direct accordance with the confusion, disorder and contradiction which replaces rationality, reason and order. In Kristevan formulation such an extreme irruption of the Semiotic may result in the loss of the Symbolic function leading to psychosis, and eventually schizophrenia. A desire to sustain the maternal Chora can be dangerous for it can become a desire for loss of identity initiating death drive. Likewise, Moll reports of her inmates in Newgate as “women Dancing and singing”, ones who “have become Merry in their Misery” (270). Seemingly such cases illustrate Kristeva’s psychotic cases. Moll herself undergoes a profound alteration in Newgate. Very soon she discovers that the “Devil is not so black as he is painted” (272). She starts to feel at home in this place which she initially called “Island of Despair”. Moll herself is surprised by her transformation, and her inability to repent. As she states “I was sorry for being in Newgate, but had very few signs of Repentance about me” (274). As the days pass in Newgate she begins to lose all her Symbolic attributes: “I had no Sorrow about me, the first Surprise was gone...my sense, my Reason, my conscience...All my terrifying Thoughts were past I was become a mere Newgate Bird” (275). Eventually Moll’s association with the “Crew of Hell-Hounds” brings it about that she “degenerated into stone”, turning “first stupid and Senseless, then Brutish and Thoughtless, and at last raving Mad” (274). The word “degenerated”, or “degeneracy”

appears three times here emphasizing Moll's complete metamorphosis. In her full Semiotic mood at the peak of the tide, the "Newgate Bird" has virtually lost all the Symbolic attributes, all "the Habit and custom of good Breeding and Manners" (275) which have defined her in her own self-regard as a gentlewoman. Degeneracy has "possessed" her to such an extent that she deeply threatens the Symbolic, subverting even the defined orders of humanity.

Moll's subversion though very attractive is impossible to be sustained due to Defoe's authorial intention. Moll's herstory could not exceed the history of a male-authored narrative if Defoe wishes to preserve the phallogocentrality of the text. Thus as the history of Defoe's patriarchal Self and his text demand, at the crucial point of the herstory, where Moll's resistance could have resulted in something other than schizophrenia or death, Defoe inserts her highwayman husband into the text. Moll reports: "in the midst of the harden'd part of my life, there comes a sudden surprise" (276). This is exactly the sudden Symbolic shock, a turning point which theoretically forces Moll towards the thetic boundaries of her subjectivity. Moll is reported to "grieve...Day and Night" after this episode. Although this state is reported in the narrative to be in connection with her husband, metaphorically, Moll is mourning for her Self which is entangled in a psychological thetic trauma. It is through this thetic transmission that Moll admits to her Symbolic retreat: "I was perfectly change'd and become another Body" (277). Gradually the signs of the Symbolic return, and Moll summarizes this brilliantly in one statement: "In short I began to think" (277). The first male invasion to her Semiotic world, which leads to her Symbolic submission, is soon followed by other male assaults. The word Lord becomes Moll's Symbolic catchphrase, which she uses throughout this section while referring to God, jury men, ministers, and all the men who hold her fate in their hands. Under the Symbolic religious attributes Moll begins to pray (279), talking of "cure from Heaven and damnation". In this thetic phase, in which Moll experiences the Kristevan "abject", she finds herself in desperate need of words to give her a new Symbolic vision: "I had no more Spirit left in me, I had no Tongue to speak or Eyes to look up either to God or Man" (282). And it is at this point that Defoe brings in the kindly prison chaplain, as a

representative of both man and God, equipped with words to help Moll. It is this man who saves Moll from her Semiotic agony, helping her to repent, and later makes her escape the rope. The kindly chaplain also acts as an Agent of the Symbolic who helps Defoe to fulfil his authorial promise through the 'words'.

Very soon this Symbolic saviour fills Moll's life with a new type of "pleasure" (283). This pleasure is so great that she leaves the Semiotic desires, and pleasures behind to acquire it. Theoretically this phase in Moll's life corresponds to Lacan's Order principle in which the pleasure principle is replaced with moral pleasure, or the value. Moll's pleasure in this stage seems to be so great that she can not find words to explain: "I am not Mistress of words enough to express them" (284). Ironically this ignorant mistress of words is soon to become an eloquent speaker of the 'language of the father' through which she can explain her patriarchal moral values perpetually. Textual analysis of this section discloses the workings of the Symbolic on Moll's identity. As Moll reports the minister's "honest friendly way of treating me unlock'd all the sluices of my passions: He broke into my very soul by it" (284). It is with this open heart that the "excellent Discourses of this extraordinary Man" are received, and "render'd me so just an object of divine Vengeance" (285). As indicated in the Lacanian theory, language changes Moll from a 'subject' of the Semiotic to an 'object' of the Symbolic. This linguistic assault on Moll's subjectivity is indicated in the text through the use of expressions related to speech. Expressions such as "Arguments", "Eloquence" and "word" all associate with the Symbolic coding of the language.

Initiation into language is followed by Moll's addiction to the comfort brought to her by the minister and his words: "I waited with great impatience...My heart leap'd within me for Joy when I heard his voice at the Door even before I saw him" (286). Just as Kristeva notes, words replace the Semiotic pleasure of the sounds expelled in order to ease tension, pain, or pleasure (1980:282). Likewise, Moll's frantic attraction towards the language indicates the shift from the maternal / feminine centre of pleasure to the paternal / masculine centre. And as Moll herself asserts this is like "coming back as it were into life again" (286). Actually, Moll is born again in Newgate entering the Symbolic Order by her re-entry into the language. This mode

corresponds to the Lacanian notion of subjectivity construction. Now Moll needs a male guardian to fix her position as the female Other to the male Self. Thus Defoe presents her husband Jemmy in to the text to fix her position.

At the last phase of her adventure Moll is restored to her Symbolic Self through a spiritual conversion, and a Symbolic repentance. Reprieved from execution, Moll eventually embraces happiness. In accordance with Defoe's idea of new lives in new lands, Moll and Jemmy sail to Virginia to "live as new people in a new World" (300). Exchanging some of her ill-gotten gains into goods and money the couple buy their freedom in Virginia, and purchase a plantation. Moll's reunion with Humphry completes the poetic justice of the narrative, granting her the Symbolic gendered roles of a wife and a mother. *Moll Flanders'* happy ending, apparently, brings Defoe's authorial promise into reality, nonetheless, the unsolved inconsistencies, ambiguities and uncertainties of the text suggest that neither Defoe nor Moll could sustain the Symbolic Order for long. Indeed it is more than obvious that Moll is playing a role of a professional penitent whose voice is not that of the real Moll. This voice also does not belong to Defoe as the author. Actually Moll's true voice, under her Symbolic shell is the one echoed when she tells a lie to her husband about her wealth, and her past in Virginia. It is through this anti-Symbolic voice that Moll introduces her son as her cousin (335), and deceives both her husband and her son with the stolen gold watch, a reminiscent of her golden days. These contradictions are more than evident to convince any reader to believe in Moll's repentance, which they never see. As Konigsberg also states, "Moll's religious conversion and sporadic morality throughout the book seem less responsible for her rewards than her work as a whore and criminal" (43). Likewise Moll's religious repentance has little bearing on her release from punishment. She finds rescue rather by means of her decidedly non-religious expedient: she essentially buys herself out of captivity, and into a new life. In other words Defoe's rationalization at the end of the novel fails to justify Moll's Symbolic triumph. Defoe's failure to create a solid Symbolic ending is the result of his unconscious uneasiness about such rationalizations, a feature not present in any of his four earlier novels.

Moll Flanders ends with the old Moll and her husband back in England prosperous and penitent. This is clearly a Symbolic ending with which Defoe hopes to satisfy his readers. This, however, is the start of Defoe's true challenge in sustaining his authorial intention which goes under a big question mark with the creation of the queen of the tides, the queen who in her Symbolic phase accepted her gender distinctive roles pertaining to the public voice defined by male ideologies, and in spite of her low birth desired to become a gentlewoman. In adolescence she acquired the Symbolic cultural conduct codes through the classic education of a nurse, and next under the supervision of a middle class family, where she also became the victim of the elder son's seduction. Moll's marriage and childbirth also illustrated her in her gender distinctive roles. Moll's sentimentality, emotional reactions and dependence were all features of the Symbolic Order. Moll, however, soon learned to disrupt the paternal cultural codes, entering her maternal Chora, and achieving her private voice. She rejected her Other(s) in the imaginary mirror stage. She married for money negating the matrimonial laws, rejected motherhood abandoning her children, unmanly or feminized the men, became financially independent, practised whoredom, and theft not out of necessity, committed incest and bigamy, and finally mocked the religious rules through a false repentance. In both Moll's Symbolic and Semiotic voices in the novel Defoe's public and private voices as a writing subject are audible even if he painfully tries to preserve the final Symbolic disguise as a male author. After all he has admitted in his preface that he has to dress Moll's narration as the editor. He has indeed dressed Moll by his own Self through becoming one by her Self.

CHAPTER 3

COLONEL JACK: THE TAMING OF THE TRUE

Colonel Jack is considered by many as a male version of *Moll Flanders* repeating as D.Roberts puts the themes of street-crime, colonial life and marital complications from an attractively different perspective (1989:I). Apart from individual analytical studies carried out on the two novels within various historical and theoretical scopes, *Colonel Jack* and *Moll Flanders* are usually grouped in the minds of many critics under single headings. Many critics, like R. West, J. Richetti, L. Faller, J. Sutherland, V. Birdsall, and M. Novak have studied the two novels based on joined headings of adventure, crime, domesticity and colonial life. Following the same critical strategy, the present chapter aims to group the two novels under a single heading from an alternative perspective. Drawing on Lacanian and Kristevan insights this new heading brings *Moll Flanders* and *Colonel Jack* under the notion of the Imaginary and /or Semiotic.

Just as Defoe's four early novels, *Robinson Crusoe*, *Memoirs of a Cavalier*, *Captain Singleton*, and *A Journal of the Plague Year*, were grouped together in the first part of this study manifesting Defoe's Symbolic public voice, *Moll Flanders* and *Colonel Jack* could be grouped together to illustrate the private voice of their author corresponding to the Lacanian Imaginary. Actually the subversive pattern initiated in *Moll Flanders* is repeated in the female characters in *Colonel Jack*'s second part. Here Defoe introduces to his narrative a series of disastrous marriages in Jack's life because of the Semiotic conducts of his wives. However, while in *Moll Flanders* Moll's subversion of the paternal order led to a deep inconsistency in different levels of the novel, in *Colonel Jack* the subversive behaviours are defeated by Defoe who tries to fix his position as an authoritative male writer who wishes to restore consistency by taming the true practitioners of the Semiotic. Thus although throughout the second part of the narrative Jack's wives are portrayed as acting out their Semiotic by violating the Symbolic cultural codes, they are punished, tamed and pressed behind the Symbolic bars by the male pen. Still under the impulse of his own Semiotic irruption,

experienced in *Moll Flanders*, Defoe seems to be fully alarmed in *Colonel Jack*. He has to demonstrate his loyalty to his authorial intention if he is to stay in the patriarchal domain of power. Viewed from this perspective, *Colonel Jack* is not only an attempt to tame a bunch of female rebels, who have violated the masculocentrality of the text, but it is also a challenge to tame the erupted feminine within Defoe himself. The question is, however, will Defoe succeed to suppress the emerging 'feminine'? Or is *Colonel Jack* only a futile effort, the tranquility before the storm, before *Roxana*?

The History and Remarkable Life of the Truly Honourable Col. Jacque, Commonly Call'd Col. Jack appeared at the very end of 1722. In common with Defoe's other male-centred novels preceding *Moll Flanders* the narrator is a self-made male figure, being a case study in masculine advancement. Jack, as the narrator, is an unusually confident disciplined storyteller who pushes this textually untidy novel forward. As Roberts notes, the composition of the novel bears the marks of considerable haste and encourages one to regard it as merely an incoherent amalgam of all the genres Defoe had tried so far; in short, the work of a tired man (viii). Such an untidiness and inconsistency, as far as this study is concerned, can be the result of Defoe's previous Semiotic experience in *Moll Flanders*. Indeed for many modern readers of Defoe what does ring true is this inconsistency of the novel which leads to the inconsistency of the authentic personality of the storyteller whose confusion, despite all Defoe's authorial / Symbolic efforts, is part of the truth the narrative delivers. Yet Jack as a narrator is equipped with Symbolic disciplined qualities, which at least initially, make the least suggestion of inconsistency in the narrative. In common with Defoe's other male-centred novels *Colonel Jack* shares many other aspects with its novelistic brothers besides its narration. Corresponding to the Lacanian Symbolic, Jack shares with Crusoe the fascination with trade, hard work, and accumulation of wealth. Overseas travel and piracy are his common interests with Captain Singleton, and like the Cavalier he holds affection for the military life. Jack even shares the same awareness of history and social forces as H.F. in *A Journal of the Plague Year* in the episodes dealing with his military career. What sets *Colonel Jack*

apart from its predecessors is the presence of female characters, who, although they appear as secondary, minor and marginal figures play an important role in the narrative. One reason for such an alteration in Defoe's method of characterization, might be the Semiotic experiences practised in *Moll Flanders*. Another reason, which is textually more in evidence, is the fact that Defoe tries to suppress the feminine within his text / Self, which has irrupted through narrating *Moll Flanders*, by taming the subversive female figures in *Colonel Jack*. In either case, Defoe can not exclude women / feminine from his text / Self any more. They are present this time not tucked away in margins of the text / unconscious and have invaded both Defoe's text and consciousness as a writing subject. Tamed or not tamed, they exist as does Defoe's feminine, fluid subjectivity within the narrative.

It is in defending such a powerful invasion that Defoe puts his narrator, and all his authorial imagination in guard to protect the Symbolic Order, and to push back the feminine in place. Structuring the novel into two separate sections, based on the female presence, Defoe initially presents a Symbolic portrait of women in the first section of the novel. Jack's mother, his nurse, the ordinary women in the society, the innkeepers, and even the victims of Jack's robberies are all shown in their gender distinctive roles. Indeed Defoe follows the same pattern of his early novels in the first section of *Colonel Jack*. Female presence acquires a distinguished authorial perspective in the second section, however. This part starts with Jack's acquaintance with amorous experiences, leading to his disastrous marriages, and matrimonial problems which continue till the end of the novel. Audiencewise *Colonel Jack* begins as a criminal autobiography narrated by a male protagonist, and then turns into a pseudohistorical memoir which calls for potentially the interest of a male readership. However, because of the female presence in its second half, and the fact that it includes a good deal of domestic and marital incidents, resembling its predecessor *Moll Flanders*, it also appeals to the female audience. This also sets *Colonel Jack* apart from its novelistic brothers and facilitates its grouping with *Moll Flanders*.

The first part of the novel begins with Defoe's opening sequence of Jack tracing his early childhood and career as a street urchin and pickpocket in the streets of

London. Jack is, however, no ordinary street boy. From the opening sentences and during the early pages Defoe gives Jack a moral sensitivity, and fills him with aspirations to become a “gentleman” that set him distinctly apart from his companions. The only explanation Jack offers for his distinctiveness is the fact that the woman who was in charge of bringing him up told him that his father was “a man of quality” and his mother a gentlewoman” (1989:3). Thus little Jack is made self-conscious of his Symbolic difference and superiority, his father having instructed his nurse “to bid me remember, that I was a gentleman, and this he said was all the education he would desire of her for me”... “but that sometime or other the very hint would inspire me with thoughts suitable to my birth, and that I would certainly act like a gentleman, if I believed myself to be so” (3). So from the start Jack’s sense of difference is a Symbolic, patriarchal sense of superiority. Jack’s absent father is indeed present throughout the novel in the form of the ultimate authority, or the Lacanian Law of the Father, and is responsible for the unseen Symbolic links and chains in Jack’s life. The original authority of Jack’s father is echoed through the nurse’s words, as the visible links, helping Jack to internalize the paternal Symbolic codes. The words sanction the Name of The Father, as well as the name of Colonel, which sets Jack above his brothers, one being the nurse’s own and the other a son of a “Major of the Guards”- both also named Jack.

Inspired by the desire to imitate his father and the Symbolic patriarchal codes, Jack’s identity is constructed on differential rather than essential principles. Jack’s conviction of his uniqueness does in fact, as Richetti puts, form him as an individual; his identity depends precisely on his resistance to the norms of his group...what matters is that such feelings provide Jack with a sense of self and with a motive for self-improvement. (1987: 81). It must be added here that Jack’s Self is a Lacanian Self, a Self that is a result of an individuality whose identity is created according to a series of masks, and roles imposed by the Symbolic Order rather than being an essence. It is such a conformist Self that it rejects the marginal Other in the society in defence of hierarchical values. Thus taken together Jack, and his brothers appear to represent at once the social hierarchy in which Jack assumes himself at the very top

and as a superman. His superman ideal, which he defines by the word gentleman, invariably motivates Jack to see himself also as a master, a master who rejects the cultural codes of the marginal group he belongs to and takes hold of his father's words to be his true social identity. Jack's superiority is thus in direct relation to his Symbolic conformity to the Law of the Father. This theoretically leads to the internalization of the demands of authority and the ideology. Jack becomes a subject of Symbolic cultural codes which elevate him to the position of Colonel among his brothers, who are called the Captain and the Major, in their childhood. Then throughout his adult life these codes give him the high hand in grabbing gentility or authority in master-slave relationship provided that he would respect the Symbolic hierarchy of values. Jack's later conduct with all the people around him, including women and his own wives, is also strongly based on this Symbolic patriarchal mentality he acquires very early in life as a Lacanian subject.

It is under the protection of such a strong masculine psychological Symbolic shield that Jack does not find a need to desire his mother. In defining his mother what seems to gain importance for Jack is that she also was a "Gentlewoman", and that she kept very good Company" (3). The fact that his mother was acting out her role according to the predefined patriarchal codes satisfies Jack even if she was some kind of a mistress to his gentleman father. Despite this "Misfortune" she as a caring mother and got promise from the nurse that "she would use me well, and let me be put to school" (3). Jack's mother next disappears from the text, as well as his life, and never once is remembered, or talked about. And this puts an end to her functional role. Surprisingly Jack's nurse, or rather foster-mother, is never substituted for the real mother in spite of her good and heartily care. Jack always refers to her as "the good woman", "the honest woman", "the good woman my Nurse" (4,8). Apparently, he doesn't want to see her as a mother because of her low rank. And indeed in Jack's eyes no other mother could have given birth to a gentleman like him except his gentlewoman mother. Jack's attitude towards his nurse is in the framework of master-servant relationship. After all the nurse's own Jack, the Captain, has the manners of a boor; he is "sly, sullen...brutish, bloody, and cruel in his Disposition he is not very

bright; and above all, he has no “Sense of being Honest” (5,6). It is clear from such an attitude that Jack would assume a higher position for himself in the household. It is out of these presumed gentlemanly qualities that Jack respects the good, honest nurse in spite of her low rank. Jack’s good manner and behaviour, and his gentlemanly conduct is also seen in his encounters with other women in the first part of the narrative. Indeed his respect and good will towards the women in this part are not for the sake of the women. It is rather his own Symbolic noble interior which makes him respect every one including women. The respect towards women, however, does not mean that he accepts them outside the Symbolic predefined borders. So it is easy to see why his gentlemanly codes alter in the second part where he encounters women who would subvert the Symbolic Order. Thus Jack is acting according to the patriarchal codes when communicating with the few female characters who appear in this part of the narrative.

Jack’s behaviour towards the woman in the broker’s shop, who acknowledges his difference, is an example of his distinguished behaviour towards women in general. When the shopkeeper bullies Jack away because of his poor appearance, the good woman protests reminding the man that “a poor Boy’s Money is as good as my Lord Mayor’s”. However it is not just Jack’s money but also his looks that convinces the woman that he is different. Another bystander, also a woman, approves of the fact by adding that “he is, a very well looking child, if he was clean and well dress’d he may be as good as a Gentleman’s Son” (27). What pleases Jack in all such encounters is that he is immediately recognized as a gentleman, thus he acts as one. Women, even in some cases men praise his noble interior in spite of the shabby façade. Jack thus rewards all of these people with adjectives alluding to their good nature. The fact that they understand his superiority makes him deeply satisfied, reinforcing his Symbolic position, and nurturing his Symbolic hierarchical traits.

Jack’s supermanly qualities emerge even during the time he is engaged in the wicked act of theft. Although as a young boy he seems not to have an understanding of the true nature of his criminal practice, he never forgets the gentlemanly codes especially when encountering women. In one of the prominent episodes of the first

part when Jack is on a mission with his friends they come across two women, a young “Maid-Servant”, and an old “Nurse”. Falling to work, he stops them to rob their money but all through the robbery he cannot suppress his noble emotions. When he sees them crying heartily “it made my very heart bleed to see what agony the poor women were in” (63). It is easy to see then, why Colonel Jack behaves so emotionally in the scene in which he finds one of the “poor” women and returns her stolen money: “well, Dame come hither to me: Hold up your Hand, said I, which she did, and I told her Nine half Crowns into her Hand; there Dame said I” (84). In behaving in a way that is “truly honourable”, he feels himself to be a “Benefactor” a being whom others may one day address as “your worship” the title by which he himself addresses his own later benefactor (75). It is amazing how Jack addresses the old woman before and after this knightly action. For Jack the Nurse is a “a poor old woman” (79), “poor old Nurse”, “poor old woman”(83), “honest poor industrious woman” who “ by her Labour and Pains, maintain’d a poor diseas’d Husband” (84) before he returns her money. But after his generous action she becomes a “good Woman” who “so mov’d me with her charitable prayers, that I put my Hand in my pocket for her again” (86).

Making restitution to this poor woman affects Jack so deeply that it becomes a turning point in his career, and he forswears the thieving life. In leaving London behind and moving northward towards Scotland, he enters a new stage of his life. However, after his first disastrous attempt to make an honest living, he finds himself “reduc’d...to the last Extremity” (103). In returning back to theft Jack experiences several exciting adventures. It is while narrating some of these anecdotes that he makes references to women. Although no female figure is fully characterized in this part by Defoe, and women’s presence merely serve a functional end, Jack’s description of them subtly brings out the differences between women living not in London as the centre of England but in Scotland as the margin. Scottish women as Jack presents them are initially distinguished from their counterparts who lived in the capital by the way they dressed: “and for the women...wearing large plaids about them, and down to their knees” (98). This is the main reason why Jack finds stealing from them impossible “their Dress was such, that [had] they any Money, or indeed any

Pockets, it was impossible to come at them...they were wrap'd up so close, that there was no coming to make the least attempt of that kind"(98). The distinction is set forth very clearly when during the "wicked practice" in the church Jack describes the women by their outfit: "there was not one woman to be seen in all the Church with any other Dress than a plaid, except in two Pews, which belong'd to some Noblemen, and who when they came out, were so surrounded with Footmen and Servants... more than the king surrounded by Guards" (99). It is indeed more than apparent that the gender distinction here is closely related to the class. The united dress, which hinders Jack from obtaining his end, can be seen as a metaphor standing for the single Symbolic identity which is defined for Scottish women by the patriarchy. When clad in such an armour, women seem devoid of any extra masculine protection, and the society is immune to any mischief of any kind. The idea is reinforced when Jack stresses the male security active to protect the 'Noble Ladies' after the church mass.

Jack's final encounter with a female figure before his unexpected voyage to Virginia is in an inn or a public house which "was kept by a woman only" (108). Out of well intention, which Jack strongly holds as the gentlemanly trait, he describes the woman as "very frank, who Entertain'd us cheerfully"(108). It is also out of well intention which Jack and his company "at last told her our condition"(108). Promising to help "she gave" them "the kindest words in the world and told us, she was heartily sorry she had not seen us one Day sooner" to arrange their departure in a Captain's vessel she knew. The woman is more than kind when she joins them in their room while sending a page to the Captain: "This was all in our favour, and we were extremely pleas'd with it; about an Hour after the landlady being in the Room with us, her Maid brings us word the Master was below" (109). Jack's statements about this woman directly rise from his self-deluding characteristic, this "good Landlady", and "good wife" is another typical female who turns out to be one of Jack's admirers recognizing his gentlemanly character. Jack takes for granted that the favour done to them is due to this recognition. He does not suspect any thing and naively enjoys the "Ponch" and the good supper prepared for them free of charge. It is only when Jack the narrator recalls his history that he refers to the woman as the "Subit Devil, who

immediately found us proper fish for her Hook” (108) assisting the captain to abduct them. Here of course Jack never refers to his own deficiency or naivety but blames the woman’s wicked character. It should be kept in mind that Jack is narrating his story after years of its happening. Thus these words belong to a man who eventually experiences four disastrous marriages with four devilish women to gain the ability to distinguish the good and evil nature of women.

The next sequence of Colonel Jack’s narrative after his abduction, in the first part of the book, as Birdsall puts “takes on an unmistakable aura of fairy tale or fantasy. Jack becomes the fairy prince in disguise or a male Cinderella rising from the ashes” (130). The sea voyage to Virginia, which he makes as a captive, could be seen as a passage from an old life to a new one, a voyage that he passively undergoes, carried along by natural forces over which neither he nor anyone else has total control. The ship, as for Robinson Crusoe, becomes a Semiotic womb for Colonel Jack in which “nothing very material could present it self” (110). Once in Virginia, he along with other “prisoners” is “deliver’d to the Merchants” (110). Jack enters a new course of life with this rebirth, a transformation from the temporary Semiotic to the Symbolic through which he follows his true subjective progression (as Lacan introduced) in which he moves steadily upward “from a slave to a Head officer, and Overseer of Slaves, and from thence to a Master Planter” (151-152). The dominant theme of this part of the novel is undeniably the master-servant theme. Indeed each episode can be regarded as a case study on variation on the theme of master and servant, or teacher and pupil. Jack’s story during this period is the story of his initial aspiration for becoming a gentleman mixed with a growing self-respect which together with acumen and intelligence would lead to mastery over his nature. Although Jack’s Virginia adventures concerning the master-servant theme are exclusively male, the text has open gaps containing unspoken facts about the women servants and Negro slaves which correspond to Jack’s Symbolic attitudes. Being strongly hierarchical the master-servant relation acquires a gender distinctive quality when the servant in question is a woman. The poor condition of labour and the severe conditions on plantations recall scenes from *Captain Singleton* in which women were subjected to male exploitations

in a number of ways. As discussed fully in chapter four, slavery of women was a bimodal practice of patriarchy employed to bolster the imperialistic Symbol Order. As Jack tells his story of upward progression, here and there, he mentions incidents about the Negro women slaves as well. Apart from hard labour on plantations they are also exploited sexually by Negro men (136). Once out of control they are punished just as men.

Indeed Jack himself develops a mode of punishment for his master's slaves where the simple brutality with which they are treated is replaced by psychological manipulation that wins their devotion. Although Jack claims that he effects a reform, this practice is actually forcing the slaves towards internalizing the "Great Master's" hegemony which naturally results in preventing them from "running away or plotting mischief against their master" (149). White women servants who are transported to the plantations as felons do not enjoy a better condition. Jack points to their miserable state when towards the end of the second part he finds his first wife among them. Here the situation is even worse due to the social background of many of female convicts, who are caught by a misfortune in spite of their aristocratic blood.

Jack's story in the first part of the novel moves on as his master first appoints him as the overseer and then gives him his freedom, as well as assistance in setting up his own plantation, so that soon Jack grows rich. No female figure appears in this fairly lengthy section except the slaves and servants, which now serve Jack as their new master. In the sequence of events, which joins the first section of the narrative to the second, the text is exclusively male-oriented. After trusting his plantation to his faithful assistant, Jack sails for England during the War of the Spanish Succession, is captured by the French, and embarks on a career in the army of Louis XIV, becoming at last a true Colonel Jacques. In 1708 he joins the French and the Old pretender on the expedition to raise a rebellion in Scotland. After its failure Jack decides to enjoy a gentleman's life in London. It is at this stage which, according to this study's categorization, the second part of the novel formally starts. As a gentleman of wealth and status Jack's settlement in London coincides with the beginning of a set of serious adventures with the fair sex. Jack in this part finds himself driven by a new kind of

thirst or desire. Like many a gentlemen before him, he is “ensnared” by “a charm” for which all his accrued knowledge of the world has not prepared him. Jack himself confesses that “I was a mere Boy in the Affair of Love...I had been till now as perfectly unacquainted with the sex...as I was when I was ten Year old, and lay in a Heap of Ashes at the Glass-House” (186). The association of Jack’s new experience with his early life is a fitting one which alludes to his unchanged Symbolic attitude towards the things around him including the fair sex. Indeed Jack’s patriarchal ideas about the ideal woman, wife and mother are manifested through his judgements about the women with whom he is to share the rest of his life. However, the women in this section of the novel, and eventually the women in Jack’s life, are totally different in character. They are figures Jack can not match with the template offered to him by the Symbolic ideology.

Characters presented by Defoe in this part are all practising the maternal Chora acting according the Semiotic codes. Jack receives a severe shock while facing these female Others, who are actually mirroring all his Semiotic qualities which he has suppressed and buried under the fictitious shell of “gentlemanliness”. Each of Jack’s wives start their matrimonial Symbolic life with him under the established cultural codes. Soon after, however, they begin to violate the Symbolic norms practising their own Semiotic. Jack’s Symbolic reactions in this respect, and his predefined masculine repressive conducts, brutal as they seem, are totally ineffective. As the narrator Jack needs Defoe’s authorial intention to clear the text, and his history of these female Other(s). Textually all of the episodes of the second part in *Colonel Jack* are indeed the battlefield of the authorial intention and the Semiotic irruptions which Defoe attempts to overcome in his text, and thus in his Self. Jack’s wives, as representatives of the Semiotic, are punished one after another by the Symbolic Order, and are silenced by various strategies even by death. There is only one way out for them, which Defoe artfully demonstrates on Jack’s first wife, who also becomes his last as they remarry, which is the way of repentance, and an eternal retreat to the Symbolic Order.

Jack's first wife plays hard to ensnare this wealthy Virginia planter, "too cunning to let him perceive how easily she could be had" (188). While narrating 'her story' Jack looks ruefully back on the foolish social climbing that led to his first marriage: "she came to the house where I log'd, we supp'd together, play'd cards together, danc'd together; for in France I accomplish'd myself with every thing that was needful, to make me what I believ'd myself to be even from a boy, I mean a gentleman" (191). Here Jack openly explains his personal points of view about a perfect gentleman who should be well equipped with noble practices. He also puts forward his ideas about the ideal women, which are not surprisingly in perfect accordance with the predefined patriarchal cultural model based on gender distinctive roles. His ideal woman is indeed close to Defoe's: "there dwelt a lady, in a House opposite to the House I lodg'd in, who made an extraordinary figure, indeed she went very well Dress'd, and was a most beautiful person; she was well Bred, Sung admirably fine, and sometimes I could hear her very distinctly" (186). The woman, whom Jack never calls by name, seems to be an ideal lady, and a perfect match for a gentleman like him. It is only when Jack recalls the old days, and his youthful conduct that he uses expressions such as "charm", "Magick of a Genius", "Witch-Craft in the Conversation", and "Deceit" which enables the woman "to catch" and "ensar" him by "Art" (187) about the lady. Jack also makes some sincere confessions at the same time admitting that in spite of the woman's charm "I had a perfect indifferency for the whole Sex, and never till then entertain'd any Notion of them, they were no more to me than a picture hanging up against a Wall" (188). Jack even asserts these words openly to the lady: "said I, for I heartily Hated the whole Sex, and scarce know how I came to abate that good Disposition in compliment to your Conversation" (189).

These misogynistic mottoes, however, seem to be the cliches of such conversations for as Jack later states "we said a Thousand ill-natured things after this", but "we came at last to talk seriously on both sides about Matrimony" (189). And it is after this serious business, and an immediate private wedding that Jack's wife reveals herself as "a wild, untamed colt and carefree to conceal any part, no not the worst of her conduct" (193). Indeed after marriage their life openly leads towards betrayal, and

almost fatal violence because Jack's wife freely exercises her Semiotic urges, carrying in Jack's words an "Aire of Levity to such an Excess, that I could not but be dissatisfy'd at the Expense of it, for she kept company that I did not like, liv'd beyond what I could support, and sometimes lost at play more than I cared to pay" (193). In vain Jack tries to maintain his Symbolic position as the head of the family, and tries to curb her gambling for "no estate is big enough for a box and dice" (194). He also deplores her extravagance for their baby. However, the wife takes "fire at that", and reminds him of the 1500 she has brought to him as her dowry. Unable to cope with the situation, Jack calls her conduct "Madness", and is absolutely helpless by the woman's subversion. Calling their baby "her Burthen" (195), rejecting motherhood as the obvious outcome of her maternal Chora, she threatens Jack that if he doesn't provide the required expenses "she would allow it her self...and if she had no more by me, she hop'd she should by some Body else. (194, 195). This threat turns into reality when "she began to carry it on to other Excesses, and to have a sort of Fellows come to visit her, which I did not like, and once in particular, stay aboard all Night" (196). Jack's wife's Semiotic irruption is not tolerable after such open betrayals, and it is the Symbolic ideology which starts to emerge as embodied in Jack's patriarchal protest. In spite of his wife's aggressive reproaches Jack expresses his dissatisfaction with her behaviour. Reminding her of the fact that she should act "under the Knowledge or Consent" of her "Husband" he tries to restrict her Semiotic urges. It is after the woman's "indifference" that Jack finds an occasion to threaten the wife taking some Symbolic measures. To began with he starts with "the Separation and refus'd her my Bed" (197). The next step is to "refrain all converse as Husband and wife" (197). Finally "shutting her out of Doors" when she gave him the "Opportunity" by going "off one Afternoon, and left me a Line in Writing" (197). Extremely satisfied with this proceeding, Jack, as if celebrating his freedom from the unsatisfactory relationship "broke up House-keeping", selling the "Furniture by Publick out-cry, and in it every thing in particular that was her own", setting a "Bill" upon his door "giving her to understand by it, that she had pass'd the Rubicon, that as she had taken such a step of

her own Accord, so there was no room left her, ever to think of coming back again” (197).

Jack’s wife, who leaves her husband’s house without his consent, openly violates the matrimonial law. She, furthermore, abandons her child, and after their marriage breaks down “She demanded a separate maintenance at the rate of £300 a year” (195). After this request Jack “demanded security of her that she would not run into debt she demanded the keeping of the child, with an allowance of £100 for that, and I demanding that I should be secured from being charged with any keeping she might have by someone else, as she had threatened me” (195). Jack proves as obstinate as a professional lawyer. He refuses to pay his wife’s bills and, when she gets pregnant for the second time, he shows proof that the baby is not his, and sues for divorce before the Ecclesiastical court. Jack’s wife in return sends round her lover to a duel during which Jack gets “wounded very frightfully in several places” (204). However, Jack’s first marriage ends with divorce despite of the “Penitent letters” (207) he receives from his wife. Not a favorite Defoean concept, it seems interesting that Defoe would let the unpleasant idea of divorce penetrate into his text just to reinstall the Symbolic. Actually, as Hammond argues, Defoe is one of the earliest novelists in the English language to attempt a description of an unhappy marriage, and the emotional trauma involved (122). The narration of the account from Jack’s Symbolic point of view, however, masks the wife’s version of their relationship. A woman, who could not speak out, and complain about Jack’s monogamous view, his interest in his bank balance, and his need for sober privacy. Yet what is left ‘unspoken’ in the text, according to Macherey, can give readers a Semiotic perspective helping them to pass a sound judgment on their own, and not in an masculocentric court.

Jack’s next encounter with a female figure occurs in Italy while as a prisoner of the Austrians at Trento, he is seduced by his landlord’s daughter. As Jack puts “the Girl was too cunning for me; for she found means to get some Wine into my Head more than I us’d to drink...in an unusual height of good Humour, I consented to be Married” (222). Jack’s second marriage starts initially with a trick. The woman who forces him to this action is considered by Jack to be outside the limits of a Symbolic

ideal woman from the outset. However, it is after being tricked into marriage, and their removal to Paris that Jack's primary conception gains a firm support. Here he makes "a Discovery, relating to my Wife, which was not at all to my satisfaction, for I found her Ladyship had kept some Company" (224). Jack once again finds himself deluded and cuckolded. His reaction is a sort of comic version of his earlier guilty obsession: "It vext me also to think that it should be my fate to be a cuckold, both abroad and at home"(225). The uneasy vein of this social comedy runs increasingly against Jack's Symbolic attributes. As a deluded husband he becomes so frenzied over his wife's infidelities that he raises murderous thoughts in his imaginations: "sometimes I would be in such a Rage about it, that I had no Government of myself...I spent musing and considering what I should do to her...Here indeed I committed Murther more than once...in my imagination...Devil...teiz'd me Night and Day with proposals to kill my Wife" (225). Jack's life in one word is turned into "Hellish Excess" (241) by the conduct of his wife in her Semiotic Chora. He suspects her every move, controls her expenses, and inspects her visits. And it is during one of these inspections that he encounters his wife's gentleman visitor, the "Marquis". In spite of the man's efforts, who tries to convince Jack that he was wrong, Jack invites this "Man of Honour" to a duel. At rage for his wife's conduct he blames the woman and not the Marquis for the infidelity. Repeatedly Jack calls his wife an "Offender" (228), accusing her of whoredom (228), and claims that he "had good Information" to suspect her. Unconvinced by the Marquis'claims about his wife's fidelity, and under the full control of his Symbolic behavioural codes Jack challenges and wounds his rival. Believing that he has killed his wife's lover, and since Louis XIV had outlawed duels, Jack hurriedly leaves for England.

Back in London he receives some news from his penitent wife through a friend: "she was inconsolable, and had cry'd her self to Death almost...she was in very bad Circumstances, and very low, so that if I did not take some care of her, she would be in very great Distress."(232). Jack's pathetic, and miserable wife is now tamed and needs his help to live a decent, Symbolic life: "I ought not to let her Starve; and besides, poverty was a Temptation which a Woman could not easily withstand, and I

ought not be the Instrument to drive her to a horrid Necessity of Crime, if I could prevent” (232). Forgetting his second wicked yet penitent wife Jack tries to start afresh. Admitting that “a settled family life was the thing I lov’d” (233), he resolves to remarry. It is during a search for a suitable wife that he takes fancy of a “Gentleman’s Daughter of good fashion”. Jack proves, to his satisfaction, to be a “Lover in thus Suit, and had mannag’d myself so well with the Young Lady, that I had no difficulty” (234). The problem occurs, however, when Jack cannot be accepted with her Father: “yet her Father was so difficult, made so many Objection, was to Day not please’d, one way to Morrow another, that he would stand by nothing that he himself had proposed” (234). As an obvious example of gender distinction the daughter is apparently passed as a commodity between the owner and the customer indeed having no choice of her own. As an ideal daughter “she would not Marry without her Father’s consent” and as an ideal wife “I would not steal her”. Thus, due to the male disagreement between the father and the lover this “Affair” is declared as “ended” by Jack (234).

This unsuccessful attempt, however, is soon followed by a fruitful relationship, which separates Jack from his private single path for the third time. On the way from Dover to London Jack comes across, and falls in love with a beautiful widow who eventually becomes his third wife. Jack’s first reaction upon seeing this woman is merely “pity”, however, he is truly surprised when seeing “one of the most beautiful faces upon Earth” (237). This as an initial Symbolic incentive, pushes Jack towards this “most beautiful Creature of her Sea” (238). Apart from her beauty Jack is also charmed with the “humour” of this lady, whom he calls “the best bred of all the part of the Town” (239). Having found her ideal, according to his Symbolic codes, Jack starts to court this lady, and they get married privately in about five months. Jack’s third marriage starts as an ideal relationship: “I was now not only in my Imagination, but in reality the most happy Creature in the world” (240). Jack’s marriage is Symbolically perfect because of his wife’s Symbolic characteristics. She is indeed an epitom of an ideal woman: “a most accomplish’d beautiful creature”, “the best humour’d Woman”, “perfectly well Bred”, and without any “one ill Quality about her” (240). Jack’s

happiness continues “without least interruption for six Years” until his wife becomes sick during her lying in. The excellent wife, possibly suffering from post-natal depression, is tempted by her maid to try a strong drink, which leads to her eventual destruction. In no time Jack’s “well bred wife” as he says “grew a Beast, a slave to strong liquor, and would be drunk at her own table, nay in her own closet by herself, till instead of a firm, well-made shape, she was as fat as an hostess; her fine face blotched and bloated” (240).

Thus under the impact of the strong drink Jack’s “most virtuous, modest, chaste, and sober wife who never as much desir’d to drink...and rarely drank...even in company...not an immodest word ever came out of her Mouth” (241) changes into a devilish Other practising the Semiotics. Drinking, and swearing day and night she and her maid even acquire a fancy man, taking turns to make love with him in front of each other. To end “this life of Hellish Excess” (241) Jack decides to take some Symbolic measures again and decides to revenge himself on the naval captain who debauched his wife. Confronting the man in a field he knocks him down and canes him turning “Deaf till he begg’d for Mercy” (243). After being “Satisfied for practising the Law of me” with the “Coward” (243) Jack moves his family to near Lancaster where they lived “retir’d and no more heard of”. As for the wife Jack reports: “though more confin’d than she used to be, and so kept up from the leu’d part... she was truly ashamed of, and abhor’d; yet retain’d the Drinking part, which becoming...necessary for her subsistence, she soon ruin’d her heath and...died” (243). Jack’s wife dies while addicted, yet penitent of her debauchery, following the pattern Defoe has imposed on all Jack’s wives with slight alterations in the manner. Theoretically the Semiotic is unsustainable and is forced to yield to the Symbolic if Defoe is to succeed in maintaining the authorial voice. However, all these creatures, who practised the Semiotic Chora one way or another out-do Jack, and destroy the Symbolic network of his life, as in Kristeva’s formulation, from within.

By the death of his third wife Jack becomes “once more a free Man” (244), however, he seems bewildered and puzzled, not knowing “what Course to take in the World”, growing “so disconsolate, discouraged and distempered” (244). Jack’s need

for a woman in his life this time seems to be more for his children. Needing someone to take care of them Jack resolves to marry an “upper servant” or a “Housekeeper”, and moreover to “let her be a whore or honest Woman” (245) as she desired. Indeed a persistent atmosphere of misogyny seems to rise as Jack reduces the marriage contract to the level of master-servant relationship in this part of the narrative. Openly negating Defoe’s idea on wife’s position as not being an upper servant in his *Conjugal Lewdness*, Jack aims to persuade the reader of such a necessity in some inevitable occasions. Defoe once again is hiding behind his fictional character while his inconsistent intention puzzles himself, the character, and the reader alike. Jack’s fourth wife does not completely fit the Symbolic standards so desired by this gentleman. She is middle-aged, not so beautiful, and is bred by a father who “was one that” he employed” (245). Unlike Jack’s other wives she is named “Moggy” by him, just because “so they call them in the Country” (246), and is entitled by adjectives far from gentle and noble traits. She is to Jack “an innocent Country Wench”, and a “modest, honest, and a sober Girl” (247) who is so content to use one of the ex-ladies Morning Dresses as her “Wedding Gown” (247). Moggy, this blushing girl, so desirable for the type does not even need the consent of her father for marrying his benefactor and master, and seems far from concerned with yielding to a private marriage conducted by a Catholic priest masquerading as a doctor.

And now Jack “was a marry’d Man a forth time” and in short, “was really more happy in this plain country Girl, than with any of all the wives I had had... she made me an excellent wife; but liv’d with me but four year, and dy’d of a Hurt she got of a Fall while she was with child” (249). Moggy’s death happens while she is playing her gender distinctive roles in Jack’s house to its perfect degree. Although being a mismatch with the upper class ideas from the beginning, she acts perfectly as the “upper-servant” taking care of Jack and his children, fitting well into the ideal model of a wife and mother. Defoe seems to have altered the pattern of subversive women in bringing Moggy into his narrative. However, he can not easily let the opportunity slip away. For it is after her death that Jack narrates the story of her Semiotic past which might well stand as the reason for her eventual Symbolic “Fall”. As Jack reports “Mrs.

Moggy had...made a Slip in her younger Days, and was got with child ten Year before, by a Gentleman of a great Estate in that Country who promised her Marriage, and afterwards deserted her” (249). Moggy’s Semiotic irruptions had been abused, and repressed beforehand by another “Gentleman” and that might be the reason why she was such an inactive volcano while living with Jack. Although Jack tries to persuade himself and the readers that he has past over Moggy’s ‘herstory’ he does not take his daughter by Moggy with him to Virginia. Maybe as a father Jack does not wish to have another “Slip” and “Fall” in his Symbolic household.

Moggy’s death and Jack’s children’s death from smallpox seems to be the initial reason for Jack’s returning to his Virginia plantations. It is the Virginia episode, which completes Jack’s adventures regarding matrimony and the presence of female figures in his life, and brings an end to the subversion of paternal order in the narrative. Defoe’s final move is to present a refined image of all the women that he somehow tamed through out the narrative. Thus he returns one of these ghost figures to demonstrate the crystallization of the internalized Symbolic Order after living a defeated Semiotic. Defoe has often been criticized for failing to characterize the minor figures of his narratives. As Hammond notes while “Defoe’s central characters are vividly rendered, the secondary characters are less convincingly realized” (121). *Colonel Jack* possesses, however, an interesting exception to this generalization. Even more interesting is the fact that the secondary character who violates this pattern is a female. Jack’s first wife is the first female who is characterized as a secondary figure in all Defoe’s fiction. In spite of this fine characterization however, Jack’s wife never finds any psychological depth outside the Symbolic zone. When pictured initially in her maternal Chora she is presented from a male gaze as a subvert. In her second coming she appears as a true embodiment of the Symbolic ideal; as a servant in action, and a servant in mind.

Jack’s first wife reenters his life, and his plantation as a hired servant and as one of the women convicts recently shipped to Virginia. The master-servant theme initiated throughout the novel now finds a new tone. The wife, now truly repentant of her past life reappears on the scene in the posture of a supplicant: “falling down her

knees just before me, o! Sir, says she, I see you don't know me, be merciful to me I am your miserable divorc'd wife!" (255). The master-servant relationship between Jack and his wife is reinforced as the wife willfully submits to her hierarchical ultimate position, repentant of the subversion. Jack's wife masochistically insists on this hierarchical relationship: "'tis righteous that God should bring me to your foot, to ask you Pardon for all my brutish doings: forgive me Sir, said she, I beseech you and let me be your Slave or Servant for it as long as I live" (255). Indeed this episode is textually replete with linguistic expressions stressing Jack's godlike Symbolic authority: "I heard her Story", "she cry her self to Death", she "cloath'd all over with my things, which I had ordered her", "I then entered into Discourses with her", "she was my Servant again", and "that she was willing to do the meanest Offices in the World for me, and tho' she should rejoice to hear that I would forgive her former life, yet that she would not look any higher than to be my servant, as long as she liv'd" (256- 257). Thus through an apparent conversion Jack's wife is metamorphosed to the ideal Symbolic woman tamed by her husband and the masculine pen of the 'writing subject'. Indeed as a dutiful kind man, and a true agent of the Symbolic patriarchy Jack contributes "to her forgetting what was past" (59), that is "her Story" (256). And reviving her ideal posture, her "charming Tongue", "abundance of Wit", "incomparably fine singing", and her "Flesh" by which "her hollow parts was fill'd again", she becomes completely ready for marriage according to his patriarchal standards. Jack the master is indeed a Symbolic hero, one who liberates this woman from the labour of the fields by making her his housekeeper and next marries this "upper servant" for as he states "I could not help having warm Desires towards her" (259).

Moulded into her gender distinctive role, Jack's wife, however, understands the "Circumstances" fully, and "does not abuse him". She also acknowledges that "she is under Obligations", and remains "a true slave" to him after marriage. This sincerity, however, is to be tested by Jack. The next episode in the narrative shows that she passes the test successfully, proving that once tamed this faithful creature can even turn into a protector and deliverer of his master without breaching the master-servant

laws. This happens in a sequence too complicated for exact summary where Jack's wife saves him from being arrested as a Jacobite. Jack becomes stuck in a position that looks up to his wife for reassurance and salvation: "I was now going to put my Life into her Hands...it would be in her power to deliver me up into the Hands of my Enemies" (268). Jack's state indeed resembles that of an infant, at the symbolic level, who needs a motherly care. The wife thus carries out her functional role to the best of her ability when during a plot to hide him in home concealment, she puts around that Jack is suffering from the gout and must stay in his room until he can sail for the West Indies to take the medicinal waters. Assuming a metaphorical maternal position she keeps him warm and cozy indoors with his legs wrapped in flannel as if he really had the gout (270). The wife whom Jack made "a Confidence of the whole Affair to" (267) smuggles him on to a private ship bound for Antigua, where there would be no Jacobite prisoners who might know Jack and confirm him as a traitor. It is also she that arranges a contact with a friend in London and hears from a lawyer that all the rebels of 1715, except for a handful of ringleaders, have now received a royal pardon. Jack's wife in the final episode of the novel, as an embodiment of the Symbolic ideal woman, becomes both the source of wise counsel "pray do not want Government of yourself" (269), and comfort: "she perceiv'd my Disorder, and turn'd back assuming me there was no Harm, desir'd me to be easie" (269). It is, as Jack says, "by her Direction that I took every step that follow'd for the extricating my self out of this Labrinth" (268). And it is she, he acknowledges, who takes the final "Measures, for the completing of my Deliverance" (271).

From the point of view of narrative economy and coherence as John Richetti puts the reminder of *Colonel Jack* and his voyages are unnecessary (1987:86). However, Defoe seems to take particular delight in these episodes and forces Jack to move on according to his plot line. Jack's wife urges him, once he has come "safe home" (295) from his adventure-filled voyage to Antegoa, to "sit down satisfy'd". Yet Jack dreams of masculine glory and is every time "push'd" for another Voyage. During none of his journeys, however, Jack encounters other women and never dreams of amorous adventures till finally he settles down in England as an extremely wealthy

merchant reunited with his wife, to write down the story of his repentance and enforce on the reader as Probyn calls “his clumsy perception of a Providential pattern in his own life” (49).

Textual analysis of *Colonel Jack* and *Moll Flanders* reveals that the two novels are similar in that they illustrate Defoe’s Semiotic irruptions as a writing subject. However, what makes these two novels sound different is the fact that while Defoe was practising a new Semiotic experiment in *Moll Flanders*, trying to dig into some hidden parts of the feminine in his unconscious, in *Colonel Jack* he is aiming to cover his excavation site. Bewildered, and somehow puzzled by new findings in his Symbolic psyche, Defoe in *Colonel Jack* tends to repress the Semiotic unable to manage its irruption. The women figures in the first part of Jack’s narrative are all Defovean clichés in their gender distinctive positions. Defoe, however, is tempted to create some female characters of Moll’s nature. Nonetheless, since he cannot sustain the Semiotic, Defoe tries to tame these practitioners of the Semiotic in front of the readers’ eyes to sustain his authorial intention. Through portrayal of Jack’s four wives, one two times a wife, Defoe finds a suitable occasion to demonstrate the female figure subverting the paternal order. This way he exercises his own Semiotic under the female masquerade. By taming these insurgents however, Defoe rejects the risk of falling to the feminine trap. Just like all Jack’s marriages which were concealed, and highly private Defoe tends to keep his practice under intense secrecy. However, despite the fact that he is the master of disguise, he has to encounter an extremely powerful lady, *Roxana*, as his last challenge. A lady who might win the textual battle by eventually unmasking Defoe forever.

PART III

LACANIAN REAL, REVERSAL OF GENDER AND A STEP BEYOND
SUBJECTIVITY IN DEFOE'S LAST NOVEL

CHAPTER 1 BEYOND THE ORDER

A. Over the Imaginary Fence: Lacanian Concept of Real

The Real is the last notion from the three Orders which according to Lacan govern the human consciousness and unconsciousness. As introductions to Lacan are at pains to point out, the Real is not actual external reality, not in any simple sense of the given or the lived: “it is rather that which is outside the structuring symbolization of the subject that which is not symbolized (Hogan,1995:79). According to Lacan, the Real is a place where there is an original unity (1977:319). The baby who has not yet made separation, who has only needs which are satisfiable, and which makes no distinction between itself and the objects that satisfy its needs, exists in the realm of the Real. Because of the original unity there is no lack in the Real, which is all fullness and completeness, where there is no need that cannot be satisfied. And because there is no lack, there is no language in the Real. Hence the Real is always beyond language, unrepresentable in language, and therefore irretrievably lost when one enters into language. Thus, as far as humans are concerned, the Real is impossible in so far as it cannot be expressed in Language because the very entrance into Language marks the subject’s irrevocable separation from this Order. The Real, however, continues to erupt whenever the subjects are made to acknowledge the materiality of their existence, an acknowledgement that is usually perceived as traumatic (since it threatens our reality). Lacan describes trauma as a “missed encounter” with the Real (in Bowie,1991:110). Thus, once the subject enters into the differential system of Language the intrusion of the Real’s materiality becomes a traumatic event since the subject’s version of reality is built over the chaos of the Real – both the materiality outside him and the chaotic impulses inside him.

The Real is also associated with Lacan’s sense of *jouissance* which is in a sense the deepest, and most inaccessible of the realms available to consciousness only in extremely brief and fleeting moments of joy and terror. For Lacan, the notion of pleasure obeys the law that Freud evokes in *Beyond the Pleasure Principle* (1920)

whereby, through discharge, the psyche seeks the lowest possible level of tension. At the same time, the subject constantly attempts to transgress the prohibitions imposed on his enjoyment to go beyond the pleasure principle. However, the result of transgressing the pleasure principle is not more pleasure but pain, since there is only a certain amount of pleasure that the subject can bear. Beyond this limit, pleasure becomes pain, and this painful pleasure is what Lacan calls *jouissance* (1978:184). The term *jouissance* thus nicely expresses the paradoxical satisfaction that the subject derives from his symptom, or the suffering that he derives from his own satisfaction. The prohibition of *jouissance* is inherent in the Symbolic structure of Language. As Lacan notes “*jouissance* is forbidden to him who speaks” (1977:319).

As the most elusive of Lacan’s three categories the Real seems to obtain its reality only in relation to other notions while being, paradoxically, impossible to grasp in connection with any other concept. Indeed the reason for such an allusive nature is that while generally the Real is unknowable as it transcends language (i.e., the Symbolic), it can only be represented by reverting back to, i. e. using the tools of the Symbolic Order. Thus, “the Real is not synonymous with external reality, but rather with what is real for the subject” (Wilden,1968:161). Actually, ‘ what is real for the subject’ is found only in the unconscious, which according to Lacan is “that chapter of my history which is marked by a blank or occupied by a falsehood” (1978: 21). Hence the Real creates a fundamental lack or is expressed as a fundamental falsehood in the Symbolic Order. Because it can only be represented by a reversion, the Real and that which constitutes it become extremely problematic. Sheperdson, writes about the Real that:

The “traumatic” status of the Real, its connection to the “impossible” and to what is “missing” from the field of representation, must now be understood as an effect of representation... the Real can only be understood in a “postsymbolic” way, not as a “full” preSymbolic reality that falls outside representation, but as a “lack” that emerges as the surplus – effect of representation, a peculiar “product” that cannot be understood in terms of a preSymbolic conception of the Real. (1997: 73)

Clinically, the Real, might be experienced as a felt presence, shared by the therapist and patient, that there is some unspoken, shared sense of reality, which lies just beyond verbalization. Beyond a simple ‘consensual reality’, the Real is the actual thing which underlies one’s many layers of symbolization. Not unlike the floor beneath the carpet: one believes he is standing on the carpet, but is standing on the floor, whereas the carpet (the Symbolic) actually overlays the floor (Real). Ultimately, the whole enterprise of therapy addresses the rift between the Symbolic and the Real. Clinically, this means that the patient has some sense of real existence interpreted through the Symbolic and thus presents it to therapy in order to deal with the effects of being alienated through language from that existence. The sense of Self is one derived from the continuity of experience in the Symbolic over time, underlain by the Real. It is not the Symbolic Order with which the Real is aligned only. As E. Wright maintains Lacan speaks of an interaction between the Imaginary and the Symbolic in their operations upon what he calls the Real. Wright further notes that this contested field Lacan conceives “as a möbius strip (a band of flat paper with one twist in it, making two sides into one) where Imaginary and Symbolic ambiguously meet. The strip is like the Real; the ambiguity of the two sides represents the conflict between Imaginary and Symbolic” (110). Thus as it is apparent, Lacan’s three Orders are different yet aligned. The Imaginary is different from the Real just as the constituted subject from the constituting subject. The Symbolic too differs from the Real, but in this case the difference is that between the speaking subject and the spoken subject. The Symbolic then differs from the Imaginary as the spoken subject differs from the subject mutely constituted. Again, the difference between the Real, on the one hand, and the Imaginary and the Symbolic, on the other, is crucial precisely because it splits, irreconcilably, the constituting subject from the constituted subject, the speaking subject from the spoken subject, and thus allows the possibility of the unconscious.

B. Sisters of Each (Other): The Real in an Androgynous Mirror

The concept of ‘gender’ refers to the cultural shaping of sexual identity. Gender is the way in which one’s apparently unambiguous biological sex is given

shape and meaning within a culture. As discussed in part one of this study, in Lacanian theory gender identity is constructed as a result of entry into the Symbolic Order of language. In Lacan's words, sexual difference is marked not by different genitalia but by different relationship with language. The body, before speech, is undifferentiated pre-object, without lack, it has nothing to say about whether it is a man or a woman body: for this it needs the subject and the Order of the Symbol. It remains for the biological discourse to create, that is to write the body. The body, having been so fixed as woman or man, does then indeed appear as if it were born again.

In Lacanian psychoanalysis sexual difference is only the product of the Symbolic Order before which there is a certain place in which the meaning of sex has not yet begun. This is the place where there has not emerged within nature, or history, or ontology an idea of sex, a symbol, or representation of either anatomical or sexual difference, a place where language itself has not yet begun, and thus it is entirely not yet possible for a distinction between sex and gender, or a distinction between masculine and feminine to emerge. To such a state would allude the representation of the Real or primal androgyny. Examined in mirrors of each (Other), the two concepts of the Real, and primal androgyny both precede inscription, writing and culture. As primordial states, both concepts allude to pre-subjectional bliss so desired and feared, as Lacanian *jouissance*, in the realm where the illusions of the other Orders are dispelled in irruption of the unrepresentable. It is thus in an attempt to reach the Lacanian Real that the subject tries to free sexuality from gender restrictions by stepping into androgyny turning oppositions into the hierarchy of the Symbolic by transgressing the boundaries of gender. Destabilizing gender's fixed and restrictive meanings deteriorates the fixed notion of subjectivity in general destroying the entire binary systems leading to a deconstructed, decentered Self facilitating more frequent access to *jouissance*.

As F. Pacteau maintains, "gender implicates an unstable, fluid amalgam of signifiers, and androgyny is often a particularly complex Semiotic configuration" (1986:80). Images of androgen, androgyny, and androgynous present a dilemma for the development of theories of gender for they often seem to confound normal,

normative and privileged dualities of female and male that infuse much of community life in most societies. From the historical perspective, this phenomenon seems to stem from the classical period. As Ramet notes in the introduction of *Gender Reversals and Gender Cultures* (1996) drawing up history's first great plan for a perfectly just society in the *Republic*, Plato counted androgyny among other things as the prerequisite society required. Androgyny was an especially privileged trope of the romantic period as well, a metaphoric vehicle of German idealist philosophies for envisioning the union of subject and object and of material and spiritual realms. As a dominant theme in the eighteenth and nineteenth century literature, the androgyne often functioned as a figure of privileged language in which sign was transparent to idea. Androgyny took also a prominent place in describing the sexual orientation of characters in *fin de siecle* Gothic literature. Androgyny as a *fin de siecle* symptom exemplified the Victorian's frustration, confusion and resentment towards the strict demarcation of gender roles. Gothic literature used the site of androgyny to contest with gender conventions and experiment with mutable forms of sexuality.

This is seen in recent times where several feminists advocate androgyny as a substitute to patriarchy. Indeed the subversive potential of destabilizing gender's fixed and restrictive meanings makes it very attractive for feminist artists and cultural critics to explore gender ambiguities and ambivalence. Gender ambiguity can be an effective tool for resisting the prevailing and repressive views on gender and sexuality. In *The Second Sex* Simone De Beauvoir pioneered a serious consideration of sexuality. But to De Beauvoir, androgyny implied masculinity. Carolyn Heilbrun in *Toward a Recognition of Androgyny* uses the concept of androgyny to invalidate existing concepts of masculine and feminine within traditional literary criticism. Heilbrun claims that androgyny circumvents literary patterns of dominance and submission associated with rigid paradigms of gender. The difference between nineteenth century tradition of writing about androgyny and more recent view, for Heilbrun, "is that androgyny now could name not what is sadly fixed but what could be fluid"(1973:20) Many female modernists, including Woolf, Stein, Barnes, and McCullars create fictional universes questioning traditional assumptions about gender ascription and

identity. Indeed, the promotion of androgyny as a social ideal by Heilbrun, and the research by Sandra Bem on the psychological and cultural significance of androgyny and gender have brought feminist interests to bear on the promises, problems and limitations of androgyny in understanding the cultural imagination and social experience of gender.

From a more panoramic view, androgyny encompasses various dimensions of a culturally constituted embodiment usually segregated in dichotomous gender reckoning, cultural constructions of maleness and femaleness, cultural visions of the erotic, of desire, of heterosexual, homosexual, bisexual, or asexual orientations. As Ramet notes “the notion of androgyny refers to myriad and variably constituted cultural images of woman-in-man (female-in-male, feminine-in-masculine), man-in-woman (male-in-female, masculine-in-feminine), and other, more fluid, double-gendered arrangements, and yet referentially it often remains anomalous, ambiguous, or even opaque” (201). Thus, the notion of androgyny evokes a relaxation of the rigidities of gender stereotypes, opening gender boundaries, fusing or reconnecting gender attributes. Forms of ideologically marked and also everyday gender reckoning, and thus images of androgyny as Ramet suggests “often exhibit a veiled dualistic cultural geometry of gender, masked bifurcation of gender difference recast and encased in tensive, fluid, or ambiguous singularity” (201). So androgyny is marked by a cultural obscuring of the very contrasts and asymmetries that it ostensibly seems to decenter, deflect, suppress, or overcome, by creating a chiaroscuro of foregrounded, and backgrounded imagery. Like the Lacanian Real, the consequent tensions and ambiguity of the androgynous, nonetheless, renders uncertain the referentiality of such images *vis-à-vis* dual gender categories, and opens an imaginative path towards transcending such duality. Thus, androgyny is often a precarious cultural construct which is simultaneously seen as marginal, liminal, abnormal and fantastical, and yet also viewed as a reflection of the normal and normative lineaments of gender articulations and boundaries. In consequence, androgynous images are not merely mediations of dichotomous gender contrasts, for they are commonly bound up with some form of cultural commentary on the inversions, reversals, inconsistencies,

contradictions, blurring and ambiguities. So the very idea of androgyny admits of myriad possibilities of degendering, regendering and double-gendering persons or instantiations of personhood some emphasizing images of wholeness, transcendence and undifferentiated being.

To reflect androgyny one last time in the mirror of the Lacanian Real while reading the invocation of the Real directly across the concept of primordial androgyny one very important factor must be brought to the centre stage. And that is the fact that although sex appears to be part of a natural reality ordered as the Real, and is determined by this prior reality which pre-dates, and in turn determines such systems as culture and society, in order to grasp this very pre-Symbolic essentialness of sex, of being born man / woman, and this prior status of the natural we have to invoke the Symbolic Order and use language to represent it.

C. The Real Challenge: A Feminist Reading of Androgyny

Feminist concerns about the problems and limitations of notions of androgyny have largely attended to their subtle, veiled perpetuation, and reinforcement of gender polarity, emphasis on feminized males and heterosexuality, focus on individual psychology or behaviour, and preoccupation with Western images. As Adrienne Rich suggests the very lexical structure of the term androgyny “replicates the sexual (gender) dichotomy and the priority of andros (male) over gyne (female)” (1976:76). However, earlier feminist enthusiasms for androgyny, as a social ideal for diminishing gender polarity and enhancing gender equality, persist in tempered form. Looking back feminists have always theorized sexuality as both a site of women’s domination, and a potential resource for resistance, self-definition and subjectivity. Loosening the grip of Freudian theory in defining female sexuality was a major project of the first wave feminists. Though they shared a common critique of the biological determinism of Freudian theory, they took many different approaches to propose alternative views and theories of woman’s sexuality and gender issues. Different though these approaches are, they could be fitted under two major strands in contemporary feminist thinking: androgynous ideal feminism, and woman ideal feminism.

Androgynous ideal feminists include those feminists who seek true justice by overcoming gender and/or establishing an androgynous society. These feminists belong mainly to liberal feminists, radical feminists, and socialist feminists. In general androgynous idealists maintain that women will never achieve equality in the world until they have all the same rights and privileges that men currently enjoy. For liberal androgynous idealist feminists, women and men are different at all only because of social conditioning; there are no essential differences between men and women. These feminists consider biological data irrelevant. For them just as height and weight are incidental to who a person is, so too are his sexual characteristics. In the ideal society that these feminists envision, there would still be physiological males and females but physiology would be incidental. Betty Frieden points out that boys and girls are treated differently from birth, and but for that, there would be no significant differences between men and women. Women are not intrinsically more intuitive, more emotional, more concrete or relationship – oriented than men. They are simply reared to be that way (1963: 23).

Some radical, and socialist androgynous ideal feminists take a different approach in their pursuit of the androgynous ideal. These feminists acknowledge readily that the differences between men and women, both physiological and psychological, are significant, and do much to determine the status of women. According to them it is fine from the liberal feminists to maintain that women and men are equally rational, and to posit equal opportunity for all. But equal opportunity does not mean very much if the man pursues his interests without ever getting pregnant or nursing his children, and the woman must pursue her interest while doing both of these things. This, say many radical and socialist feminists, is not a fair race; men automatically have a head start. Thus as Jagger puts “if the problem is gender, then gender must be eliminated and feminism’s goal must be androgyny” (1983: 86). For radical cultural feminists, as Rosemary Tong, “a seeming preference for feminine characteristics and a call for altogether reconceiving that which is masculine and that which is feminine seems more appropriate” (1998: 51). However, in general, many radical feminists acknowledge that physiological sex differences will be a major

roadblock on the path to androgyny. The solution proposed by many radical feminists is straightforward: the physiological *status quo* must change. Shulamith Firestone is one of the influential radical feminists who insists that only technology can ultimately free women from subordination to men. Only then, she says, can there be “the freeing of women from the tyranny of their reproductive biology by every means available, and the diffusion of the childbearing and childbearing role to the society as a whole, men as well as women” (1970: 206).

Among the radical feminists some alternative ideas are also notable. For Grace Atkinson, for example, search for androgyny is equivalent to suicide since in its unilateralness it consists, for the woman, of abandoning the last vestiges of her identity (qtd. in Mainardi, 83). There is also a pluralist model of androgyny according to which men and women have separated but supposedly equal and complementary traits, and the assimilation model of androgyny, according to which both women and men must incorporate both masculine and feminine traits into themselves in order to achieve full personhood is proposed. It is exactly this notion that is manipulated in psychoanalytical therapies as a response to the criticisms and inadequacies of traditional ones. As an alternative feminist therapy this involves an attempt to address the concepts of mental health as well as a possible sexist bias within the therapist. Androgyny construct was proposed by S. Pyke in 1980 as a way to address the lack of agreement within feminist therapies and as an attempt to provide an integrative framework. As an androgyny construct psychologist Pyke’s proposal was based on the work of Sandra Bem who defined female and male traits on an orthogonal dimension rather than as polarities on a continuum. An androgynous person according to Pyke “had a full range of traditional female and male traits such as nurturance, compassion, tenderness, sensitivity, affiliative ness, and cooperativeness on the female dimension; and aggressiveness, leadership, initiative, and competitiveness on the male dimension (1980: 6). In support of the androgyny construct R. Tong maintains that “androgynous individuals were brighter, more accomplished, and more adaptable than those who scored high in either femininity or masculinity” (1989: 38).

Following the psychoanalytical line are yet another group of feminists who are in a way radical. These are the French feminists who follow the same line as the radical critics including such thinkers as Monique Wittig, Christine Delphy, Luce Irigaray, and in a different degree Helen Cixous, and Julia Kristeva. Generally these critics maintain that one is not born a woman. Central to this thinking is the tenet that the fact that women give birth is central to women's subordination. Cixous and Kristeva focus, however, on the notion of bisexuality, the first indebted to Derrida, and the later to Lacan. Their notion is situated in poststructuralist concepts within a feminist analysis of sexual difference. Cixous privileges women in achieving bisexuality because historically and culturally women are more open or accustomed to accepting different forms of subjectivity. In 'The Laugh of the Medusa' (1976) Cixous asserts that all people are originally bisexual, and they contain difference, the other sex. Kristeva like Cixous maintains that all speaking subjects are bisexual (1974: 165). She also maintains that desire between sexes depends on both difference and sameness (1980:142). However, unlike Cixous, Kristeva believes that sexual difference is not fundamental. Rather, it is difference or alterity itself that is fundamental to the psyche. In *Strangers to Ourselves* (1991) Kristeva argues that the human, regardless of sexual difference, contains the Other. Alterity is within. And on both an individual level and a social level one needs to learn how to deal with the return of that repressed alterity.

For socialist feminism the theme of woman's biology is too the source of the problem. These feminists also locate the source of oppression at woman's ability to bear and nurse children. Thus this line of feminism advocates the claim that the sexual division of labour must be eliminated in every area of life. As Jagger, a socialist feminist, puts it:

The one solid basis of agreement among socialist feminists is that to overcome women's alienation, the sexual division of labor must be eliminated in every area of life...we must remember that the ultimate transformation of human nature at which socialist feminists aim goes beyond the liberal conception of psychological androgyny to a possible transformation of 'physical' human capacities, some of which, until now, have been as biologically limited to one sex. (132)

However, not all socialist feminists are that radical. The work of psychoanalytic sociologist Nancy Chodorow, a women's studies pioneer who gives flesh to a radically "cultural constructivist" idea of gender, is of a different nature. Actually, Chodorow hypothesizes that the differences between the sexes simply derive from the contingent circumstance that women happen to be the primary caretaker of children. The special "feminine" empathy required for rearing children, she suggests, becomes indelibly associated in our minds with people who just physically happen to be female. Thus masculinity finds its ground in a rejection of "feminine" qualities. If we could just break the association between gender and child care, thinks Chodorow, if men as well as women could "mother" children, then we might vanquish gender (1978:3). Men and women would still have a few distinct body parts, of course, but "masculine" and "feminine" personality differences would no longer have anything to do with bodily equipment. No one would assume that only people with a certain kind of body should be caring and empathic. The speed with which a child became independent would no longer depend on whether it was male or female. A new era would dawn.

From either a biological or cultural point of view, the feminist project of androgyny seems to be the logical outcome of the drive for equality. The last few decades have seen tremendous changes in the social roles of men and women- changes that could never have happened was there not significant flexibility in gender roles. The longing and the desire for equality, however, has never been a concept which could be limited to time. Indeed not only for feminists but also for all human beings the androgynous idea seems to be a means to an end. An end which promises a world in which men and women are viewed equal in dignity and in nature regardless of sex and gender.

CHAPTER 2

ROXANA: THE UNDEFOED DEFOE

The final chapter of this study is dedicated to Daniel Defoe's final novel *Roxana* or *The Fortunate Mistress* (1724) by which he ends his novelistic career as an author as well as finishing his reverse psychological journey in the Lacanian maze as a writing subject. Moving in a reverse direction through Lacan's model of identity progression Defoe eventually arrives at the final stasimon by stepping out of the Imaginary, and experiencing the Real through the creation of the androgynous lady Roxana. Like her creator Roxana develops, in her narrative, a subject operating in a reverse retrospective movement towards a radically subversive position. Roxana's three-stage ongoing process functions in the three phases of the narrative. As the central character Roxana launches her reverse progression from the Symbolic characterized by the first part of the novel in which the ideologies of the patriarchy and the male Self function as the force to hold Roxana, the female Other, in place as an ideal woman. Roxana reverses her traditional and predefined feminine role, and enters the Imaginary very soon by engaging herself in a power struggle against the male monopoly. Eventually she progresses towards the primordial sexual androgyny when the dynamic maternal forces lead her towards the interplay between the Symbolic, and the Imaginary i.e. the Lacanian Real at the end of the novel.

Roxana's progression epitomizes Defoe's own process as a writing subject in the Lacanian axis, for both Roxana and Defoe start by the Symbolic phase held in place as the Other by the patriarchal ideologies. Roxana's gender distinctive roles as a wife/ mother/ whore, at the first stage of the narrative, make her dependent on the patriarchal system with its predefined cultural codes. Defoe's authorial voice is also strictly controlled by the social superiority of the patriarchal authority, he himself being the spokesman of paternal moralistic ideology. Defoe's four male-centered novels demonstrate his Symbolic subjection being analogous to Roxana's subjectivity in the first phase of her life. Roxana in the second part of the novel reverses the traditional feminine roles, and subverts the patriarchal Order by entering into the

Semiotic. Defoe, likewise, departed from the Symbolic by creating *Moll Flanders* in which he experiments new authorial techniques to subvert some of the hypermasculine irruptions of his authorial intention. Although Defoe cannot sustain his Semiotic position in this phase, and even tames the true, by punishing the subversive female figures in *Colonel Jack*, he can never completely return to the Symbolic as a fixed subject. This is exactly what happens to Roxana who at the final phase of the novel can remain neither inside the maternal Chora nor move back into the paternal Order from which she was fleeing in the first place. Both Roxana and Defoe instead progress towards a primordial sexual androgyny where the degenderization of the human being, and the deconstruction of the cultural codes are accomplished. It is through *Roxana* that both Defoe and Roxana accomplish their final position as (a)subject acquiring a “Man-Woman” (171) voice which transcends the boundaries of gender ideologies.

As Defoe’s last novel *Roxana* seems to stand alone among the author’s other fictional works although it has some similarities with them in general. Like its predecessors *Roxana* is an autobiographical narrative, and like its novelistic sister *Moll Flanders*, it is narrated by a female. Yet the novel is “technically more sophisticated, making extensive use of flashback and possessing a symmetrical structure unusual in Defoe’s work” (Hammond,129). Furthermore, the novel does not follow the comic picaresque tales of adventure tradition with which Defoe’s readers could easily identify. As R. West notes “*Roxana* alone of Defoe’s books can really be called a novel in the modern sense” (1998: 287), and this might be the reason why it needs a modern eye to scan its depth and sophistication.

Roxana as a modern novel portrays the depth of its heroine’s inner life making her transparent both from the inside and the outside. Technically this is achieved by engaging a comparatively minor character, Roxana’s faithful maid Amy, in describing many of the central episodes of the novel. This double perspective gives a balance to the narrative bringing out different aspects of the characters, one acting as a complement for the other. Indeed throughout the narrative Roxana and Amy are to be taken as one single person: “Amy being a surrogate figure, a second Self corresponding to the darker, irrational aspects of Roxana’s psyche” (Hammond, 129).

As a modern character Roxana is a deeply divided person fitting into the concept of Lacan's split Self. Throughout the novel Roxana's Self could be seen as divided into three distinctive parts. When the novel starts Roxana is acting out her public Self and, as an individual, is totally submissive towards the patriarchal impositions applied on her subjectivity. Roxana's role in the first part of her life, and the first section of the novel, is gender distinctive, pertaining to the Lacanian Symbolic Order. Roxana's Self in this part is clearly defined by male ideologies, and her subjectivity is fixed by the gender codes as the female Other. Roxana is an ideal figure in her youth, one of the stereotypical daughters of England defined by the patriarchs who forged the gender policies, and the standards of the eighteenth century, as discussed in chapter one of the first part of this study. Indeed Defoe's initial description of Roxana is in accord with what the eighteenth century moralists proposed for ideal women in their conduct manuals. The description of Roxana at the age of fourteen in the opening of the novel covers almost every thing the Symbolic Order desires to see in ideal women: "sharp in matters of common knowledge; quick and smart in Discourse...Bold tho modest", singing beautifully, and dancing gracefully, wanting neither wit, Beauty, nor money" (1964: 6).

Roxana, as an ideal daughter, lives under the full authority of her father who later charges her brother, in spite of his apparent incompetency, to protect her state after the father's death. It is under this traditional system that at the age of fifteen as Roxana puts "my Father...married me". Based on this textual evidence it sounds as if she was married against her will to a man she would later dismiss as "this thing call'd a husband" (8). Indeed this scene can be read as Roxana's victimization by a patriarchal order which systematically excluded women from active participation in the marriage process. Roxana as a female Other is the victim of forced and/or arranged marriages which according to Stone were "prevalent throughout the eighteenth century as a patriarchal practice" (1977:7). As an ideal wife, and according to the laws of matrimony, Roxana has to trust everything to this "eminent Brewer", whom she initially, found "a jolly handsome Fellow, as any woman need wish for a companion, tall...well made...danc'd well" (7). In spite of his initial attraction Roxana's husband

soon proves to be a real fool, and what she called “the foundation of my Ruin” (7). Possessing “no Genius to Business” (9), he soon finds “his trade sunk, his stock declin’d,” and his “money wasted” (10-11). After seven years of marriage all her money is spent on foolishness by her wastrel husband giving Roxana, as well as Defoe, a chance to digress from the narrative in order to deliver a lengthy harangue on fools which recalls Defoe’s warnings on marriage in his *Conjugal Lewdness*. Although Roxana warns the young ladies by way of precaution “Never...marry a fool; any Husband rather than a fool” (8), she is slow to understand that this fool has deserted her after talking about seeking his fortune “somewhere or other”.

As a deserted woman without any male protection, Roxana finds herself extremely exposed and vulnerable. Like her husband, the servants eventually disappear as “if the Ground had open’d as swallowed them all up, and no- body had known” (12). Now Roxana is faced with a new problem; she is left with her a “Family of [five] children on her Hands, and nothing to subsist them” (13). Indeed her motherhood is severely tested with the prospect of having her “Children starve before [her] face” (14). Roxana sets up a good image as a caring mother in accordance with her maternal duties defined by the patriarchy at this stage. Due to her Symbolic codes she asserts that: “if I had but one child, or two children, I would have done my Endeavour to have work’d for them with my Needle” (15). Yet, it seems out of her power to provide for such a number, and driven by necessity tries to give up the children to her in-laws. However, her sister-in-laws, “well perceiving” that she is “in a Condition that is likely to be soon troublesome to them” (15), avoid helping. At one moment Roxana’s mind is assailed with the ultimate horror: “we had eaten up almost every thing, and little remain’d, unless, like one of the pitiful women of Jerusalem, I should eat up my very children themselves” (18). Finding no luck in asking the relatives to look after her children Roxana reinforces the caring mother image of the Symbolic when she realizes the prospect of “the Parish keeping” for her children. Due to her Symbolic maternal attributes Roxana asserts that: “A hundred terrible things came in to my Thoughts, viz. of Parishing children being starv’d at nurse; of their being ruin’d let grow crooked, lam’d and the like, for want of being taken care of; and

this sunk my very Heart within me” (19). The last thing she would do at this moment is to part with her children. Yet Roxana, soon finds herself in a definitely difficult situation with them and “when I consider’s they must inevitably be starv’d, and I too, if I continued to keep them about me, I began to be reconcil’d to parting with them all, any how and any where, that I might be freed from the dreadful Necessity of seeing them all perish, and perishing with them myself” (19). Roxana, eventually, ends up by sending her confidential maid Amy who later becomes her closest friend, and an alter ego or evil genius, to dump the children on her sister-in-law. This puts an end to Roxana’s motherhood in the first section of the novel and of her Symbolic phase, portraying her with enough maternal feeling to cover her gender distinctive role only dulled by the necessities of her life and nothing more.

It is also out of such necessities that Roxana breaches the law of matrimony so much stressed by Defoe in his conduct books especially in the *Conjugal Lewdness*. The episode with the landlord marks a critical turning point in Roxana’s marital as well as moral history. She moves in these scenes from a wife to a whore, a transition which, as Lawson notes, must be convincing to be effective “if the reader is to profit from her wickedness” (49). It should also be noted that Roxana’s desertion by the Brewer functions as the vehicle by which she passes from the state of matrimony to that of whoredom. Actually, at the time of Roxana’s history, no clear-cut provisions for spousal abandonment existed under English common law. As Lawson puts “under no circumstances did desertion constitute grounds for divorce. The ecclesiastical canon law expressly forbade remarriage and the deserted wife was legally obliged to wait seven years (51). Roxana’s desertion by the Brewer, thus, forces her to make a choice, and she chooses whoredom. However, Roxana is still held in place by male ideologies at this phase of her life, as a commodity in men’s possessions. Freed from the control of her husband she is now dependent on the landlord who uses her as the female Other and a mere instrument of pleasure just as the Brewer used her for production. Roxana is the victim of patriarchy in this phase of her life because through her self-commodification as a whore, she participates in men’s desire at the price of her own and “solidifies her bondage to the Patriarchal system” (Irigaray, 1985: 133).

During the period that she acts as the mistress of the landlord, who happens to be a Jeweller, Roxana's body is used as a commodity, like the other things which the Jeweller can win with his money. He actually buys Roxana's body "After kissing me twenty time, or thereabouts, put a Guinea into my Hand, which, he said, was for my present supply, and told me, that he would see me again, before' twas out" (31). Although the money that he pays is deceitfully meant to be taken as a token of love or kindness, Roxana is well aware of herself as such a reified object. That is why she openly locks herself into a sexual system that she calls whoring from the start, a system that depends upon women submitting with tearful joy to men in power. Roxana, like Moll, is well aware that female body, money, love, and kindness are all items that are materialized in the male dominated society. Furthermore, Roxana insists that she does not have the relation with the landlord for sexual pleasure; "for I had nothing of vice in my constitution; my spirits were far from being high; my blood no fire in it, to kindle the flames of desire; but the kindness and good humour of the man, and the dread of my own circumstances concerted to bring me to the point" (40). This lack of physical passion, and the fact that Roxana does not take the relation seriously helps to explain the next puzzling episode in the novel when Roxana urges the landlord to make love with Amy. As West puts it, "Roxana's behaviour appears shocking and depraving even to a modern reader" (29). Although some critics relate this episode to Roxana's Lesbianism, which implies her later feminist views, she justifies her action in other terms: "Had I looked upon myself as a wife you cannot suppose I would have been willing to have let my husband lie with my maid...but as I thought myself a whore, I thought that my maid should be a whore too, and should not reproach me with it" (33). Viewed from this perspective, Roxana might be punishing Amy for having led her astray, or being "the devil's engine" as she later calls her.

Roxana's Symbolic gender distinctive role carries on when she goes to Paris with the Jeweller where she lives under the pretence of being the man's wife. However, her life takes another line in the symbolic route when the Jeweller is killed by the highwaymen who think he carried his jewels with him whereas he had trusted them with Roxana. Roxana is consumed by grief, but has the presence of mind to say

that her 'husband' was carrying all his treasure with him, thus keeping it for herself, although she knows it belongs to his legal family. To complete the fraud, Roxana dresses in widow's weeds. Among those who come to pay their condolences is a German Prince, who intended to buy the jewels from the dead Jeweller. And this is what opens another session in Roxana's affairs. Although Roxana's position has been altered materially, she still proves to be acting according to the Symbolic rules. Like the landlord Jeweller, the French Prince also reifies Roxana's body with his money, consolidating the relationship between the male Self and the female Other. However, this relationship deteriorates as Roxana draws close to her next phase, and moves towards the maternal Chora. Her affair with the Prince begins with "a Black Box ty'd with a scarlet Ribband, and seal'd with a noble coat of arms" delivered by the Prince's gentleman. "There was in it a Grant from his Highness...with a warrant to his Banker to pay me two Thousand livers a year, during my stay in Paris" (60). Of course Roxana, as the inferior Other, receives the royal gift "with great submission and Expressions of being infinitely oblig'd to his Master and of my showing myself on all occasion, his Highness's most obedient servant" (60). When the Prince appears in person Roxana indeed offers a perfect Symbolic figure while she falls at the Prince's feet and thanks him "for his Bounty and Goodness to a poor desolate woman" (62).

Roxana at this stage, as a reified object of the male power, is not as passive as when she was with the Jeweller. It turns out that she somehow has managed to turn the Prince's process of reifying her into an act of her own artful control. Roxana seems well on the way towards regarding herself less often in comparative, and more often in superlative terms. She is proclaimed "the most agreeable creature on Earth" (61). As Zomchick notes "in a clever and startling adumbration of the *quid pro quo* that ultimately results in another real transfer of power, Roxana describes a dialectic of freedom and demand working itself out through the exchange of sex and money" (1993 :47). Thus after she allows the Prince the ultimate favour, Roxana says "he gave me leave to use as much Freedom with him, another way, and that was, to have every thing of him I thought fit to command" (66). In this libertine moment of mutual freedom Roxana makes her fantasies of wealth and power the object of the Prince's

desire. Money, love and sex are still changing hands in favour of the male, as the agent who desires the female body, yet although Roxana cannot for the time being reverse the process of reification, she can now objectify herself as a commodity at her own artful command. Roxana's apparent subjection at this stage is actually a steady process of accumulation. She does not mature as a more skillful, and more demanding whore aiming at greater pay-offs; she simply progresses onto the road of becoming a character of the maternal Chora in the next stage. The Other has been a supplement to the Self, but now it is about to become a threat.

Another sign of Roxana's progression towards her maternal Chora is reflected in her attitude and conduct towards her children. Still in her child bearing years, Roxana generally emerges from each of her affairs with an additional offspring or two; but her motherly meditation moves towards apparent objectivity with each birth. After the birth of her son by the Prince in which Roxana finds the opportunity to give a speech on the consequences of bastardy, which is partly a propaganda on behalf of legitimacy and Christian marriage, her perception and intuitive sympathy alternates with callous and dismissive comment when she comes to talk about her second son again by the Prince. When this child dies her feelings are openly mixed and do not ring Symbolic at all: "I brought him another son, and a very fine Boy it was, but it liv'd not above two months; nor, after the first touches of Affection (which are usual, I believe, to all mothers) were over, was I sorry the child did not live, the necessary Difficulties attending it in our travelling, being considered" (104).

Paving the way for Roxana's transformation, and later becoming a reoccurring motif in her material and psychological existence is her acquaintance with a kind of exotic, oriental manner which is symbolized by the Turkish dress. When, during her affair with the Prince, Roxana travels to Italy he provides her with a Turkish slave-girl. Roxana learns to dress, sing and dance in the oriental style from this slave. It is this incident and experience which later comes into a full bloom during Roxana's Semiotic irruptions when she shows her new identity by the glamorous Turkish dress she wears while dancing at masquerades. As the chief emblem of her duplicity, Mudge maintains that Roxana's Turkish dress comes to represent "all that is most intoxicating

and seductive about the life that she has chosen”(51). It could be added that the Turkish dress, and the turban she uses are the layers of the Kristevan “thetic” which wrap her up in moments of transformation, during the interplay of the Symbolic and Semiotic.

Roxana’s affair with the Prince ends when in returning to France the Prince deserts her for the virtuous Princess, his wife. Although fond of the Prince and flattered by his attentions, Roxana consoles herself with her wealth, which she now resolves to take back to London. From this point Roxana enters a new phase in the narrative, and in her psychological journey towards her Semiotic Self. Theoretically, to initiate the entry into her second phase Roxana needs to engage with the mirror stage, and confront her Other. This happens in the novel when Roxana decides to move from Paris. Having no friends in England, she meets and asks the advice of a Dutch merchant, who offers to give her bills of exchange through his own business acquaintances in Holland. It is also this man who suggests that Roxana can sell her jewels for cash in Paris introducing a Jewish dealer for the job. However the Jewish dealer immediately recognizes the valuable stones as the ones allegedly stolen by highwaymen. This puts Roxana in a difficult position who could now be charged with murder and put on the rack to force a confession unless she pays the Jew sufficient money.

From the theoretical point of view, the confrontation of the Jew and Roxana resembles the confrontation of the Self and the Other in the Lacanian mirror stage. In the Lacanian model when the Self and the Other confront each other for the first time a sort of fear, mystery and horror emerges because of the initial confusion. The Self experiences a sense of incompleteness and a lack realizing the Other as the permanently missing part. The Other in the Lacanian mirror is, however, something with which the narcissistic Self can identify. The Lacanian Self moves from the Imaginary to the Symbolic in the sense that the Self is held as the gendered subject in language. This means that the Self and the Other complete each other as a gendered subject. What happens in Roxana, as in Moll, is a reverse progression of the Lacanian model due to the rejection of the unity of Self and the Other. When the Jew and

Roxana confront each other for the first time, the Jew's body gestures, and his jabbering in a language incomprehensible to Roxana, approximate the Semiotic rhythm between the infant and its mother in the maternal Chora. Here the Self confronts the Other for the first time. The Self, however, can be the Jew, for he looks at Roxana "with some Horror" seeing her as the Other, as though he saw the devil. The Self can also be Roxana who sees, in the face of the Jew, or the Other, a reflection of herself. Roxana fears, and abhors the Other, and refuses to identify with it, which marks her entry into the Imaginary or the Semiotic.

Establishing a reversal of the Lacanian model by rejecting the unity with the Other, Roxana starts to reverse all the Symbolic gender codes, which initiates the beginning of her maternal Chora. The prerequisite thetic phase for such an entry is featured in the novel by the episode where Roxana and her maid are caught in a violent storm during a sea voyage to Holland. It is after this transitional stage that Roxana emerges as a true practitioner of her maternal Chora. The disruption of cultural codes begins with the reversed role that a diabolic mistress plays in the male dominated society. In this phase under the impulse of the Semiotic Roxana is no longer weak, dependent and sentimental. She openly moves outside the border in which the male would like to visualize her. Like Moll in her Semiotic she too becomes a victimizer rather than being prey to men in the Symbolic Order. By becoming a she devil Roxana poses a threat to patriarchy through unmanning and weakening the male, and thus feminizing the masculine ideology. Roxana becomes one of those dangerous women who both Backsheider (186), and Spacks (1990:112) consider as one of those eighteenth century women who resists men's notion of an ideal woman. Roxana's Semiotic practices in this section of the novel are reflected mainly through her rejection of matrimony and maternity thus the divine power, and becoming a reasoning businesswoman who manages to gain full financial independence through her body.

To initiate her Semiotic Roxana first directs her practices towards the Dutch merchant who tries to win her affection and her hand in marriage. The Dutch merchant, as a man, does not occupy a place which the Jeweller and the Prince did for

Roxana. Indeed her position with the male sex has been greatly reversed in her maternal Chora. While the Jeweller and the Prince both used her body as a commodity and paid off this reification with money, Roxana is now in a position to reify the merchant when she wants to express her gratitude to him by paying him money: “if he wanted money, I would let him have any sum of his occasion, as far as five or six thousand pistols” (141). Roxana is even ready to substitute sex for her financial offer. The widowed Dutchman, however, is deeply in love with Roxana; he does not want any money from her, and thinks it wrong to sleep with her outside marriage. This reversal of the sexual roles alludes to the altered position in Roxana’s subjectivity. Roxana, actually, feminizes and weakens the merchant by repeating that she can deny him no favour, that of matrimony excepted. The merchant throws himself at her feet to beg her to marry him: “since you have been so kind as to take me to your Bed, why will you not make me your own, and take me for good-and-all?” (145). In refusing the Dutch merchant’s proposal, Roxana expresses her freedom from social convention in conceptual form by entering in a debate with this lovelorn suitor, which seems a true feminist argument against marriage. Roxana opens the marriage debate, actually more a polemic than a dialogue, by attacking the institutional inequities vested in the marriage contract that conspire to keep a woman in thrall:

That a woman gave her Self away from herself, in marriage, and capitulated only to be, at best, but an upper-servant...that the very Nature of the marriage contract was, in short, nothing but giving up my liberty, Estate, Authority, and everything, to the man, and the woman was indeed, a mere woman even after, that is to say, a slave. (147-148)

According to Roxana, given a choice, every woman would prefer to remain single and in “full command of what she had”, with “full Direction of what she did”. A single woman, especially when possessing independence, is “Masculine in her political capacity.” She is, “to all Intents and purposes...a man”: “control’d by none, because accountable to none,” she is “in subjection to none” (148-149). For Roxana a woman who would willingly give up her estate in order to be “the slave of a *Great man*” is a fool. Unmarried, “she was her own” but giving away that power, she deserves to be “as miserable as it was possible that any creature cou’d be” (149).

Roxana even scorns the idea that a woman should marry a man because she has been in bed with him. On the contrary, she says, “when a woman has been weak enough to yield up the last before, it would be adding one weakness to another, to take the man afterward.” (147). Thus even when she becomes pregnant by the Dutchman, Roxana refuses to marry him. He is horrified by her attitude, so “contrary to the notions of all the world”, (157), and warns her of the unkindness she does to the unborn child. Roxana’s feminist critique, however, frees her from the commonsense assumptions and the Symbolic attributes about gender relations harboured by her Dutch admirer. In spite of having sex and becoming pregnant, Roxana rejects his proposal, and chooses freedom. Lincoln Faller notes that “modern readers easily sympathize with Roxana’s feminist declaration of independence, but, as it falls into a libertine tradition that was highly suspect, the original audience would likely not have been similarly inclined” (qtd. in Warner, 1998:159). This might explain the fact that while Defoe could not help making Roxana an attractive and powerful character identifying with her in his own Semiotic, he has to bring in his Symbolic opinions about Roxana’s rejection of matrimony. With respect to the marriage debate it is the merchant, arguing from a reasoned moral posture, who speaks on behalf of Defoe the author. The merchant’s preaching surely echoes Defoe’s Symbolic attitudes on matrimony in his *Conjugal Lewdness*. However, Defoe’s private voice is different from the public voice he uses in his nonfiction. Roxana echoes resonants of Defoe’s private voice when denouncing the laws of matrimony, thus rejecting the divine power of God: “I cou’d not reconcile my judgment to marriage...the law of matrimony puts the power into your hands; bids you do it; commands you to command; and binds me forsooth, to obey” (151). Here indeed it is not only the power of the male subject that Roxana aims to reject, but also the male divine power is what she disobeys. In short Roxana criticizes the eighteenth century patriarchal law based on divine hierarchy. Roxana sees the divine power as does Spacks that is as “the ultimate extension of the father’s authority, power, and terror...the supreme power, which bestows the power of the paternal and belongs to God’s paternal nature which is an essentially masculine quality, associated with the authority of a father” (1990:117). Apart from being

unreligious, Roxana here makes certain that the divine Being is linked to the human being only to renounce such related paternal power in her maternal Chora.

Roxana's betrayal of her divine conjugal responsibility is completed by another domestic violation i.e. her repudiation of the maternal role. Dismayed at the prospect of losing physical mobility on which her social and economic mobility depends, she views her unwanted pregnancies as "Burthens" to be "got rid of". Her attitude to the merchant's unborn child is especially cold-blooded. Setting off for Harwich after the merchant has left for Paris "Money in my pocket, and a Bastard in my Belly", she declares herself willing to give "ten thousand pounds of my money, to have been rid of the Burthen I had in my Belly" (163). She proves indeed that the merchant rightly accused her of having no "common Affection of a mother". Indeed of the eleven children Roxana bears in the course of her history, especially the illegitimate offsprings she bears in her Semiotic, all are made to suffer tragically as the pitiful victims of maternal neglect. Overwhelmingly, critics have registered shock and revulsion at the novel's sinister transmutation of the parent-child relationship. As Lawson puts "the sublime image called up by the maternal archetype of Christian iconography-radiant mother, is hideously transformed in *Roxana* to a terrifying portrait of domestic evil. Mother love is turned inexplicably in the novel to mother-hate." (65). Actually Roxana, like Moll, is rejecting maternity under the impulse of the Kristevan Semiotic abjection, using the denial of motherhood to affront the Symbolic Order. What indeed poses itself as a paradoxical question here is Defoe's stand as a writing subject, which according to Castle "remains a problematic one" (1979: 95). Of course there is nothing problematic or ambivalent about the way Defoe perceived the parent-child relationship outside his fiction. Defoe's *The Family Instructor*, Symbolically defined what proper parenting ought to be. However, as Zimmerman puts it "if writing is Self expression then the created world of Roxana is only with difficulty reconciled to a moral purpose" (1975: 180). While many critics attribute Roxana's moral decay to a moral failing of Defoe the man, it could be argued that such paradoxes could be the result of Semiotic practices of Defoe the writing subject. Taking the whole process as a subversive declaration, Roxana's rejection of maternal

codes are the Self's rejection of the Other's pressures in holding it in place. This part is where Defoe unconsciously participates, and contributes regardless of its consequences.

Roxana's violation of the Symbolic and her gender stereotypical roles as a wife and a mother is followed by her declaration of economic independence. While in Holland, Roxana gets herself familiar with "finance", "money", and "trade" proving herself a true "woman of Business" (131). This way she reverses the traditional male prejudice about female financial disabilities. With her experience of having successfully handled bills, and fruitful dealings with Jewellers and bankers, Roxana is confident to say that "by managing my Business thus myself and having large sums to do with, I became an expert in it, as any she-merchant of them all" (131). Besides her lengthy descriptions about how she has secured her transferred estate in Holland, Roxana's business with sir Robert Clayton in London gives the reader a picture of a woman who has the control of her own estate while keeping her eyes open to advice. Starting from Holland Roxana's flourished financial talent is transmitted to England where she establishes herself in a Pall Mall mansion, overlooking St. James's park and near to the king, her intended lover. Although a mother of eight, and now in her forties, Roxana has kept enough of her youthful looks, complexion, and figure to grant her a suitable position as the grand hostess of the Court end of London. Under the impact of the Semiotic, and in order to practise her maternal Chora, Roxana, like Moll, devotes herself to a business that also involves a social cycle of production, a business of whoredom and a body economy. Studying the body economy in *Roxana*, Flynn examines the novel in relation to Defoe's response to a struggle between idealization and materiality. Defoe, as Flynn argues, "reflects the struggle against materiality that characterized his age" (1990: 67). Although Flynn shows how Defoe creates characters driven by desire and necessity to express themselves through bodies that eventually betray, Roxana's body works at a feminist level in which she presents it for a Semiotic gain.

Thus, Roxana's banking business is completed by her personal industry, which not only satisfies her financially but also contents her psychologically. Roxana's free-

wheeling lifestyle is highly erotic and voluptuous. She whores with abundance, yet there is nothing reckless or shortsighted in the way she conducts her affairs. She plies her trade with inexhaustible energy, she holds gambling parties, balls and masquerades, taking handsome contributions in cash from her noble and royal guests, and dressed in the Turkish costume performs exotic dances, singing mysterious melodies from the East. She becomes “Roxana” (176) during one of these assemblies when after finishing her dance a gentleman entitles her with the name. A name which would become her identity for the years to come. It is a name as Max Novak points out, “is suggestive of harems” (1963: 108). Whoring becomes no longer a means to an end; it becomes for Roxana an end itself: “As Necessity first debauch’d me, and poverty made me a whore at the Beginning: So excess of Avarice for getting money, and excess of vanity, continued in the crime” (202). No longer content to consort with the likes of mere landlords or merchants, Roxana sets her sights on “a new sphere” (172) eventually becoming mistress to Charles II. “I was now in my Element” she exults, “I was Queen of the Day” (179-181). In the full tide of the Semiotic, Roxana negotiates, barter, trades and sells her growing prosperity serving as the quantitative measure of her commercial success. She revels in wealth, luxuriating in spoils of her newly-own notoriety, and exhausts her maternal Chora. Pragmatic, calculating and shrewdly resourceful, Roxana becomes the ultimate she-merchant, the feminine embodiment of Defoe’s ‘Complete English Tradesman’. Roxana’s instincts, and projecting spirit correspond directly to the mercantilist values Defoe so greatly admired in his non fiction. Defoe would no have doubt liked to applaud her ingenuity openly was it not for the sake of becoming morally accused. However, Defoe’s Semiotic identification with Roxana is more apparent in these sections of the novel than any other part.

Having spent eight years in England, at the height of her Semiotic, Roxana is fifty, and starting to ask herself questions which must, as the readers expect, direct her to repentance. As an author Defoe is assumed to object to Roxana’s choices strenuously on moral grounds, and must make Roxana to answer to her conscience, and ultimately to God. It is highly expected that, at this point of the narrative, Defoe

would start to lead Roxana back to the Symbolic zone as he did with Moll, opting for a conventional happy ending accomplished by moral transformations. Roxana, however, unlike Moll, does not yield to Defoe's authorial intentions just as Defoe's own Self, which this time seems out of the author's control. Roxana's Self's reverse progression seems to continue while she moves outside the boundaries of the Imaginary and the Semiotic heading towards the Lacanian Real. The last phase of the narrative thus also marks the last phase of Roxana's metamorphosis into what she profoundly longed to be "a Man-Woman"(171). "It was my misfortune", she lamented, "to be a woman" yearning for a wholly new identity which is a "liberty" far from seeking to vindicate the rights of oppressed sisterhood or having full economic independence.

Roxana's last stage of identity construction starts in the Lacanian Real when she decides to put her past behind heading for a new, more settled future. Lodging with a Quaker widow she is in the hope of a new personality by putting on a somber Quaker dress which she hopes would cut her ties with the Roxana of the Court end. Roxana of Defoe's narrative, however, finds out too late that she cannot escape her history. The sense of the past as an encircling net or inseparable weight on the present dominates Roxana's narrative in the last phase of her life, so does Defoe's pen which struggles to punctuate her existence, and thus *his* story with a Symbolic remorse. Roxana seemingly yields to the past which in a way shows her acceptance of the Symbolic, however, she does not give up the Semiotic totally. She is both inside the Symbolic because of accepting matrimony and maternity and at the same time inside the maternal Chora for departing from the ideologies which define matrimony and maternity as idealized by patriarchy. It is the interplay between the maternal and the paternal which defines Roxana's new identity as an androgynous "Man-Woman" who embodies cultural attributed of both sexes, deterritorializing the either/or thinking in gender hierarchies, and degenderizing the human being.

During the final section of the novel Roxana comes to realize that she cannot solve the problems in gender hierarchies by sustaining her position as an evil woman, perpetuating the maternal Chora, and substituting herstory in place of history. So she seemingly returns to the Symbolic zone. Roxana's submission is reflected in her

marriage to the same Dutch merchant that she had rejected in the second phase. Thus if Roxana as a whore in the maternal Chora posed a threat to patriarchy, the married Roxana is no longer such a figure in the last and third part of the novel. Roxana seemingly returns to the proper sphere for women designed by the paternal order, losing her feminine identity. It is obvious that by accepting the matrimony she has yielded to the divine, as well as the patriarchal, Symbolic laws, and thus has returned to her ideal female sphere. However, Roxana's marriage to the merchant stands as a sharp contrast to the Symbolic in that it is violated from within by Semiotic irruption. Actually Roxana does not marry the merchant just to move back in to the male Order but to maintain her feminist self-government, and to be a married woman at the same time without coming to terms with the laws of matrimony. She no longer wants to be a she-devil to men as she used to be in her maternal Chora, but her dispositions border on both her devilish independence (masculinity) and her virtue as a wife and a mother (femininity). She is both inside and outside a paternal institution like marriage by becoming a subverting force to the either / or thinking in gender cases. Actually to remain inside the paternal Order, or stay outside is to reinforce that distinctive thinking pattern. A married woman in traditional ideology, as Roxana says to the merchant when she refuses to marry him in her maternal Chora, is "a mere woman ever after, that is to say, a slave" (148). The married woman as envisioned by the patriarchy is only the Other to her husband. What Roxana longs to become is an androgynous being, as she asserts, "I wou'd be a Man-Woman; for as I was born free, I wou'd die so" (171). Her marriage to the merchant thus epitomizes her ideal feminist vision of such an androgynous "Man-Woman" state.

The fact that Roxana achieves an androgynous state through marriage could be supported by many textual evidences. First, one of reasons that Roxana marries the Dutch merchant is because he offers to provide her with a title. "He had a Nephew, the son of his Elder Brother who had the Title of count...and...he had frequently offered to make it over to him for...not a great-deal of money" (248). It is only after she becomes a Dutch 'countess' that she marries the merchant declaring "Thus I put an End to all the intriguing part of my life" (246). Actually, Roxana wants her

achievement of a “title” or a surname to put an end to her story. She wants full freedom to become whomever she wants to be, while also wanting to name herself definitively and permanently through social categories. As the “Man-Woman” being, this feminine / masculine duality seems inevitable for Roxana’s amphibious existence. There are other noticeable points which allude to Roxana’s paradoxical position at this section of the narrative indicating her dual stand concerning matrimony. For instance, when she gets married she is “pretty near fifty and too old to have any children” (245). Functionally she would not, as an ideal woman would, participate in the patriarchal reproduction cycle. Roxana is not what Defoe in his *Conjugal Lewdness* would approve as an ideal wife because of her deficiency to “supply [the society] with members that may be serviceable, and keep up a succession” (57). She also contradicts Defoe’s declaration in ‘Some Considerations’ where he states “no woman ought to be allowed to marry after her capacity to child-bearing has left her” (6). As a woman already passing her prime and no longer performing her physiological function, Roxana thus could not be an ideal Symbolic wife according to the patriarchal ideologies.

Roxana’s next trait as an androgynous being is that she keeps her masculine stand of financial independence while being under the obligation of matrimonial feminine economic dependence. While the eighteenth century laws of matrimony enabled the man to take control of woman’s possessions thus her dependence and economic authority (Millett, 68), Roxana manages to remain outside this while inside it by refusing to join stocks with her husband, and by keeping her reserved eight thousand pounds back from the merchant to provide for her daughters (260). While offering the merchant to combine “two pockets”, she proves once again to act both inside and outside of the paternal Order. Roxana’s proposal for mixing the “two pockets” indeed shows her hypocrisy for it comes only after the merchant “had promis’d that I shou’d keep all my own Estate in my own Hands; yet that since I had taken him; I wou’d e’en do as other honest wives did, where I thought fit to give myself, I shou’d give what I had too” (250). So it is wrong to consider Roxana as surrendering control of her estate to the merchant. Indeed she is totally dishonest both

when pretending to “join stocks”, or to be an affectionate mother who worries about the fate of her two daughters. Roxana is well aware what a husband expects of a woman inside matrimony therefore she shows the merchant all the mortgages and rents she owns, however, she says “I trembled every Joint of me” because “all this was acting” (259). Thus Roxana cunningly uses what Peterson calls “the machinery of the trust” (1955: 189) to prove herself as a “good wife”. It is also the same technique she employs when she declares that “All the pretence I can have for the make-over my own Estate to me, is, that in case of your mortality, I may have it reserv’d for me, if I outlive you” (259). Roxana thus successfully stays outside the grip of male power while being inside the marriage. She now has kept the “two pockets” separated, and preserved her right to govern her own state, moreover, continuing the pretension of a good wife she even asks the merchant to let her spend a sum of her money for “the mutual subsistence of the Family” (259). This again could be interpreted as a sign of “Man-Woman” state in Roxana for as a provider and an independent woman she wishes to contribute to the paternal family. Roxana is both a feminine, a married woman subjugated to patriarchy, and a masculine who as an independent agent is not only free and able to control her own fate but also capable of supporting the Other.

Another indication of Roxana’s Man-Woman status has to do with her relationship with her daughter Susan, who is reintroduced in the last part of the novel to Roxana’s peaceful married life. With Susan’s appearance Roxana slides back into history, and her past is restaged. As Roxana’s namesake, for Susan is Roxana’s original name, Susan, the burden of Roxana’s belly, is forced to pay the dreadful cost of her mother’s life. However she threatens Roxana / Susan powerfully because she embodies Roxana’s desire to identify herself as a mother and a wife, as Susan. Theoretically Susan becomes both a Self and an Other to Roxana. There are echoes of the Jew in Roxana’s description of Susan. When Susan was balked, it is told, “the passionate creature flew out in a kind of Rage” (270), and was “put...in to fits” (268). Just like the gestures attributed to the Jew in his confrontation with Roxana, Susan demonstrates some unrhythmic primordial reactions. She thus becomes much the same kind of a nightmarish figure the Jew had been earlier: “she haunted my Imagination, if

she did not haunt the House; my Fancy show'd her me in a hundred shapes and postures" (325). Such obvious mirror images indicate Roxana's confrontation with the Other in the Lacanian mirror stage once more. It is necessary for her to identify with this Other in order to obtain her fixed, permanent position as a Symbolic subject. Yet Roxana once again rejects this Other as she did in the Jew's case. Susan's case is another proof for the fact that while Roxana is within the Symbolic, she has the ability to destroy it by the Semiotic irruption corresponding to the Real. However, she has to tolerate the trauma which is the characteristic of this stage.

In response to Susan, as the symbol of her past, Roxana demonstrates a dual feeling bearing traumatic signs. Indeed, she shows both her tender femininity and her evil masculinity which rejects such tenderness simultaneously. In so doing Roxana reveals her degenderized identity as a "Man-Woman". Since Roxana has experienced both her feminine role of subjection in the Symbolic, and her masculine role of power in the Semiotic in the first two parts of the novel, the past can designate both of these gender attributes. Thus, the reintroduction of Susan paradoxically complicates her reaction to the past. Richetti explains Susan's role in Roxana's life, noting that "Susan's reappearance is the direct and ironic result of Roxana's attempt at return to her 'natural' i.e. institutional past without losing her apartness from its implications and responsibilities" (1982: 33). Roxana, however, does not return to what Richetti maintains "the only real identity women are granted, the natural or biological destiny contained in the social forms of marriage and the family"(34). Rather she is involved in an androgynous synthesis of her "natural or biological destiny", and a masculinity negating freedom. This is indicated by Roxana's mixed feeling towards Susan on first seeing her. Female emotionality and a desire for male rationality or judgment feature this historical / herstorical scene:

I felt something shoot thro' my Blood; my Heart flutter'd; my Head flash'd, and was dizzy, and all within me, as I thought, turn'd about, and much ado I had, not to abandon myself to an Excess of passion at the first sight of her, much more when my lips touch'd her face; I thought I must have taken her in my Arms, and kiss'd her again a thousand times. (277)

What indeed makes this scene so important is the fact that it culminates in the fusion of Roxana's feminine and masculine qualities leading into an androgynous traumatic state. While the Symbolic emotional gender distinctive qualities emerge through the act of kissing Susan they are at the same time controlled by reasoning, "thought" and employment of judgment. Roxana's passion to kiss her child awakens in her the most intensely felt emotions towards her own flesh and blood. This suggests Roxana's return to the institutional past to which she is reoriented by the patriarchal system, a system which conceives the family as her proper place in society, and her biological and psychological destiny with her daughter as the natural bond between women. However, Roxana does not return to her natural past and her passion quickly turns to reason. Her masculine nature as the she-devil holds her femininity in check, balancing the feminine feelings employing judgment. It is exactly this quality which Roxana explains while stating "Disorder had almost discover'd itself...I rous'd up my judgment, and shook it off" (227). Bearing in mind that in the eighteenth century judgment was highly a masculine quality, Roxana's open statement on her ability to master her emotion by raising her judgment is a declaration of her androgynous degenderization.

Roxana's success in killing her feelings towards Susan and not letting herself be carried away emotionally is, however, only the start of the murderous adventures to come. As it turns out Susan, who was a maid at Roxana's house in Pall Mall, is now convinced that Roxana is her mother. In her pursuit of a filial bond with her mother Susan wants her mother as an identity. And when rejected she laments, "she is my mother! And will not own me" (315). Susan's lament leads inevitably to tragedy because it confines both social and personal crisis within such a small and intimate space i.e. the own. Amy's killing of Susan is an externalization of Roxana's own violence in the attempt to control her passions; she is acting out a declaration: "I cou'd not conceal my Disorder with out the utmost Difficulty; and yet upon my concealing it depended the whole of my prosperity" (277). To conceal one's "Disorder", one's wildness, or the Semiotic, requires either controlling it by hiding it behind some

identity (a Symbolic attribute) or, if it refuses to be controlled, by eliminating it altogether.

With the death of Susan, the narrative collapses. Roxana makes one attempt to reclaim a maternity she has been denying in visiting her other daughter aiming to sustain the history. Symbolically speaking, Roxana's two female offsprings, represent her higher and lower nature. The younger of the two, Susan's sister, is a girl who behaves "sweetly and modestly", and whom Roxana describes as "the very counterpart of myself, only much handsomer" (329). This is the daughter who could have been Roxana in her Symbolic gendered role. Yet it is Susan that Defoe presents as Roxana's essential Self / Other, since it is she who bears her name, standing for that which insists on being acknowledged. Susan is actually an inner Semiotic voice that seeks to reelevant what could be called Roxana's Roxana identity. She is that past which the current Roxana, clad in the Symbolic as the respectable wife of a man of quality, has to eliminate.

However, Susan refuses to go away even when she is eliminated. Roxana admits that she could not avoid "Thoughts, of the justice of Heaven, which I had reason to expect would sometime or other still fall upon me or my Effect, for the dreadful life I had liv'd" (260). Due to this traumatic circumstance resulting from the Lacanian Real, Roxana condemns herself to living in a nightmare: "I grew sad, heavy, pensive, and melancholy; slept little, and ate little; dream'd continually of the most frightful and terrible things imaginable" (264). All that Roxana can do to give herself some assurance of having had a meaningful existence is to write a history that will make of the fragments of her life a coherent whole in one last effort to bring form out of formlessness. However, she finds herself unable to bring her history to a satisfactory end. She is stuck between herstory and history because as an androgynous state her voice is a homeless voice which belongs neither to the Symbolic nor the Semiotic. This is the reason why Roxana's narrative leaves the reader with a sense of incompleteness since that is after all her own sense of herself as an androgynous being in trauma.

Much critical discussion has focused on the novel's abrupt ending. As Hammond notes "Roxana is unusual in that it simply peters out". The reason for such a phenomenon for Hammond is that "having decided on a tragic ending for the novel, the first-person narration presented Defoe with insoluble technical problems" (132). Following the same line Watt also argues that "faced with a technical problem, as well as a moral one, that he could not solve, Defoe chose to leave the novel "with the whole matter in the air" (105). Other scholars have noted that Defoe's didacticism, so prominent a feature of his non fiction and even earlier novels is here felt to be negligibly employed, an omission many have taken as a sign of moral ambivalence. According to M. Shinagel, for instance, by the time Defoe arrived at Roxana his identification with his amoral characters was so complete that it caused him to lose his perspective beginning to dwell on the perverse side of life, and he probably was disturbed by it (1968: 193). A similar concern is voiced by Zimmerman who notes "the puritan justification for fiction- the edification- is subverted if the author recognizes his personal gratification from writing". "It is not surprising" he concludes, "that Defoe wrote no more novels" (181). Warner relates *Roxana's* failure to deliver a sense of an ending to Defoe's rejection of writing novels of amorous intrigues in such a way that the improvement of the novel reader is assured (173). And finally, Flynn notes that "Defoe finally stops dreaming comic solutions to tragic problems of necessity and desire" (87). Approaching *Roxana* from this study's perspective will add another point to what the critics have generally stated. To read *Roxana* as Defoe's final novel under the light of Lacanian insights explains the novel's unfinished nature as a sign of Defoe's / Roxana's unfinished subjective position. Roxana remains incomplete since Defoe is psychologically un (done) or (un) Defoed because of his failure to incarcerate his ingendered Self in the genderized Symbolic cage of the text.

Through *Roxana*, Defoe explores forbidden feelings of his own through an "Amazonian" (212) feminist monologue which reveals self-criticism as well as self-admiration. Defoe could be heard wondering aloud through his female persona asking what it would be like to experience the world through the Semiotic and eventually androgyny. It is more than apparent that Defoe's seesawing between identification

with Roxana and loathing her is a movement towards and away from her as an index of the anxiety she arouses in him as an author, an author who can no more promise, as an eighteenth century moralist, that the essence of human nature remains unchanged even though changing social conditions modify its operation. *Roxana* reveals clearly and decisively the effects of operation upon the essence of its heroine as well as its creator. Definitely Defoe is fascinated by this new essence, hellish, as it may seem. It is indeed Roxana's "Hell within" (260) which becomes the "Hell within" *Roxana*, and thus Daniel Defoe. Symbolically Susan, the history / herstory, is the objective correlative of narrative's resistance to closure, a resistance that confutes Roxana / Defoe's attempt to retain a fixed fictive / authoritative persona. Roxana's expansive narrative may as well be the ultimate manifestation of Defoe's effort to imagine a selfhood that stands productively apart from social and institutional structures manipulating them for personal fulfillment. By *Roxana* Defoe might be simultaneously exploiting the public realm for the dramatization of a private and penitential authenticity of the Semiotic. *Roxana*, however, turns out to be the interplay between the two realms aiming to explore through androgyny the frustrating search for complete dominance of the Lacanian Real. Defoe likewise gets engaged with a similar process as a writing subject becoming a homeless voice which can neither advocate the Symbolic public voice of his four early novels nor the private voice of his two fictional works preceding *Roxana*. Defoe finally becomes able to deconstruct his own text / Self through *The Fortunate Mistress* raising his homeless degenderized androgynous voice to be echoed in the distant no-home land where Roxana and Defoe are to reside in perpetual solitude.

CONCLUSION

This study has attempted to explore the nature of Daniel Defoe's subjectivity construction through a close analysis of his novels. Studying Defoe's fiction, chronologically witnesses a gradual and unconscious psychological journey of an advocate of patriarchal ideas towards the deterioration of gender boundaries. The idea running through the preceding chapters was to separate, categorize and analyse Defoe's entire novelistic output, showing how his novels, unlike his non fiction, mark a departure from the dominant patriarchal tradition which he generally wrote in. This progression, however, is remarkable in the sense that it moves towards Semiotic language, and even beyond the borders of gender identity in Defoe's final novel. Theoretically this could be possible only if Defoe's fixed masculine subjectivity gave way initially to a fluid feminine subjectivity, and eventually to androgyny or total a/subjectivity. Under the light of psychoanalytic feminist approach this progression becomes visible in Defoe's fiction, and the diverse subjectivity which is unconsciously woven into the texture of the fictional works by the thread of Defoe's Self becomes vividly apparent. As illustrated throughout this study the image Defoe sets forth in his non fiction is very different from the naked face he unmasks in his novels. As a leading spokesman of the evolving middle class morality Defoe's voice in his non fiction echoes the dominant eighteenth century hierachical ideologies desired by the patriarchal authority.

The real paradox, which this study refers to as Defoe's dilemma, emerges when Defoe the pamphleteer gives way to Defoe the novelist. It is with this transformation, happening fairly late in Defoe's life, that an inconsistency appears in his authorial voice. Thus, as Defoe's pen enters the fantastic / realistic realm of fiction the inconsistency between his public and private voices rise to an audible degree. Theoretically the public voice of an author represents what he thinks, editing out what must be left unsaid, while the private voice emerges in patterns of writing as more than one thinks or other than what one thinks.* The public voice of the Self in

* The Freudian psychoanalytical framework would render this as dreams, and slips of the tongue

Defoe's fiction echoes his conduct books. Defoe's other voices in his fiction which are incorporated in the framework of the Lacanian split Self operate on an unconscious level of authorial insertion. Thus Defoe's text becomes the emblem of conflicting discourses, a platform for dominant ideology to air the public voice and/or a battleground for radical ideology which seeks its representation as the private voice of the Self, disguised or openly, in its rebellion against dominance.

Lacan's theory serves to explain why subjects would internalize discourses that effectively imprison them. In Daniel Defoe's four early novels, *Robinson Crusoe*, *Memoirs of a Cavalier*, *Captain Singleton*, and *A Journal of The Plague Year*, this internalization of patriarchal discourse is echoed through Defoe's public voice while addressing the concept of female. Indeed a study of the psychodynamics of Defoe's female characters can reveal his engagement in a similar process of self-definition. Defoe's female characters in these early novels are prisoners of a text which Defoe created for them while he himself was writing in the prison of the Lacanian Symbolic Order. Daniel Defoe believed himself to be autonomous and independent, an active agent in a world available to rational comprehension and control while writing his works. But how much was he merely an instrument of the Symbolic while instrumenting his female characters as objects, subjecting them to socioeconomic and sex-gender systems as a writing subject? How much self-awareness, consciousness, and autonomy was present in this simultaneous subject /object interaction between the Self and the scrutinizing Other?

Indeed in these works Defoe's female characters are subjected to submission to

readable rather than dismissable as mere nonsense or error. The Derridean deconstructive approach would treat this as all the gaps, margins, figures, echoes, digressions, discontinuities, contradictions, and ambiguities which work as a signifying force in the text. Barbara Johnson attempts to explain the same phenomenon when she argues that: "when one writes one writes more or less than, or other than one thinks without realizing the fact that those nonsense signifiers within the text may just as well imbue textual meaning as difference in the process of signification" (1990: 46).

the social order or the Symbolic. It is also in these novels that the social and psychological meanings of gender differences, the ideals of masculinity and femininity are translated into social roles and are established as accepted norms. These novels impose the sex-gender system through a narrative form molded by cultural pragmatics. It is within such a framework that Defoe, as a canonical author, has his share of advocating many eighteenth century patriarchal cultural codes. Implied in these narratives is a sense of misogyny which emerges through exclusion and the unspoken. *Robinson Crusoe*, *Memoirs of a Cavalier*, *Captain Singleton*, and *A Journal of the Plague Year* are narratives about men and for men as discussed in part I of this study. Actually Defoe makes these novels' predominantly masculine orientation very clear through their prefaces. The highly gendered circumstances in these works intrinsically expel the fair sex. Robinson's sea adventures, his story of survival, or rather (his)story of hu(man) being's strife, the Cavalier's military life basically void of women, Singleton's piratical expeditions in a guaranteed masculine domain, and finally H.F's plagued world which only reassured the survival of the fittest, and automatically excluded women as Other(s). Women, who are not fully characterized in these novels, only partake in the narrative due to their functional roles. Defoe's gendered perspective of women is echoed in these novels through the portrayal of female figures who have subordinate identities, and it reinforces the steadiness, unobtrusive manner and submission he defined for them in his conduct manuals. Defoe's public voice with its misogynistic tone reflects a Symbolic subjectivity which abjects the female, portraying it as the Other in the passive, idealized position so desired by the eighteenth century patriarchal cultural codes.

Under the impulse of this Symbolic system, perpetuating his position in society, Defoe advocates the Lacanian Law of the Father in these early novels. Absent or present in all four novels, fathers determine the masculine ideologies to be followed by their sons. They are indeed responsible for initiating Robinson, Cavalier, Singleton, and even H.F as men into this world. Mother figures in all these novels follow the stereotype set in Defoe's conduct books i.e. they are functional, passive, and subordinate. They disappear from the text before finding an opportunity to be realized

as characters. Other female characters are types who are portrayed as manifesting weakness, powerlessness, and physical vulnerability. Women are portrayed as subordinate in *Robinson Crusoe*, whose island, as a gendered space, is defeminized before becoming a true masculine territory. Whores, impotent Queens, victims of war and satirized women captains are the heroines of *Memoirs of a Cavalier*, who never find any chance to escape their gendered spheres. In *Captain Singleton* women are washed away by the masculine waves. No place except gendered spaces and only functional roles are given to the native women, slaves, or even devoted sisters such as William's in the text. *Captain Singleton*, as a piratical piece, totally excludes females from its phallogocentric text. Finally, introducing women as being darker than any pestilence, *A Journal of the plague Year* completes Defoe's Symbolic authorial intentions by erasing women textually, and historically through the recreation of the 1665 London Plague, pushing the female existence between the lines and into gaps to demonstrate only the dark side of the female figure as the main seed of disorder.

While Defoe's voice throughout his early novels is a public voice corresponding to the Lacanian Symbolic, it is not sustained as such in his later works. Very soon the unconscious eruption of private ideologies leads to a departure from the authorial intention acting as an oppositional force situated within the ideological dominance. This finds reflection in *Moll Flanders* and *Colonel Jack*. It is once again through the handling of female characters that Defoe's voice echoes his own nature of subjectivity, and its reverse progression. Rejecting absorption in the Symbolic's repression, Defoe's voice, along with that of his characters in these two later novels, reflects what Kristeva would name as the vibrations of the Semiotic. As discussed in the introductory chapter to part two of this study, the Semiotic for Kristeva is the level accessible in patriarchal discourse at the point of contradiction. It is also the zone of repressed feminine which is asexual. Defoe's unconscious linguistic disruption of the Imaginary in the Lacanian, and Semiotic in Kristevan terminology, in *Moll Flanders*, and *Colonel Jack* is a diversion in the process of his subjectivity. It is through Defoe's private voice in these novels that his unstatic and fluid feminine subjectivity, the one in process / on trial emerges. The nature and degree of the subjectivity imposed on

the female figures in these novels (through characterization) brings Defoe's own engagement in a similar process as a male author. This process is traceable through a simultaneous analysis of the psychodynamics of Moll and Jack's wives with Defoe's psychodynamics as a writing subject. After writing four exclusively masculinocentric novels Defoe chooses to write a novel about a woman in this phase. Defoe also presents the point of view of this young woman through first person narration. Here indeed he explores what it would be like to be inside a female consciousness, which in turn opens up some doors towards his own feminine Self and fluid subjectivity.

Through Moll Defoe allows himself to enter the female world that contains more forbidden zones. Defoe has to face moral and sexual choices he never faced while writing as Crusoe or Singleton. Here he has to handle money which was absent from the worlds of H.F and the Cavalier. Here he can take extreme risks through the female disguise without taking responsibility for them as a man. And in doing so what becomes apparent is the true portrait of the artist himself expressing some of his deepest fears, reflected through the mirror of the Imaginary facing the Other. This of course leads to confusion, to the state of chaos and inconsistency which is so apparent at different levels in *Moll Flanders*. The Semiotic tide in the author's unconscious makes Moll's adventures both physically and psychologically unstable. An eternal journey between Symbolic and Imaginary is obvious in the narrative due to Defoe's own psychological variance. When the Semiotic tide is low Defoe's portrayal of Moll becomes Symbolic, like that of her childhood period and adolescence, even her seduction which shows her as a Symbolic prey. Moll in her marriages, her maternity, and even as a whore (the male commodity) is caged behind Symbolic bars. However, as the Semiotic tide rises, authorial inconsistency emerges. The old Moll's voice, as the narrator who is commenting on her youthful self from the editor/author's position, seems to lack the self reproach necessary for a penitent. Defoe seems to enjoy Moll's adventurous life as a thief, prostitute, and a Newgate jail bird more than he is allowed to by his Symbolic authorial intention. This obvious contradiction is echoed through the old Moll and Defoe who are fascinated by the young Moll practising the Kristevan Semiotic. Although new, exciting, and progressive this experience can not be

sustained by Defoe in *Moll Flanders*. As an eighteenth century author he has promises to keep, promises he has made in the preface to the novel. Moll has to change, and return to the Symbolic if Defoe's novel is to morally instruct the eighteenth century readership. Metaphorically this retreat and withdrawal happens in Newgate prison. This womb / tomb where the Kristevan thetic happens, furnishes a space for change both for Moll and Defoe. But for how long can the penitent Moll / Defoe sustain the suppressed Semiotic?

This indeed is what Daniel Defoe attempts to test, as well as to answer, in *Colonel Jack*. Actually *Colonel Jack* is considered by many as the male version of *Moll Flanders* because it repeats many themes occurring in the latter. However, there seems to be another similarity between the two in terms of the application of Lacanian Imaginary and Kristevan Semiotic as this study argues. Indeed the subversive pattern initiated in *Moll Flanders* is repeated in the female characters in *Colonel Jack's* second part in which Defoe introduces into his narrative Jack's five wives. Contrary to the novel's first section, in which the female figures are portrayed functionally, and presented through gender distinctive roles such as mother, nurse, shopkeepers, the women in the second half of the novel act out their true Semiotic natures. Jack's behaviour through the first part of the novel is gentlemanly towards these women, is a conduct he has inherited from his absent yet gentleman father. He has no conflict with the variety of ordinary women who carry on their gendered roles within the limits of Symbolic cultural codes. When the first half of the novel ends Jack himself confesses that he is an inexperienced person in communicating with the fair sex. From the beginning of this section, however, Defoe arranges some encounters with the fair sex which alter Jack's course of Symbolic life all together.

The women Jack gets involved with all turn out to be indecent, unfaithful, and carefree, violating the Symbolic ideals of male ideologies. These female figures are the she-devils Defoe mentions in his conduct books. Their presence, subversion, and rebellion, however, is a part of Defoe's fictional scenario to fix his position as an authoritative male author who is fully capable of taming these creatures textually with the male pen. Indeed, by doing so Defoe is aiming to handle the Semiotic eruption

which deters his Self by repressing these women. He has to tame the 'feminine' in the female figures in order to suppress his own eruption of the 'feminine' Self. And he does this fiercely, and as violently as possible, by introducing Jack's first wife as a wasteful cunning devil, who pays no attention to the family and is instead busy with gambling, keeping company, and serving her lover. The second wife, who forces Jack to marriage, turns out to be a whore while the third becomes an alcoholic, keeping a lover shared with her maid. Jack's fourth wife, a country girl, has had her high times before marrying Jack, and is considered more an upper-servant than a wife. All these devilish women are severely punished by Defoe as the representatives of those women who violate the predefined gendered roles of wife/ mother. All the women are deserted by Jack as their legal and rightful master, and by their lovers who leave them penniless and on occasions with 'burdens in their bellies'. During the narrative, all these women come to understand their faults and as Defoean fallen women beg for forgiveness.

In order to dramatize the profound misery of these characters Defoe chooses to bring back one of them - Jack's first wife - to his narrative towards the end of the novel. She portrays the penitent she-devil who begs mercy from her lord / master / husband, and depicts the full figure of an ideal servant / slave/ wife as a truly tamed female. The master-servant theme corresponds to the husband / wife concept alluding to the masculine / feminine hierarchy which Defoe hopes to sustain in his narrative. Through such a technical strategy Defoe aims to balance the Semiotic eruptions of *Moll Flanders* and the Symbolic attitudes manipulated in his four early novels. Defoe's private voice rising from his feminine Self exposed in *Moll Flanders* is muffled in *Colonel Jack* where he aims to use one of his tonal masks to disguise his subjectivity. Defoe's aim is not to tame a group of females who practise their maternal Chora; he rather attempts to challenge the fluidity of his subjectivity which has surfaced overwhelmingly, negating his Symbolic public intentions in this phase of his writing. How much Defoe emerges triumphant is a question which can only be answered after reading his *Roxana*.

It is in *Roxana*, Defoe's last novel, that what we may now see as the echo of his most genuine voice, that of the homeless voice of an androgyn is heard.

Corresponding to Lacan's principle of the Real, as a pre-Oedipal, premordial, and pre-Imaginary subject, Defoe steps beyond the realm of gender boundaries becoming a "Man-Woman" just like his character lady Roxana. Indeed *Roxana*, as a modern novel, portrays the depth of its heroine's inner life making her transparent enough to illustrate her as a deeply divided person fitting the concept of Lacan's split Self. Roxana as an ideal female subject starts by acting the Symbolic part of her Self through the first part of the novel, where Defoe defines her through his public voice. Under the traditional cultural codes of patriarchy Roxana is held in place as the female Other by the ideologies of the male Self during this part of the novel. As an ideal daughter, wife and mother before her desertion and even through the brutal reality of her experience as a whore, Roxana demonstrates a Symbolic existence. Dependent, weak, and vulnerable she lives out the traditional feminine role which Defoe attributes to her. Subjected to the Law of the Father through matrimony and maternity Roxana reflects Defoe's ideal woman in his conduct books. Her body as mistress to the landlord is reified as a commodity. The French Prince also reifies Roxana's body with his money and power, consolidating the relationship between the male Self and the female Other. Very soon, however, Defoe's voice as a split subject slips into the text through Roxana's private self-definition. In the middle section of the novel Defoe's voice of the Semiotic Self is heard through Roxana's deterioration of the gender relationship by entering the maternal Chora. Disrupting the paternal cultural codes Roxana, in the second part of the novel, steps out of the Symbolic and initiates a reverse progression in the Lacanian axis. She rejects the blurring Other in the mirror as symbolized in the moment of confrontation with the Jew.

Roxana's roles in her maternal Chora are reversed when she emerges as a devilish woman who unmans or feminizes the Dutch Merchant by turning his proposal down. Choosing whoredom openly as a career she becomes an independent businesswoman who aims to balance accounts, also proving her reasoning power. Roxana's repudiation of cultural codes in the Semiotic Chora leads to the rejection of divine power presenting a different voice from Defoe on religion. Defoe indeed explores the forbidden zones of his own psyche through the "Amazonian" (212)

feminine monologue which reveals self-criticism as well as self-admiration. Defoe's seesawing between identification with Roxana and loathing her indeed corresponds to the concept of Lacanian split Self. As a divided subject, fluid and on trial, Defoe can no longer sustain the ideologies of a moralist who strived to prove the essence of human nature as fixed and unchanging. It is Defoe's fascination with such a new essence that leads him to pass the borders of gender boundaries. Within this new zone the concept of fluid subjectivity is replaced by the notion of (a)subjectivity or androgyny. Roxana manages to wipe out the lines of gender identity only through Defoe's degendering progression towards the Lacanian Real. As elaborated in the first chapter of the third part, the Real, as the space of primordial unity, neither belongs to the Symbolic nor to the Imaginary, though it is related to both. Roxana achieves such a position by staying both inside and outside these Orders simultaneously. In the final part of the novel Roxana realizes that she cannot solve the problems in gender hierarchies from without by sustaining her position as a she-devil (an independent businesswoman as a courtesan). She is not able to perpetuate the maternal Chora substituting herstory in place of history. Defoe and Roxana both sense the threat of Kristevan 'psychosis' in the Semiotic, and the traumatic state of the Real. Thus both aim to turn back towards the Symbolic. However, this seems impossible for both. The past as the maternal Chora and the masculine Symbolic always sneaks up and they are locked both in and out of the past /present predicament, wandering between femininity and masculinity.

Roxana's dual position is apparent through her conduct in the final part of the novel. As a man-woman she marries the Merchant when she is past her child bearing years. She also keeps her estate hidden from her husband. Another indication of Roxana's man-woman status emerges when she confronts her daughter Susan. There she feels both motherly affections, and a deep sense of reason rushes her jointly. Roxana can neither be the honest wife or mother of her Symbolic past nor the she-devil of the Semiotic past both of which fuel her androgynous present. Roxana ends her story not tragically as a fallen woman but as a man-woman, by acquiring a position which is both Symbolic and Semiotic. This means that Roxana finally achieves a Real

space through the interplay of the Symbolic and Semiotic engaging Defoe in the similar process of self-deconstruction as a writing subject. Both Defoe's text and Self are degenderized, rising to an androgynous state in *The Fortunate Mistress* who finally finds her Real home in homelessness. However, could this Real home also be Defoe's real home? And indeed this seems to be the case. For "when Defoe died on April 26, 1731, he was virtually alone" (MaCree1991:129). Surely an inappropriate ending for the creator of *Robinson Crusoe*, but fair enough for the keeper of the register of solitary fictional characters specially his last homeless, boundless, and degenderized soul in *Roxana*.

APPENDIX A

GLOSSARY

Abjection In the work of Julia Kristeva, the abject is that which challenges the subject's sense of fixity and stability (for example, flows that cross the perimeter of the body, such as blood, vomit, sweat and semen). Metaphorically, the abject extends to the transgression of the boundaries, such as ambiguity and ambivalence.

Authorial intention The textual meaning constructed by the author's consciousness associated with the public voice of the Self which embodies the dominant ideology or the established ideas.

Chora In the work of Julia Kristeva, the Chora is a term for a matrixlike space that is nourishing, unnameable, and prior to the individual. Chora becomes the focus of the Semiotic as the pre-Symbolic.

Imaginary For Jacques Lacan, subjectivity is inaugurated in the mirror stage when the child first sees an image of the coordination of its body. The image remains in the subject's mind as its sense of wholeness and unity. When the subject enters the Symbolic Order, governed by the language and identity, the Imaginary is left behind, and becomes the object of desire.

Jouissance For Jacques Lacan, jouissance is the total joy or ecstasy achieved through the working of the signifier implying the presence of meaning.

Mirror stage For Jacques Lacan it is the young child's identification with his own image (the Ideal I, or ideal ego), a stage that occurs anywhere from 6-18 months of age. This act marks the primordial recognition of the Self as "I", although at a point

before entrance into language and the Symbolic Order. The mirror stage establishes the Imaginary Order and, through the Imaginary, continues to assert its influence on the subject even after it enters the Symbolic.

Name of the Father For Jacques Lacan, the governing principle of the Symbolic Order is not the physical penis, but its sign or representation, the phallus. The phallus epitomises the principles of logic, order and patriarchal authority on which the Symbolic is based. Whereas in Freud, the boy attains subjectivity by coming to terms with the father's control and ownership of the penis, in Lacan, subjectivity is attained when the child finds its place in the Symbolic Order, coming to terms with the linguistic version of the paternal phallus, the Name of the Father, or transcendental signifier.

Other or constitute other is a key concept in continental philosophy, opposed to the same. It refers to that which a person considers to be entirely unrelated to his own concept of self-identity. For Lacan the Self is something constituted in the Other, that is, in the conception of the external. In critical theory, the Other is a hypothetical space or place which is that of pure signifier rather than a physical entity.

Phallus see **Name of the Father**

Phallogocentrism The privileging of the masculine (the phallus) in understanding meaning or social relations. The term evolved from deconstructivists who questioned the logocentrism (the tendency to locate the center of any text or discourse within the logos- a Greek word meaning word, reason or spirit) of Western literature and thought. The term is also associated with Lacanian psychoanalysis, who understands the entrance of subjects into language as a negotiation of the phallus and the Name of the Father. Feminists illustrate how all Western languages are utterly and irredeemably male-engendered, male-constituted and male-dominated. Discourse is phallogocentric

because it is centred and organized throughout by implicit recourse to the phallus both as its supposed ground (or logos) and as its prime signifier and power source.

Real For Jacques Lacan, the Real is the irreducible surplus of the outside world that resists being turned into language (as the Symbolic) or into spatial representation (as the Imaginary). The Real is by definition inaccessible and is to be contrasted with reality, a field heavily structured by Imaginary identifications overlaid by Symbolic signifying chains.

Semiotic In the work of Julia Kristeva, the Semiotic is the bodily drive as it is discharged in signification. The Semiotic is associated with the rhythms, tones and movements of signifying practices. As the discharge of drives, it is also associated with the maternal body, the first source of rhythms, tones and movements for every human being since all have resided in that body.

Subject The term used to describe interior life or selfhood, especially as it is theorised in terms of its relationship to gender, power, language, culture and politics, etc.

Symbolic In Lacan's psychoanalysis, the Symbolic is the Order of language in which subjectivity is achieved. It is governed by patriarchal principles of hierarchy, meaning and order. The subject's entry into the Symbolic marks its separation from the Imaginary, to which it seeks to return by way of desire.

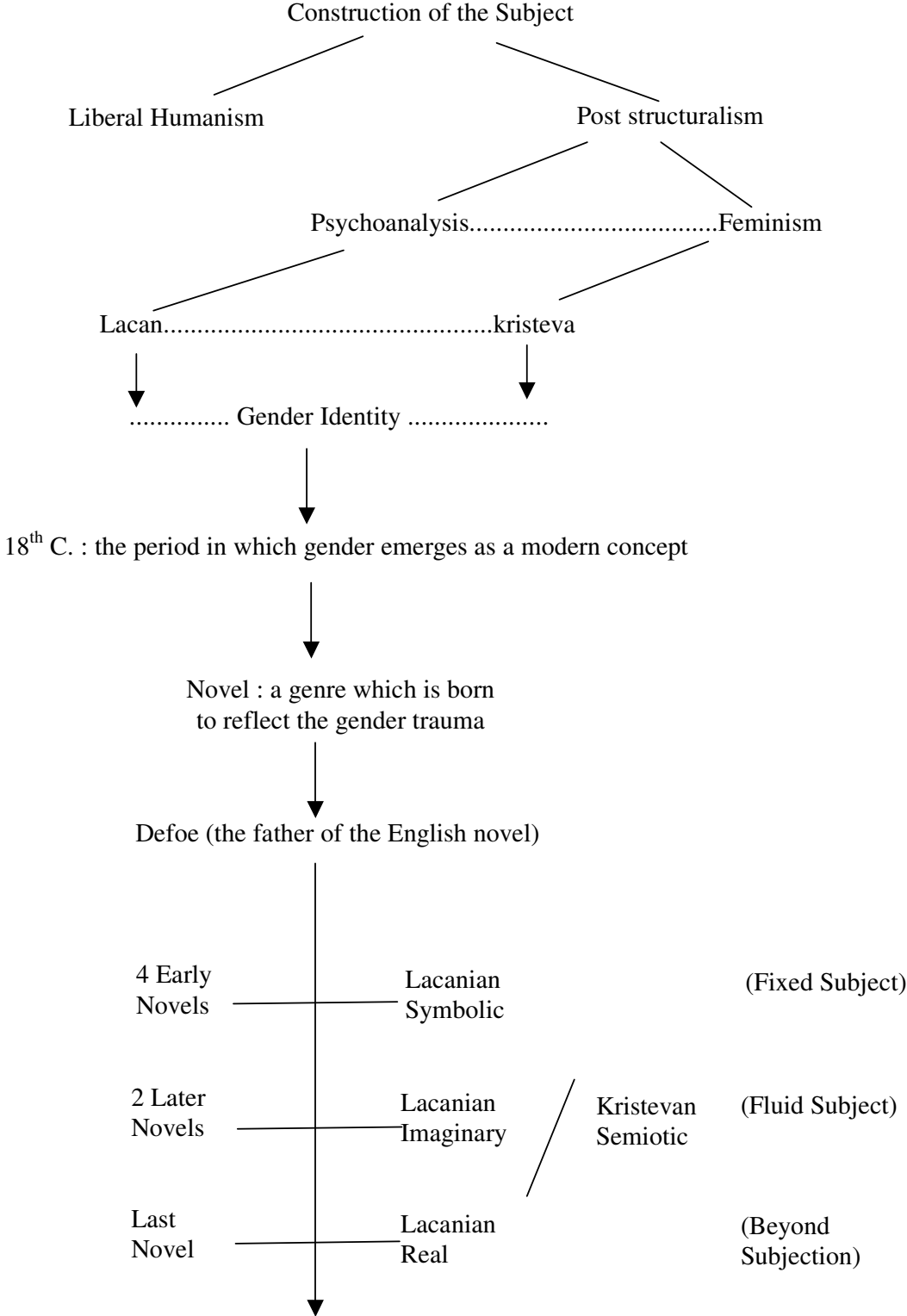
Thetic phase In Julia Kristeva's work, the thetic phase is the threshold of the Symbolic which emerges out of the mirror stage. There is a breaking, a rejection, already within the body that becomes, at a certain threshold, the thetic break. The thetic break is the point at which the subject takes up a position, an identification.

Writing subject Within the framework of poststructuralist theory the conventional idea of the author is totally deconstructed. Instead of thinking of a literary text as

originating in the conscious intentions of a rational, gendered individual, shaping and controlling every aspect of the work to produce her or his unique meaning, poststructuralists see literary text as sites of multiple meanings and intentions. Using the term writing subject they suggest that the conscious intention is only one impulse among many determining meanings of any text. This way the poststructural theory suggests that there is a continuous contestation within meaning and within individual identity, between repressive social control, on the one hand, and disruptive excess on the other.

* The definitions for the key terms in this section are cited in Nick Mansfield 2000, pp.180-185, www.cla.purdue.edu/english/theory/psychoanalysis/html , and chapter 1 part I,II and III of the thesis.

APPENDIX B



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ABSTRACT

The aim of this study is to explore Daniel Defoe's nature of subjectivity construction through a close analysis of his novels. To read Defoe's novels chronologically is to witness the gradual and unconscious psychological journey of a writing subject from Lacanian Symbolic (patriarchy) towards deterioration of gender boundaries (androgyny). The idea running through the chapters of this dissertation is to separate, categorize and analyse Defoe's entire novelistic output to illustrate how his fiction, unlike his non fiction, mark a departure from the dominant patriarchal tradition he wrote in. This process corresponds to Lacan's tripartite model (Symbolic/Imaginary/Real) of subjectivity construction. Theoretically this means that Defoe's fixed masculine subjectivity (Symbolic) gave way initially to a fluid feminine subjectivity (Imaginary / Semiotic) and eventually to androgyny or total a/subjectivity (Real).

Applying psychoanalytic feminist theory this study analyses, in three parts, the psychodynamics of Defoe's female characters to extract his engagement in a similar process of self definition. Part I discusses how, as a Lacanian subject under the impact of the Symbolic Order, Defoe's voice in his four early novels is a public voice advocating the Law of the Father. Defoe's gaze in *Robinson Crusoe*, *Memoirs of a Cavalier*, *Captain Singleton*, and *A Journal of the Plague Year* is predominantly male, his attitude gendered and his authorial perspective patriarchal. He writes as the male Self to fix the female Other in place. Part II illustrates how, as a Kristevan subject under the impact of Semiotic, Defoe practises the maternal Chora in his two later novels *Moll Flanders* and *Colonel Jack*. Here, the repressed feminine within him alters his gendered perspective and he emerges as a subject-in-process/on-trial with a private voice. Part III analyses how Defoe breaks the boundaries of subjectivity as well as gender by achieving androgyny through the Lacanian Real. In his final novel *Roxana* he steps beyond subjectivity experiencing the jouissance as well as the trauma of the Real through a homeless authorial voice. The project concludes that both Defoe's text and Self are deconstructed through a process of degenderization becoming new spaces outside the definable boundaries of language thus outside the research scope of any linguistically determined study.