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GRADUATE SCHOOL

Promethean Desires

The Technician-Hero and Myths of
Masculinity in Nineteenth-Century Literature

A THESIS

SUBMITTED TO THE FACULTY OF THE GRADUATE SCHOOL
OF THE UNIVERSITY OF MINNESOTA

BY

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IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

December 1993

VOLUME I

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Abstract

Figures of scientists and engineers emerge during the nineteenth century as icons of masculinity distinct from either the figure of the magician or the figure of the military hero. I analyze these figures in three major works that trace an arc from myth to realism across the first half of the century. Percy Bysshe Shelley's lyric drama *Prometheus Unbound*, Mary Godwin Shelley's *Frankenstein*, and Jules Verne's *20,000 Leagues under the Sea* are the principal case studies. Additionally, I examine several other Verne novels and such texts as Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde*, H. G. Wells's *The Invisible Man* and *The Island of Dr. Moreau*, and the works of Samuel Smiles, including *Self-Help*, *Character*, and *The Lives of the Engineers*. In these works, images of Prometheus, elemental fire and water, and the Phallus, as symbol of masculinity and male social power, express a struggle between the ideal of disembodied reason and the expression of embodied love for others. The technician-hero, whether he takes the form of a medical doctor or an engineer, such as Verne's Captain Nemo, is chained in his body as he struggles to assume the archetypal father's Law and control over Nature. The Promethean Complex is an extension of the Oedipal rivalry of father and son and the desire inscribed in sons to possess their father's knowledge-power. As nineteenth-century bourgeois culture privileged a masculinity based on Logos and disciplined control over bodies and Nature, the mentality of the technician emerges as a distinct configuration. Constructed in opposition to Eros, the body, the feminine, and the unconscious, the technician ego-ideal generates a psychotic and paranoid subject, radically fragmented and unable to deal with its ultimate inability to achieve omnipotence.

Acknowledgments

Particular thanks are due to Toni McNaron who introduced me to feminist literary analysis and supported my interest in Jungian theory, and whose advice has been a constant corrective to a style too prone to *copia*. To Leo Duroche, whose course in theorizing masculinity first introduced me to the field of men's studies and the application of feminist theory to the study of masculine gender formation. To Michael Hancher whose detailed reading and criticism of my work will always serve as an example to me of the kind of care and attention a scholar should give his or her students. To Mimi Sprengnether and Marty Roth whose courses in Freud introduced me to psychoanalysis and the feminist critique of Freud. To Mary Ann Matoon and the various fellow students at the Minnesota Jung Association for their inspiration and conversations on analytical psychology and myth. To Andy Elfenbein, for raising difficult questions and for patient and minute proofreading. To Robin Brown, Blaine Cross, and Sandy Herzan for their collegial advice, encouragement, and unflagging interest; to Peter Skjervold for long talks over coffee at Rick's; and to Muffin and Melusina, for distracting me at regular intervals, batting at the keyboard, and patiently waiting for me to stop and play.

A very special thanks to Sarah Peterson for her close reading, encouragement, remonstrations, emotional support, and patient understanding through the anxiety-filled final stages of composition. And, finally, to my parents, Warren and Ruth Maertens who sacrificed so much and supported me with so many gifts and prayers for so long. Without the Eros and Logos of these and many others, none of this would have been possible.

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Promethean Desires

Let it rain!
Who cares?
I've a train
Upstairs,
With a brake
Which I make
From a string
Sort of thing,
Which works
In jerks,
'Cos it drops
In the spring,
Which stops
With the string,
And the wheels
All stick
So quick
That it feels
Like a thing
That you make
With a brake,
Not a string...

So that's what I make,
When the day's all wet.
It's a good sort of brake
But it hasn't worked yet.

A. A. Milne, "The Engineer"

Introduction

Deus ex Machina

The Man-Machine

In his 1967 study, *Flesh of Steel: Literature and the Machine in American Culture*, Thomas Reed West wrote:

When Henry Ford initiated his automotive assembly line, he established not only a method of manufacture but a kind of intellectual and literary convention. For the assembly line has come to represent the machine process itself, as a distinctive ordering of the personality: it is Discipline perfectly embodied. There are sophistication and purity in the control that it imposes. (ix)

Such discipline is a “paradoxical blending of monotony and minutely integrated complexity” and suggests further that this ideal of discipline is pitted in muscular contest against “energy: power, massiveness, multiplicity of social and technical institutions, extravagance of productivity” (x). West’s study, preceding the 1969 watershed in the latest wave of feminist consciousness, is a recent example of the rhetoric of interwoven masculinism and mechanism. West celebrates the machine as an icon of modern industrial America and of a dominant ideal of masculine energy and power. In his discussion of Carlyle, Whitman, Adams, Dickens, and Ruskin, West generally concurs with the negative view these writers took of the

mechanization of “man” through the factory system and Utilitarian philosophy, but his tone slips continually into a (possibly unconscious) tone of worship:

As an energy, industrialism projects itself upon a magnificent scale. It assumes weight and ruggedness of contour; all its acts are exhibitions of a massive power, wielded against massive materials. As a discipline, industrialism becomes tighter and more exacting in its method. It subjects the workman to the ordered routines of the factory and demands of his imperfect spirit a relentless perfection in labor; it drills the intellect in science and grim mechanical Fact and in the precise understanding and mastery of expanding complexities. (20)

“In these forms,” he concludes (before embarking on his study of Carl Sandburg, Sherwood Anderson, and other American writers) “the machine would continue to confront writers of a more recent day: its disciplines, still subtler; its energies, more multiple and swift” (20). The adjectives are affirmative, and even the word “discipline” carries a tone of pride and satisfaction. The word has taken on quite a different sound since the publication of Foucault’s *Discipline and Punish* (*Surveiller et punir: Naissance de la prison*, Gallimard, 1975; English translation, 1977). In recent work published on the social-imaginary construction of masculinity, “discipline” is a grim and insidious force of ideological conditioning that penetrates to the deepest structures of the psyche – particularly the male psyche. The unconscious masculinism inherent in expressions such as “massive power,” “tighter... more exacting method,” “the workman,” “spirit,” “relentless perfection,” “drills the intellect,” “grim mechanical Fact,” and “mastery” is far more obvious to readers today than it would have been in 1967.

Since World War II there has been, in popular culture and art, an increasing number of representations of men as machines. The metaphor of body or brain as machine has become literalized when it is employed by the medical profession. The image exists unexamined by its users even though it received scrutiny in such early

works of male gender studies as Fasteau's *The Male Machine* and in feminist studies of the culture of medical representation such as Emily Martin's *The Woman in the Body*. The examination of the mechanistic metaphor takes on a high degree of psychological sophistication in Klaus Theweleit's voluminous study of masculinity, patriarchy, and fascism, *Male Fantasies*.

West's identification of the polarity between discipline and energy is an important starting point for my own investigation and I want to carry it farther in two directions. First, I want to carry it forward into current theories of masculinity as a myth. Masculinity is not the same as biologically defined maleness. The discourses of biology and medicine play a role in the cultural construction of masculinities, but the object of my study has to be considered to be a set of shifting and historically changing images and narratives that envelope and shape the male sex and the self-conception of men. Masculinity is, in other words, a cultural ideology constructed out of representations of men's bodies to support the larger social structures we identify as patriarchy. It is a context in which real, individual men grow up and learn to love and hate themselves and others.

From this analytic point of view, the metaphor of man as machine, man within the machine, or man as wielder of the machine are objects of criticism, not celebration. Such images are ideological illusions inculcated for the affirmation and advancement of particular power interests. The images and narratives are, just as much as the machines themselves, instrumentalities of oppression. In some cases--for example, recent popular cyberpunk fiction and art--the celebration takes on ambiguous tones of satire and the grotesque. The recent Arnold Schwarzenegger vehicles, *Terminator* and *Terminator II*, explicitly merge the image of man as a machine with man as supreme product of mechanized discipline. That is, the android, on the one hand, and the champion bodybuilder crafted by the machinery of the weight room: the pec deck and Stairmaster, as well as the machinery of reps and sets, steroids and chemistry,

and those old mechanical icons, the “pump” and “iron.” One can hardly imagine a figure that more clearly epitomizes West’s title, *Flesh of Steel* than Schwarzenegger as the Terminator.

The muscle-machine figure epitomizes the Narcissistic ideal of bodybuilding and fitness that reduces human value to muscular hardness and power, the manufacture of a disciplined, commodified, and impenetrable shell around an ego often brooding on its own loss of soul. This is an ideal that dominates the late twentieth-century image industry of the United States – the media, advertising, politics – and dominant standards of male (and increasingly of female) beauty.

Modern film, television, and advertising could be analyzed to good effect using Theweleit’s model of the “soldier-male” psyche. For this hegemonic ideal of masculinity is a manliness of hard surfaces, convex and imposing on the world, and on the gaze of the Other – whether other men or women. In the passage I quoted from West, the icon of mechanized virility is extended beyond the individual man’s body into systems of social and economic control, the scientific management of Ford and another hegemonic model for social order: the assembly line. This kind of order is both a product of and the reproducing agent of a mechanized *mentality*. The body-machine metaphor is followed in the twentieth century--one might even say that it is given a new breath of life--by the mind-computer metaphor that has come to dominate the discourses of science and science fiction in the second half of the century. The myth of the mechanical man is composed of these two parts: the machine body and the machine mind. The roots of both are in the Foucauldian idea of discipline, and yet discipline is rooted deeper still in the psychic underworld of masculinity.

Taken as a complex whole, I call this myth the myth of the Technician-hero because the figure of the Technician becomes a kind of archetypal image of *mechanized* and *mechanizing* masculinity. *Techné* forms the core around which modern

masculinity has been constructed. It is the root concept of scientific and engineering practices and, more generally, of professionalization as an apparatus of social order and the organization of power. As such, the myth is too pervasive and multiform for any single study to treat it exhaustively. The present work aims to suggest a method and a terminology for analysis and to trace the pattern in its nineteenth-century beginnings during what has been called the second Industrial Revolution.

The articulation of the myth, in its textual particulars in that period, reveals that images of fire, steel, machinery, and instrumental reasoning (for example, procedures, methods, rules, regulations, scientific classifications, laws) are applied to masculinity in a oppositional move that rejects water, flesh, organic life, emotions, feelings, and intuitions, by relegating them to the sphere of “the feminine.” Fluidity and chaos are represented to be the “essence” of femininity, just as hardness and order (hard-headedness, hard work, scholarly “rigor”) are identified as the “essence” of masculinity. Few men have the discipline to become Arnold Schwarzeneggers but many are made rigorous, hard-headed, and hard-driving bureaucrats, academicians, and salesmen.

The ideal of the machine man is intimately interwoven with both the Nietzschean and the comic book ideal of the superman (the “man of steel”) and these, in turn, are traceable to romantic variants of the myth of Prometheus. Several books have been written on the figure of Prometheus in romantic poetry, but these have not examined the construction of gender in the figure of Prometheus, an omission which in some ways misses the whole point of the myth. For the Promethean hero became such a popular expression of rebellious subjectivity precisely because he represented a strenuous and virile masculine subject and his equally virile opponent in Jupiter (who is combined with the Miltonic-Christian Sky-Father in Romantic mythology).

Moreover, in the works I will examine, this Promethean hero — the archetypal representative of energy vying with discipline — is increasingly cloaked in the garb of

industrialism. Even in the beginning of this genealogy one can trace the lineaments of the machine-man's desire, the merging of man with tool, muscle with locomotive, phallus with piston, spirit with the fire of electricity, steam boiler, or forge.

Frankenstein and his monster are separate beings prone to fateful merging; Nemo and his monstrous submarine are at times as hard to distinguish as soul and body, mind and muscle. The connections are subtle and psychological, below the level of the explicit representations of machines and factories. They lie in the mythic and archetypal patterns that cluster around what C.G. Jung called Logos and its binary opposition to Eros. The technician-heroes I will present here are all personifications of instrumental reason, logic, science, and technicism. Each serves the collective psyche by validating the practices and discourses that produce and reproduce these ideas and a particular organization of power. In other words, the mythic heroes embody a particular kind of subjectivity, a particular species of self-image, and this in turn articulates and reciprocates with the social order and technostructure of industrial capitalism.

Between Scholarship and Boyhood Longing

The imaginary currents through which this ebb and flow of fantasy and reality occurs may be illustrated by the way I came to this material. It was with Captain Nemo and *Twenty Thousand Leagues Under the Sea* that this study began and the chapter on Verne consequently is the culmination of my analysis. But the roots of my fascination with Nemo lie as much in my own boyhood reading and adult recreations as in scholarship. Nemo was brought back to my mind when I saw the film version of Tom Clancy's *The Hunt for Red October* and subsequently read the novel. I was struck by similarities between Captain Ramius and Captain Nemo and by the strangely numinous environment of the submarine. There is a certain glamour surrounding the image of the sea captain in command of secret, new technologies,

undetected, yet hunted by the powers of nationalism and the military which rule the surface world. There is a deep appeal to boyhood longings in the image of the bearded commander acting violently and meeting the violence of other men with complete calm and assurance.

Watching *Hunt for Red October* and musing over the popularity of Clancy's brand of technological adventure, I turned again to Jules Verne, who might be readily called the nineteenth century's Tom Clancy. Other heroes came to mind too: *Star Trek's* Captain Kirk, *Star Wars's* Luke Skywalker (or Han Solo) and other less famous commanders of fantastic ships of underwater or extra-atmospheric space. I and began to consider this Nemo figure as an archetypal image of modern masculinity. Did these captains exemplify a virility struggling with its expression through engineering and science; men struggling against each other for control of – or escape from – the structures of technical mastery that enclose them in a steel web of power.

When Verne wrote his novels, the idea of the submarine captain was a romantic fantasy, but today the same kind of romance has merged with the business of hundreds of real submarine captains who form the most important element in the mythos of nuclear war and national security. When I was eighteen I wanted to be a naval architect and had every intention of becoming a submarine designer and captain. Jules Verne's rhetoric had shaped my inner imagination of what was possible to such an extent that I wanted to erect a career on the foundation of those fancies; a career, moreover, where fancy itself is transformed into steel and nuclear fission, and the apparatus of social power. The connection between childhood fantasies and the engineering of manhood, between novels and machines is very real, and yet seems to be largely repressed.

Until I returned to Verne and to Walt Disney's film version of *20,000 Leagues* with the training of a student of cultural forms, I was unconscious that my choice of career was motivated by chapters eleven to thirteen of Jules Verne's novel and the

subsequent reading of a host of other science fiction writers. It is the sort of thing adult men would only admit with amused embarrassment. The origin of their work in the imaginal sphere of childhood is neatly cordoned off from the masculine realm of power and fact. The child that men carry about in their heads is the custodian of our motivating myths.

I began my musing with the particular figure of the submarine captain but have found him to represent the archetypal psychic structure which underlies male figuration as scientists, engineers, physicians, and even explorers. This is not really the study of a single figure or motif, but rather the study of the *complex* of masculinity as it has been woven within an industrial and increasingly technological society. To take up an apparently discrete and classifiable figure – such as, a collection of submarine captains or physicians – would be neat and tidy but would ignore the underlying pattern in these figures and the connection of that pattern to other, more messy categories, such as that of scientists or engineers in all their diversity. The reality of the imaginal process of collective myth is messy, slippery, and liquid, and I have made an effort at every stage of writing this study to subvert my own tendency to *master* the material and solidify it into rational nodules of Fact structured in elegant systems of categorization and objective structure. Where I do categorize and set up structures of opposition, it is in order to turn Logos back upon itself, so to speak, in a spirit of boyish play, not manly mastery.

Organization and Scope of the Study

The first two chapters that follow are offered as theoretical introductions. The first is an attempt to review and revise Freud, Lacan, and Jung and to lay out my own understanding of the psyche and its processes as they relate to myth, ideology, and identity. I take a revisionary approach to all these “great men” and their theories but my particular predilection lies with Jung whose work I find the most useful to the

study of imagination. Despite an habitual slippage into essentialism on the part of Jung and many of his followers, his method of *analytical psychology* (as he distinguished it from Freud's *psychoanalysis*) is far less reductive and dogmatic, far more flexible and aware of the fundamental polyvalence of signs (or *symbols*, as Jung preferred to call them). Chapter II carries the discussion of psychology and textuality into the field of gender studies and particularly the study of masculinity. Here again, of course, the field is too large, diverse, and rich to be summarized satisfactorily in a few score pages, but I attempt to clarify some of the major issues and terms and to offer a method of relating the terminology of social constructionism to those of analytical psychology.

Chapter III bridges the discussion of theory and texts by addressing the basic terms Libido, Eros, Logos, and Thanatos as they appear in the work of Freud and Jung. I offer my own map of Libido or "psychic energy" and its expressions by reading the psychological terms through the prophetic books of William Blake. The gesture may seem outrageous or even perverse as a scholarly method but is motivated by my desire to subvert the privileging of "scientific" discourses over literature. Moreover, as I mulled these ideas over, I was struck by the applicability of Jung's terms to the mythology Blake created. I have not been able, at this date, to determine the extent of Jung's familiarity with Blake, but the similarity between the two men as artists and mythographers of the psyche are striking.¹

One of the structural elements that one sees vividly in Blake is the Romantic idea of the psyche as split in an almost schizophrenic fashion. This representation of mind as a dramatic stage of mythic gods and demons who are also doublings and shadows of each other, is applied to the classical myth of Prometheus in the *Prometheus Unbound* of Percy Bysshe Shelley, a work I examine at length in Chapter IV. Mary Shelley's *Frankenstein*, the subject of Chapter V, is the classic formulation of the split psyche of the "mad scientist" alongside Robert Louis Stevenson's *Dr. Jekyll*

and Mr. Hyde written a generation later. Chapters VI and VII treat heroes in the works of Jules Verne exploring further the use of elemental imagery of Fire, Earth, Air, and Water as symbols of masculine aspirations and energy set against the “irrational” and “disordered” force of the feminine.

Chapter VII is devoted mostly to a close scrutiny of *20,000 Leagues under the Sea* and its heroes. In each case, I have tried to tease out the symbolic undercurrents of the “mad” technician. Such figures represent men suffering from the same splitting tensions that Blake described in his prophetic poems. It is the splitting of masculinity from the feminine complex (what Jung termed the Anima), a splitting one can more generally formulate at the separation of Ego from Eros and feeling. Such alienation from feeling and relatedness is a response to culture’s demand for a persona woven of technical mastery, expertise, and conquests over Nature.

The Technician-Critic

John Fekete, in his 1977 critique of critical practice from New Criticism to Structuralism, argues that literary study itself has been complicit with the ideology of technicism, fetishizing order and form rather than critiquing the socially constructed mechanistic selfhood which can find such abstractions erotic. The celebration of poetical form or narrative structure as an aesthetic object or a source of cerebral pleasure does nothing to change the world or to question those whose lives find their primary satisfaction in the control of others. “In our time, when the existing social forms stand between the possibility of realizing the dreams of humanity... and the actuality of the nightmare evolving daily within those forms,” Fekete argues, “...the fetish of achieved form bears an affirmative relation to the ideology of perpetual domination, and it must accept responsibility in the reproduction of a counter-revolutionary society” (Fekete xxii). In other words, a literary scholar who embraces the Promethean ego-ideal of the technician reproduces, with his or her affirmation of

form as value, a society solidified into constraining institutions that increasingly seek to eliminate human freedom amid the illusion of a “free market.” Readers and critics alike are constructed as technicians and the consumers of technology.

This wedding of literary study with scientism and technicism is an ideological marriage masquerading as the logical imperative of method. “Structuralism is not a neutral methodology... In the 1960s structuralism emerged as a philosophy of scientific cognition rapidly becoming a major antagonist of dialectical humanism, the Marxist philosophy of liberation” (Fekete 195) with the result that,

[a]ttention is shifted away from the ways in which human beings have altered and do alter and may yet alter their objectifications ...structuralism finds nothing to investigate but order, the codes of order, reflections upon order, and the experience of order. ...In this sense, structuralism can be interpreted as an epistemological strategy of technocratic rule. Placing himself methodologically at the vantage point of a transcendent observer, the structuralist scientist claims cognitively a privileged power that the technocrat exercises in social practice. For this kind of theoretical consciousness, the world appears given to us not as the ground of historical praxis and the field of goals, needs, and efforts, but as an object of knowledge, a system of formal signs. It renounces the projects around which society is built, and sees everything, from literature to social relations, from spiritual objectifications to the work process, as forms of signification. (196)

As I shall demonstrate in my discussion of Verne, this reduction of Nature (and so people) to epistemic signification is at the heart of technician-heroism. I call attention at the outset to the implication of structuralist analysis within the ideology of Law and Order because this study is about *structures*. Jungian psychology is itself a kind of structuralism even though it doesn't exhibit quite the same propensity to mathematical formulation or cryptic, linguistic-algebraic hieroglyphs as hardcore structuralists. Analytical psychologists have been criticized with some justification for their essentialist use of binary oppositions as well as the tendency exemplified by

such practitioners as Joseph Campbell to divert attention entirely from questions of social power and politics in favor of a kind of autoerotic fascination with mythic patterns. These are legitimate criticisms and I raise them at the outset in order to caution the reader against the temptations of structuralist fetishism.

Everything may be *potentially* a form of signification, but one must not rest satisfied with having unwoven a rainbow, however magisterially. I approach signification and the mysteries of religious symbols with the knowledge that they are forms of “symbolic action” as Kenneth Burke put it. It is, after all, symbolic action that permits the creation of technology: semiosis produces dominance and control. To fetishize and worship the machine, the “technological fix,” or the “scientific method” is to worship signification itself as “godlike” and so deny our collective ability to decide, to create our own values and lives rather than enslave ourselves to the mind-forged manacles of “free-market laws” or the “dictates of logic.” The act of fetishizing is to mistake the factitious artifact for one’s beloved, to repress one’s desire for other *people*, one’s *relatedness*, one’s *compassion* and instead love safely *inanimate* things like spaceships and submarines, systems of scientific management, religious dogmas, theoretical schools.

By contrast to such early archetypal and structural theorists as Northrop Frye, in the hands of such practitioners as Roland Barthes or contemporary critics of the mass media, semiology becomes a political practice, a way of unmasking the lies and seductions of institutionalized authority. Noam Chomsky, one of the greatest of linguistic structuralists after all, has published widely in recent years on the problems of propaganda and the “manufacture of consent” through the manufacture of myths. My study of the technician-hero is offered in this vein, as a step towards more detailed understanding of the way archetypal myths underlie the social practices of the technological elite. Moreover, I wish to suggest that the key to greater understanding is the unweaving of masculinity as a constricting structure that

inhibits what Fekete calls “human self-activity,” the transformation of our internalized reality and the will to act upon that transformation.

Promethean Desires is thus broadly transdisciplinary, reflecting on literature and depth psychology,² bridging the gap between Jungian and Freudian analytic models, and hoping to break down walls that have long persisted between those two analyses. The study is also interdisciplinary in its incorporation of feminist and men’s studies methodologies to the myths and culture of technicism. It is philosophical and speculative but also grounded in historical texts. I hope that this study will be not only a contribution to the literature on masculinity and to the criticism of the particular literary texts it treats, but also a re-visioning of depth psychology as a critical hermeneutic that can bridge the gap between the personal and the political, the imaginal life and our social, institutionalized lives as disciplined subjects.

Notes

- ¹ Jung produced illuminated manuscripts similar to Blake's etchings, particularly the unpublished work known as the Red Book in which some of Jung's most private visions were recorded. Although a medically trained scientist, Jung was as fascinated as Blake with mysticism, religion, and the revisioning of Christianity into a new psychology-mythology.
- ² Jos Van Meurs in a survey of Jungian literary criticism published in 1988 sketches a picture of the field which suggests that it has been growing at an almost exponential rate, so that the seventies and eighties have seen a larger number and greater variety of such studies published than ever before. Donald Dyer's graph of the increase in Jungian book publication up to 1990 corroborates this feeling, showing a ninefold increase in book publications and printings since Jung's death in 1961. Since 1970 the number has doubled--from somewhere around forty books a year to over ninety--and this only considers books in English. An excellent recent collection of work is *Jungian Literary Criticism* edited by Richard P. Sugg (1992). Other recent contributions (less scholarly than popular in their treatment), some of them addressing gender, are Clifton Snider's *The Stuff that Dreams are Made On: A Jungian Interpretation of Literature* (1991), Tom Absher's *Men and the Goddess: Feminine Archetypes in Western Literature* (1990), Martin Bickman's *American Romantic Psychology* (1988), and Betina Knapp's several studies including *Women in Twentieth-Century Literature: A Jungian View* (1987)

PART I

Chapter I

Psyche – Self – Poesis

Poesy alone can tell her dreams.

– Keats, *The Fall of Hyperion*

(1) In the Gap Between Freud and Jung

The study of images of masculinity requires a psychological-historical criticism, one which sees cultural representations as complexes of signs that constitute our psyches. In male gender studies, Klaus Theweleit's *Male Fantasies* is a monumental study of this sort, reading popular pictorial and written texts through a Freudian model of psyche. Anthony Easthope's *What a Man's Gotta Do: The Masculine Myth in Popular Culture* is a more general and popular study, which spans media from sculpture to film and draws on Freud and Lacan. I want to follow a similar methodology of psychoanalytic reflection and reading, with the addition of some of Freud's other pupils and their revisions of his model. Besides Lacan, I find the work of C. G. Jung and Heinz Kohut to be most instructive for an understanding of the kind of self-fashioning performed by human subjects. While Kohutian object-relations and "self psychology" has received some attention in humanistic studies, Jung has, until recent years, not received the detailed, critical reading his works demand. So, to compensate for the fuzzy thinking of pop-Jungianism, I would like to

take this chapter to discuss some of his revisions of Freud and how they can be adapted to cultural studies.¹

One should remember at the outset that Jungian analytical psychology is founded in Freudian psychoanalysis and despite the heated clash of egos that caused the two men to separate, each theory can benefit from consideration of the other. Freud's rejection of Jung, it seems to me, was a rejection of the logical implications of his own system and indeed several writers have traced the similarities between Freud's later cultural studies and the work on mythic images Jung pursued. On the other hand, Jung's rejection of Freud's theories was more the result of stubbornness than good judgment. Each of these men was bent on establishing a distinct school of depth psychology and so made no effort to reconcile their ideas or combine their terms. Their respective followers did likewise and the acceptance of Freudian ideas in the humanities led to the anathematizing of Jungian theory within the academy. Left as it has been to carry on in clinical practice and its own training institutes, Jungian analytical psychology has been rendered inaccessible in ways Freud's theories have not. The relatively brief heyday of the Myth Criticism of the sixties and seventies brought Jung's name into university and college English departments, but the absorption in myth never developed into an examination or critique of Jung's psychological model. Indeed, as I shall suggest, the term *archetype* prevalent following Northrop Frye's *Anatomy of Criticism*, bears only very superficial similarity to Jung's concept.

Freud clung tenaciously to his reduction of psychic phenomena to sexuality and to a view of human souls based in the mechanistic and materialistic medical model which, in his day, enjoyed a yet unquestioned hegemony. Jung, primarily interested during his whole career in visionary and clairvoyant episodes, and in the psychology of religious experiences, left the sexual and embodied nature of humans to Freud and devoted himself to the pursuit of spirit and soul. Both men were

engaged in their own way with the mind/body problem that has haunted Western philosophy since its beginning. Jung went beyond this schism inherent in the medical model by addressing the difficult problem of symbolic representation which Jacques Lacan would take up much later in his own linguistically-based terms. Jung realized more fully than Freud the implications of the latter's own revelation that any description of the world, whether scientific, historical, or artistic is conditioned by imagination on a cultural scale. It is precisely this respect for creative imagination that makes Jungian psychology more attractive to a student of art than Freud's sexual-pathological reductionism. The pursuit of bodily pleasure, at its unconscious level, is polymorphous, as Freud said, and therefore ought not to be reduced simply to sexual pleasure.

On the other hand, one should not go overboard in the other direction and suppose that spirit can (or ought to) be liberated from the flesh. In the terms of modern neurology and sociobiology, the cognitive processes of the cerebrum are built out of and inescapably interwoven with the processes of the so-called "lizard brain," the primitive brainstem, thalamus, and hypothalamus. Medical neurology has yet to provide an anatomical map of Freud's tripartite division of psyche into Id, ego, and Superego, but the analogy at least serves as an illustration of the kind of relationship one should be talking about. Rational cognition is influenced by the non-rational processes Freud called *instinct* or *drive*, but it is not reducible to these. Nor, however, are the "higher functions" restricted to reasoning. The formation of images – dreams, reveries, visualizations – and the material visual sense with its memories, are the stuff that reason is made on.

Jung's model of the psyche elaborates Freud's tripartite topography. Id, ego, and Superego become a whole cast of archetypal complexes interacting in ways that go far beyond Freud's simple model. The mind is more like a stage play than a hydraulic system. Repression, a key Freudian concept, is revised by Jung in

important ways. Freud considered repressed words and images to always be memories of personal experiences or thoughts. Jung's rejection of this elegant model arose from his discovery of contents in the unconscious of his analysands (and himself) which could not be accounted for in the subject's past. Dreams sometimes contained images that were strikingly similar to mythological motifs of a very obscure variety, images Jung himself recognized only because of his esoteric side interest in medieval alchemical manuscripts and Far Eastern religion. As he pursued the idea of myths imbedded in the imaginal unconscious – an idea already implied by Freud's reference to Oedipus – Jung became convinced that significant mythic patterns were reproduced among peoples around the globe and that these patterns played out the fundamental structures of the psyche.

The Jungian idea of a collective psyche (consciousness and unconscious) went beyond that implicit in Freud's theories. As J. C. Smith writes,

According to Freud, the postulation of a "collective mind" is a necessary assumption for the existence of any social psychology. Since there is no societal equivalent of the individual brain, the collective mind or psyche can best be viewed in terms of the stored information which constitutes cultures, subcultures and shared views of the world. Myth, as a product of the collective psyche, parallels dreams and fantasies as products of the individual psyche (21)

Jung's idea of the *collective unconscious* is perhaps his most misunderstood concept.² It has become associated with religious mysticism partly because so many occultists of the sixties counterculture latched onto the notion as if it were a scientific justification for mysticism. Jung has been represented as offering "proof" of a Platonic realm of truth or a Plotinian notion of the One as a source of all wisdom. Such claims are misleading appropriations. Jung's writings cannot, for the most part, be characterized as mystical even where they are highly speculative. Rather they

attempt to analyze mysticism and religious symbolism by integrating such feelings and experiences into a coherent theory of imagination.

Jung's theory of a collective dimension to the unconscious does not require one to adopt a mystic metaphysics. Indeed it does not require one to take more than a few steps further than Freud, who realized that there were elements of the psyche that all humans quite likely had in common, just as all humans have certain morphological features of the body in common. If brain and psyche were related in any way, humans must be supposed to share certain structures. Indeed the characteristically Jungian idea that such structures might show themselves in the anonymous, collective narratives we call myths and in the cultural productions of the visual arts is only an extension of Freud's work on jokes and "slips" or his suggestion that the Oedipus myth formed an ubiquitous structure of the (particularly male) unconscious.

Like Freud who wanted to "transform *metaphysics* into *metapsychology*" (qtd. in J. C. Smith 53), Jung also treats myths as the projection of wishes and fears onto the external world. Nature and others in society are viewed in part as reflections of the inner psychic reality. The necessity of the student of culture, and indeed of all of us living in a highly destructive society, is to work to unmask our illusions and projections. "[S]ocial order," says Smith, "if indeed it is not in itself a mythic system of thought, must have at least a pervasive mythic dimension" (55). Human *extrojection* of psychic contents onto the world "entails an ontological claim" (Smith 54). "Our world view or our view of nature will therefore almost always be a mixture of what actually is, to the degree that we can approach reality, and what we wish reality to be" (Smith 54). The wishes that are gratified through the creation of illusions are so predominantly sexual, in part, as Smith notes, because humans as a species are unique among Animals in being always sexually active from infancy on (54). As Karl Abraham suggests, humans permeate and impress everything in their

environment with their sexuality “and language is the witness of [this], at all times, creative sexual phantasy” (qtd. in Smith 54). Myth, therefore, “generally has a repressed sexual dimension which is expressed symbolically” (Smith 54) but is also heavily invested with symbolic fantasies about the social roles that structure sexuality in culture: the roles of mother, father, son, daughter, husband and wife, and the Shadow-images of these roles in the shape of illicit lovers, rape, and incest.

Certain other embodied realities of the human species shape fundamental anxieties on individual and collective levels. Factors such as the infant’s unusually long period of dependence on its parents, one’s awareness within language of sexual difference between men and women, and one’s awareness similarly, of one’s own mortality, each creates anxieties and fantasies in the human imagination. Among the strongest of these are separation and engulfment anxieties that are products of the human infant’s realization (again, particularly through its introduction into language) of itself as a separate individual imbedded in complex social relationships. In other words, humans perhaps experience separation and engulfment anxieties more strongly than other Animals because human psyches derive such a large part of their sense of self through language and the complex social relations language makes possible. Knowledge of difference, as I will consider more fully in the next chapter, is most powerfully invested in the construction of *gendered* identities, an aspect of identity, one may safely presume, no other species possesses.

Postmodern theorists, prompted in part by Freud, have deconstructed the Enlightenment notion of a unified and autonomous individual. Indeed some have gone so far away from autonomy as to dispense with the idea of a subject altogether. Jungian theory is valuable because its notion of a collective dimension to the unconscious permits one to theorize a subject-ego while recognizing the unending play of cultural images and narratives within each personality. By this description what we call culture is itself the collective psyche and what is unconscious in that

psyche are the symbolic connections, the metaphors and images that form a kind of deep structure, to use Chomsky's phrase, beneath the myths.

This is notably different from the notion of collectivity and myth held by the mystics among Jung's disciples. In this popular description the collective unconscious is like an underground aquifer from which all the houses in a city draw their water.³ As Smith remarks,

Jung was clear in his early writing on the definition of the collective unconscious. Some ambiguity arises in his later works, however, with the introduction of concepts such as "world soul" [Anima mundi] and synchronicity. Later he seems to vacillate between viewing the collective unconscious as some part of a universal mind which dwells within each individual psyche, and something which can be explained in terms of the biological structure of the brain, a common genetic code, or collected and structured information. (134)

Jung was caught in the ambiguity about the nature of mind itself, whether one should think only in terms of individual minds or whether individual minds are only manifestations of a universal mind. As Smith puts it, Jung was "never clear as to whether and to what degree mind is atomistic or like a field" (134). The mystical stance that unites God, mind, and individual, which Jung found so attractive in the Eastern view of reality as a field of undifferentiated mind, may be sidestepped or bracketed by considering the collectivity of the psyche in terms of "the organization and structure of information" (Smith 135). This employs the distinction Jung made between the collective *consciousness*, which he equated to Freud's idea of the superego. Jolande Jacobi defines this collective psyche as "the aggregate of the traditions, conventions, customs, prejudices, rules, and norms of human collectivity which give the consciousness of the group as a whole its direction, and by which the individuals of this group consciously but quite unreflectingly live" (qtd. in Smith 134).

The problem I have with this formulation is that the adverb “unreflectingly” suggests a certain degree of *unconsciousness* in the individual’s relationship to collective materials. Thus, I would like to dispense with the simple division of psyche (collective or individual) into two spheres. Rather, I would suggest that psyche is a continuum of consciousness and unconscious “contents” – that is, images, scripts, rules, affects – and that the individual ego, as the center of consciousness, may at any given moment connect to these materials. As Smith’s archival metaphor suggests, (though his reliance on a computer metaphor obscures this) cultural information may be only superficially unconscious or it may be buried very deep indeed. The kind of obscure, alchemical images Jung claimed to have discovered in some of his *analysands* suggests that what is collective at bottom (so to speak) are very general patterns. Smith uses as an example the persistence of the mythic figure of Pan in a modern expression such as “horny old goat” (140). This is a good example because the expression’s deep meaning, its original connections to a complex of images, is lost on many people who aren’t familiar with the myth of Pan in its classical forms. In order to postulate a collective unconscious composed of mythic images or patterns, one must postulate highly subtle forms of communication that work through such things as fairy tales and their modern adaptations in other children’s literature, films, television, comic books, and casual expressions.

All of this has implications for the ways one reads culture and interprets literature. Anonymous myths and pop culture may give us the best insights into the collective dimension of psyche, but they are obviously not free-floating, disembodied phenomena. They are connected to lived lives and to the sexual, digestive, alimentary, embodied nature of historical people. Works authored by particular persons such as Jules Verne or Mary Shelley should not be taken simply (as some Jungian critics have done) as if they were written by a universal, disembodied mind. To do so ignores far too much what is of interest in the lives of the authors, and in

their particular historical milieux. Worse still, it ignores the embodied nature of the *readers* of these authors here and now. By the same token, biographical psychoanalysis must always be acknowledged as tenuous speculation and not taken dogmatically. The biographer and the community of readers who accept a biography as valid, are engaged in an imaginative reconstruction of a dead psyche that is ultimately unknowable—far more unknowable than any living person with whom one could still have direct contact.

Still, it is interesting to speculate how a work of literature *may* have functioned in the author's imagination and the imagination of his or her readers (then or now) to negotiate the typical problems of individuation as Jung defined it—that is, how texts function to help shape the inner drama of our own imaginal lives, as persons and as communities. Such speculation is an attempt at the history of *desire* and (as Keats put it) of “soul-making.”

(2) An Anatomy of the Self

To say that figures of technical man are “archetypal” images requires one to examine the concept of archetype, the concept on which Jung's theory of the collective psyche rests. Before attempting to apply this or other Jungian ideas, it is necessary to examine Jung's model of psyche and a range of important terms. There is a long history of misunderstanding about most of these terms. Jung avoided any kind of dogmatism and sought to remain true to the polysemous and ultimately unknowable nature of the unconscious by resisting clear *definitions* of most of his terms. This stylistic strategy, as Demaris Wehr notes, is called *amplification* by analytical psychologists and is modeled on the analyst's method of helping the analysand understand his or her dream images by making analogies and associations, coaxing out meaning by an oblique process. As Wehr puts it, Jungians “circumambulate” a theme “thereby providing ever more possibilities of approaching

it. [They] love suggestive, metaphorical language, and some even claim that to use any other kind of language is to succumb to the ego's need for precision and clarity, thus losing the essence of the concepts" (49).

"Essence" is, as I have suggested, a tricky word because it may indicate the logocentric ego's search for "essences" as a fantasy of a "center" or totality of meaning. But circumambulation recognizes that this center of meaning can never be located or limited, but only pointed to through a collective symbolic action grounded in intuition, not linguistic signification. This is a highly *intuitive* sort of "clarity" a seeing "around corners" which can give us a better perception of the richness of a phenomenon by looking at it from all angles at once, entertaining paradox, riding the flow of *différance*.

Nevertheless, for the sake of the impoverished logos-viewpoint of ego that is demanded by scholarship, let me begin by offering brief nuggets of definition, then circumambulate and consider the relationship between analytical psychology's conceptions and those of other schools. I will draw for my quick definitions mostly on Samuels, Shorter, and Plaut's *Critical Dictionary of Jungian Analysis*, a recent and lucid reference.⁴

Archetype

James Hillman has argued that *archetype* is the most fundamental of Jung's concepts because it refers to the deepest structures and processes of the psyche, processes which delineate how we perceive and relate to the world. An archetype is "the inherited part of the psyche; structuring patterns of psychological performance linked to instinct; a hypothetical entity irrepresentable in itself and evident only through its manifestations" in typical images common throughout the dreams of analysands and the myths of many cultures (26). Images connected to (or informed by) archetypes are identifiable by their *numinosity*, that is by a feeling of being

overwhelmed by some compelling force outside of one's own will. The numinous aspect of archetypal images is to be found in their power to move the individual or even a whole society. Jung derives the term *numinous* from Rudolph Otto who employs it in a religious sense, the feeling of a presence of a "god-like" power.

Jung's concept explains what are otherwise called "peak experiences," demonic possession, or mystical communion with the divine. "Archetypal patterns wait to be realised in the personality, are capable of infinite variation, are dependent upon individual expression and exercise a fascination reinforced by traditional or cultural expectation; and, so, carry a strong, potentially overpowering charge of energy which it is difficult to resist" (26). (I will return to the energy metaphor in due course.) Archetypes are in one sense empty of particular meaning and in another sense are richly polysemous. They are to be found in social behaviors "especially those that cluster around the basic and universal experiences of life such as birth, marriage, motherhood, death and separation" (26) and they may be found in intrapsychic relationships, in inner figures associated with the Anima, Animus, Shadow, Persona, Self, and ego. These "figures" correspond to *complexes*.

Complexes

Jung identified *complexes* to be "fragmentary personalities" or "splinter psyches" (Jung *Structure and Dynamics* 97; ¶ 202-3) with a will of their own. The concept is used to contradict the notion that the individual is a single, monolithic entity. Individuals are, contrary to the denotative meaning of the term, divided. It was in his doctoral study of "so-called occult phenomenon" that Jung began developing his theory of complexes theorizing a continuity between the spiritualist who speaks out of several personalities, the schizophrenic, and what are called "normal" human subjects. Complexes are structural elements of psyche. But the name itself begs us to ask "complex of what?" According to Samuels *et al.*:

A complex is a collection of images and ideas, clustered round a core derived from one or more of the archetypes, and characterised by a common emotional tone. When they come into play (become “constellated”), complexes contribute to behaviour and are marked by affect whether a person is conscious of them or not. The idea of complex permitted Jung to link the archetypal (collective) and personal dimensions of psychic contents. The “father complex” [for example] not only holds within it an archetypal image of father but also an aggregate of all interactions with father over time (34).

A semantic confusion to note at this point is that when analytical psychologists speak of one of the major components of the psyche (Anima, Shadow, Persona) they may be referring to three different aspects of this phenomenon: that is, (1) the archetype, or developmental predilection to form the complex being named, (2) the complex of images itself in its totality, or (3) any particular image or figure that emerges in dream, fantasy, myth, or art as the representative of the whole complex. One should say that the *Anima archetype* is the unsoundable center of the *Anima complex* (see below) which produces numinous *Anima figures* (or *archetypal images*) in dreams and fantasies.

Ego

The ego itself is a complex of images and concepts. It is distinguished from other complexes only by its function as the “center of consciousness.” Jung stressed that the ego was something less than the whole personality, a complex specifically concerned with “such matters as personal identity, maintenance of the personality, continuity over time, mediation between conscious and unconscious realms, cognition and reality testing” (50). Since the definition, function, and status of the ego lie at the center of this whole study, I will not revise this definition just now. “Initially, the ego is merged with the [Self] but then differentiates from it... arising out of the clash between a child’s bodily limitations and environmental reality.

Frustration promotes islets of consciousness which coalesce into the ego proper” (50, 51). As Samuels *et al.* note, “Psychoanalysts and analytical psychologists now agree that an element of perceptual organisation is present at least from birth and that before the end of the first year of life a relatively sophisticated ego structure is in operation” (51).

Although this ego-complex becomes the center of consciousness, it is nevertheless sometimes considered to have an unconscious aspect in its *defenses*, those reactions it generates but does not recognize as part of the ongoing attempt to maintain its autonomy and coherence. As I will consider, the inner figures known as *ego-ideals* may be thought of as unconscious products of the ego’s attempt to imagine a coherent “self.” I consider such figures as the *Senex* or the *Puer Aeternus* to be ego-ideals – that is, they are internalized images of how the ego wants to be seen which contain a moral power of motivation and restriction on the ego’s will. *Senex* and *Puer* are in turn related to the archetypal Child or Father, so it is imprecise to call a *Senex* figure (or *Crone* figure, to give the feminine parallel) *archetypes*; they are *archetypal images* and may even represent whole complexes, but they should not be used as names for separate archetypes – the archetypes underlying these complexes will be variously (or even simultaneously) the Child, the Father or Mother, or the *Persona* (for which see below).

As I will explore more fully, it is worth noting that Lacan’s revision of Freud’s theory of the subject applies equally well to Jung, implying that the ego (the “I”) is not fully formed until it takes its place as a speaking subject within social discourse. If ego (or subjectivity) begins in the infant’s recognition of the mother’s mirroring of its glances and expressions, its individuation comes to fulfillment in the ego’s integration of itself into the complexity of the linguistic, Symbolic order of culture. Edward Edinger coined the phrase “ego-Self axis” to express the special relationship that adheres between the ego-complex and the Self as the more fundamental and

unconscious organizing center of the psyche. The individual moves toward maturity by developing the ego as an independent “center” to the conscious personality during the first half of life. During the second half, *individuation* (in Jung’s terminology) comprises the continuing development of the ego’s relationships to its unconscious components, its reconnection to the Self especially.

Self

Self is one of the most confusing of Jungian terms and it requires extensive elucidation. *Self* is used to mean “the whole psyche” but more clearly and specifically it is defined as an archetype of wholeness which occupies the center of the total psyche. That is, *Self* is both “center” and “circumference” of the psyche, an image similar to Nicholas of Cusa’s geometric metaphor for God (Jung, *Psychology and Alchemy* 41; ¶ 44)⁵. This is not surprising when it is noticed that the *Self* as archetype produces (as its archetypal figures) images of godhead, the *imago dei*, particularly monotheistic images of an all-encompassing God. Thus the ego’s images, which are sometimes images of a “hero” are self-images in the ordinary sense of the term, they are images of one’s own personhood, one’s own individuality. Because the *imago dei* is an expression of *Self*, if the ego identifies with the *Self*, it becomes inflated, mistaking itself for the whole of the psyche, and in extreme cases mistaking itself for God. This identification is not a sign of *connection* between the complexes, but a sign of their disconnection, the ego’s loss of its relationship to the *Self*.

The *Self* is pre-egoic, the originary complex, one might say, and so corresponds in one dimension to Freud’s stage of “magical consciousness” or the infant’s belief that its wishes will always create reality. But more fundamentally as the archetypal predisposition to a concept of wholeness, the *Self* is the “archetypal urge to coordinate, relativise and mediate the tension of the opposites” (136). According to Fordham and his school, the *Self* begins as a primary selfhood containing “all the

innate, archetypal potentials that may be given expression by a person. In the appropriate environment, these potentials commence a process of *deintegration* emerging from the original unconscious integrate. They seek correspondences in the outer world. The resultant 'mating' of an active infant's archetypal potential and the mother's reactive responses is then *reintegrated* to become an internalized object. Neumann argued in his studies *The Child* and *The Great Mother* that the infant's mother carries

the image of the baby's [Self] in unconscious projection or even [functions] 'as' the baby's [Self]. Since in infancy the child cannot experience the characteristics of an adult self, the mother reflects or acts as 'mirror' of her child's selfhood. The first conscious experiences of the [Self] derive from perceptions of her and interactions with her. Extending Neumann's thesis, the baby's gradual separation from his mother may be compared with the ego's emergence from the [Self] and the image he develops of his relationship to his mother forms the basis of his subsequent attitude toward the [Self] and the unconscious in general. (137)⁶

There is something inherently paradoxical in the use of the capitalized term Self to refer in some cases to the whole psyche and in other cases to a particular unconscious complex. The paradox can be bridged, I believe, by understanding the Self archetype to be a predisposition to organization as a whole system, a predisposition to coherence of conscious and unconscious psychic factors. In other words the Self archetype is the structure that permits the psyche to form a whole despite its inherent tendency toward fragmentation, and especially in the face of its radical division into ego and unconscious.

The Shadow

Shadow is defined by Jung most simply as "the thing a person has no wish to be" (Jung *Practice of Psychotherapy*, ¶ 470; qtd. in Samuels *et al.* 138). It is often conceived to be the "dark side" of the personality rejected by the ego, the potential for

evil. It corresponds in content and function to the Freudian idea of the unconscious, what Jung specifies as the *personal* unconscious. As Freud theorized, it is a repository of repressions, including guilty infantile fantasies and instinctual urges. Contrary to Freudian theory, however, Jung did not believe that Shadow could be eradicated through analysis because it has an archetypal center. Moreover, though the Shadow is like the Freudian Id, representing the bodily instincts society seeks to control, the concept of the Shadow is not uniformly negative, but has a creative potential. The Shadow *archetype* can perhaps most generally be understood as the predisposition to opposition or polarity, to dividing things into “good” and “evil.” The Shadow complex is not in itself good or evil because its contents exist partially in relation to the subject’s particular culture or subculture. If the subject identifies positively with certain types of violence and cruelty, its shadow will contain, presumably, images of the subject’s own victimization, its repressed empathy with its own victims.

Everything in the psyche, including all other archetypes, is characterized by a polar structure and the dynamics of compensation and *enantiodromia*, the metamorphosis of an image into its opposite. Figures of the Shadow may represent the unconscious generally, but are particularly expressions of its monsters: guilt, shame, and feelings of frightening and overwhelming possession by forces beyond the control of the ego. In the case of masculine psychology, it is worth bearing in mind that one of the most powerful bogeys of the Shadow is the fear of castration which manifests as a fear of bodily mutilation, but also as a fear of *becoming a woman*. As I shall elaborate below, Shadow figures are especially evident in projection upon others. “Here Jung found a convincing explanation not only of personal antipathies but also the cruel prejudices and persecutions of our time” (139).

The Persona

The *Persona* may be thought of in one sense as the opposite of the Shadow. As a psychic component, the Persona contains and organizes the ego-ideals, the ego's imagination of itself according to social roles and representations. It is the mask or face the ego puts on to confront the world (107). As such, the Persona should really always be conceived as plural (as, for that matter, all complexes should be conceived). To say that the individual's Personae have an archetypal foundation is simply to say that culture, the collective dimension of life, requires the ego to develop a socialized self, an introjection of the person's place in society or the kinds of behavior dictated by social forces. A Persona is the ego's "external orientation" but it may be (and often is partly) unconscious. That is, the ego creates and employs the mask without being fully aware of its introjected nature.

Persona pathology manifests as the complete identification with the complex and the consequent blockage of relationship with the other unconscious contents. In this respect, Jung can be positioned among the psychologists who theorize a "true self" or "deep self" in antagonistic relationship to a socially imposed self, but neither the social self nor the "deep" Self, in Jung's theory is reduced to a simplistic essence. On the contrary, the Self as the entirety of conscious and unconscious psyche is ultimately never completely accessible or explicable and the Persona-complex is in some ways highly complicated and unique to each individual. It is not simply an imposition from an external social order, but the individual's negotiation of continually changing and often contradictory social forms and power relations. The study of gendered identity is the study of one aspect of Persona. By the same token, however, it is the study of those elements set in opposition to the gendered Persona, not only the Shadow but what Jung called the "contrasexual archetype."

The Contrasexual Complex

Implicitly then, if Persona can be thought of as the opposite of the Shadow, it is also opposed to the *Anima/Animus* complex. I will return to Jung's theory of the contrasexual archetype throughout this study, but here suffice to say that the *Anima* is the unconscious feminine complex of a man's psyche. *Animus*, similarly, is the unconscious masculine complex of a woman's psyche. The problem with these terms is the way they have been used to essentialize and universalize genders. Jungians often uncritically speak of "The Masculine" or "The Feminine" as if these were unified, eternal, and free-floating essences. If one starts with the premise the genders are separate, opposed essences, then one must speak of two archetypes, one masculine and the other feminine. Gender theory, however, has demonstrated that masculinity and femininity are always defined in terms of each other and that traits associated with one gender or the other are culturally variant across a wide range. Moreover, psychological gender is not necessarily linked to biological sex in any "natural" way. Given these facts, one cannot posit a gendered archetype, but only an archetype of gender; that is, the only predisposition in the psyche is to the construction of genders, their opposition, and essentialization, and the identification of ego with one or the other. By saying this, I mean to affirm what feminist theorists have asserted, that gendered identity is learned and that the imposed identification with essentialized masculinity or femininity is socially imposed on a naturally polymorphous subject.

Gender images and behaviors are a part of the Persona-complex and in fact are arguably the foundation of Personae in a society that lays heavy stress on the sexual division of labor and heterosexual identity. But if a man's masculine complex (the collection of images of masculinity introjected from his culture) is incorporated into the Persona, then all those elements and images of selfhood marked culturally as feminine will be repressed into the unconscious where they will form the Anima-complex. This correlates clearly with Freud's theory of infantile bisexuality and the

repression of homosexual fantasies imposed by a stringently heterosexist culture. That means that, in heterosexual men, the “feminine complex” or Anima, like Persephone, is relegated to the underworld of the Shadow. Anima is, for a man, the love-object-ideal but incorporates images of femininity that are positively and negatively laden with affect. Similarly the Animus complex is an ambiguous combination of wishes and fears associated with men. What I would like to suggest, however, is that the customary polarization that suggests that men have Animas and women have Animuses is inadequate. Clearly men also have an internalized complex of masculinity that is separate from their Persona, for not all types of masculine ideals can be incorporated into any single Persona-complex, no matter how plural. If, as in the cases I will examine shortly, the man identifies with a highly intellectualized type of manhood, masterful, and brilliant in its manipulation of words and scientific concepts, then he will very likely not identify himself with a working-class type of masculinity based in physicality, fist fights, and hard drinking. One stereotype or another will have to be relegated to fantasy life or repressed entirely into the unconscious where it will act as a shadowy and threatening, yet often alluring figure. Similarly, for the man who is strongly identified with a heterosexual model of manliness, homosexual men will occupy a repressed part of his Animus. Either Animus or Anima may then be seen as complexes that have a certain autonomy but are also inwoven with the Shadow or the Persona, or else positioned as an ideal love-object that will be projected outward. I say this to emphasize that a man may, as we know, take either a man or a woman (of various types) as his love-object. The same is true, I contend, of women, although the focus in the present study is on male psychology.

Jung considered the contrasexual component to act as a mediator of inner experience (that is, mediator between ego and unconscious) just as the Persona mediates ego and external experience. One realizes pretty quickly however, that it is

more complicated than this, because the Anima is not only the rejected impulses to “feminine” behavior; it is, like the Shadow, an ubiquitous projection onto others. Both complexes are interwoven as aspects of the idea of the Other. The concept of Anima is complicated further by Jung’s fascination with the Latin meaning of the word, that is, “soul.” The puzzle that Jung confronted was an inner image of idealized femininity which was also closely associated with the idea of man’s soul (and hence with the medieval notion that women did not have souls). When Jung writes about the Animus in women, he sounds as if he believes this medieval dictum, that for women *soulfulness* ought to come *naturally*. One might expect that the Anima would be the complex about which Jung would have the hardest time writing objectively just as “feminine sexuality” is the subject where Freud’s objectivity seems most obviously to founder.

I will return to this in Chapter II, but suffice it to emphasize at this point the importance of seeing the contrasexual archetype as *one* archetype with more than the usual polar potential. If the Shadow archetype generates the tendency for polarization into good and bad, the contrasexual archetype embodies the tendency of human sexual reproduction and secondary sex characteristics to split the world into male and female. This does *not* mean that masculinity and femininity each have their own archetype; it means exactly the reverse. The formation of separate complexes around masculinity and femininity is what is dictated by the archetype based upon the common human experience of sexual difference as an anatomical fact and a social construction. This explains quite elegantly why images of androgyny are so prevalent in culture and dreams. It is because the contrasexual archetype is itself androgynous as well as bisexual, that is, it offers the ego possibilities for splitting into one or the other gender, or finding some combination of the two. Almost nobody actually embodies the extremes of either gender.

Father – Mother – Child Complexes

The Father, Mother, and Child complexes form another closely dependent set. This primal trinity is obviously related both to developmental psychology and to the gender complexes. Of all the components of the psyche these are the easiest to grasp as psychic predispositions to the external realities of kinship groups. It is the place at which Freud's Oedipal psychology can be incorporated into Jung's schema, not as the overarching determiner of everything and everybody, but as one among many complicated factors. Moreover, what Freud tended to think of as an Oedipal *moment* in the history of his patients (the primal scene), Jung considers an ongoing negotiation between inner voices and the ego. The introjected mother and father images form complexes to which the ego must relate during its whole life, integrating them as either images of "self" or "other." This is equally true of the internalized image of the child. This complex is in part the remembered experiences of being a child, but also the cultural images of and attitudes towards children. All of these will have positive and negative aspects. In terms of their existence as complexes of images in the culture, they are very complicated indeed, as Neumann's study of the Great Mother attests.

Freud's concept of the superego resides in the Father and Mother complexes as the haunting voice of authority, power, and shaming. The image of the phallus as symbol of cultural order, which Lacan has employed as a pivot-point in the Oedipal stage of ego-development, is also located as part of the archetypal Father complex. The symbolic phallus correlates with the association of Nature with the mother and images of the mother's body. In this aspect, the Mother and Father complexes develop in tandem with the more general Anima/Animus complexes. They form another pair and the Child a mediating third term – the "not-adult." The Child

complex is sometimes also divided into gendered components called the *Puella* and the *Puer* images.⁷ The version of these that will concern me most closely in the examination of the psychology of the technician-hero is the image of the *puer aeternus*, the eternal boy.

Individuation and Libido

Finally, let me examine two terms that analytical psychology uses differently from classical psychoanalysis: *libido* and *individuation*. Analytical psychologists too often abuse the term “energy” as if it were a literal term and not a metaphor. What Jung calls *psychic energy* or *libido* is an extension of Freud’s energy metaphor. Jung’s appropriation and widening of the term *libido* was a major first step in his break from Freud’s theory of the sexual etiology of all neuroses.⁸ Although, as usual, Jung employs metaphor without always explicitly commenting on the fact that it is metaphor, I believe what he essentially did was to appropriate Freud’s literalized energy (or hydraulic) metaphors and recognize them for what they are – not psychology’s literal connection to physics or biology, but its metaphorical connection. “Energy” is the best word for what we are describing, whatever it may be to the physical sciences.

As Samuels *et al.* delineate in detail, this metaphor serves several purposes. It permits us to “indicate the intensity of any particular psychological activity,” its “value and importance” to the individual. (There is no means to measure this energy, however – no units of measurement.) It also permits us to “demonstrate a shifting focus of interest and involvement” or “channels” in which mental activity might “flow.” If one channel is blocked, psychic energy will “flow into another channel” taking a different direction. This is a generalization of Freud’s theory of sublimation. The notion of psychic energy is related to the theory (or some would say this is also just a sort of metaphor) of *instinct*, a teleological aspect to the organism which leads it

in different directions (employing certain typical behaviors), towards different ends. One might add, however, that the concept of the *will* is also an aspect of this energy model. *Will* is a kind of control or determination of the intensity and direction of psychic energy (particularly as directed by the ego).

Freud characterized libido as a life-energy, but because he insisted on a universal sexual etiology, he reduced the concept of “life” to sexual drive. Jung was never satisfied with this reduction or with Freud’s reasons for performing the reduction, and so he sought a more comprehensive, or perhaps more basic notion of “life.” One of the results of this quest is that the development of libido is not seen as a movement either confined to childhood or to an invariable trajectory from polymorphous perversity to heterosexual object-love. Peter Homans summarizes Jung’s developmental model in three stages: “a presexual stage in which nutrition and growth predominate (birth to age four); a prepubertal stage (age five to puberty); then a stage of maturity, in which the libido is gradually desexualized and adapted to the demands of social reality” (69).

All human behavior and fantasy was not *reducible* to erotic attachments, but could always be related to the erotic aspect of libido. Or, put the other way around, Eros becomes a much broader concept of relatedness and attachment, connectedness and attraction which may manifest sexually or in other ways as homosexual object love, narcissism, or non-carnal varieties of friendship. This illustrates Jung’s desire to sidestep Freud’s theory of sublimation with what seemed to him a more flexible and dignified theory of multiple goals – sexual, spiritual, or something else. In such a theory, sexual fantasies can still be seen as of central importance to much of human imaginative life, but not as the *ground*. Jung instead took the ground of psyche to be the development of the Self, a striving for a maturity represented by wholeness and the relation of ego and unconscious, not simply by the ability to take up a

heterosexual love-object without anxiety. I will take up the theory of instincts again in detail in Chapter III.

For Jung *individuation* was something different from the ego's precipitation from the unconscious, pre-Oedipal state, which Jung called *integration* of the ego.

Jung remarks:

[A]gain and again I note that the individuation process is confused with the coming of the ego into consciousness and that the ego is in consequence identified with the self, which naturally produces a hopeless conceptual muddle. Individuation is then nothing but ego-centeredness and autoeroticism. But the self comprises infinitely more than a mere ego, as the symbolism has shown from of old. It is as much one's self, and all other selves, as the ego. Individuation does not shut out from the world, but gathers the world to oneself. (Jung, *Structure and Dynamics*, 226; ¶ 432)

That is, individuation is the assimilation of consciousness and the collective aspects of the psyche as well as the repressions. Thus individuation is not individualism: "Individualism means deliberately stressing and giving prominence to some supposed peculiarity, rather than to collective considerations and obligations. But individuation means precisely the better and more complete fulfillment of collective qualities of the human being" (Jung, *Two Essays*, 173-4; ¶ 267). This distinction will prove crucial when I consider individualism as an aspect of stereotypic masculinity, a gendered imperative to be (or appear) separate from others, distinctive, and to this extent completely independent and self-reliant.

The Western ideal of individualism may be read in analytical terms as a kind of *inflation* of the ego. As Homans puts it "Domination of the ego either by the collective *consciousness* [i.e. identification with the Persona] or by the collective *unconscious* [identification with an archetypal image] produces inflation" (103, emphasis added). Individuation is precisely the deconstruction of these inflations and a realization that the Self contains and coordinates relationships between all these

different components of psyche. It entails the withdrawal of projections, the unmasking of ego-ideals and Personae for what they are, and the establishment of a dialogue between the ego, its Shadow, and its Anima (or Animus – or, I will suggest, both).

The typical situation that precipitates the need for individuation, according to Jung's clinical experience, is the disintegration of the Persona, the slipping of the mask one wears because social relations, parents, others in power have told one that this is who one is. Homans translates this situation into the terms of self psychology: "the dissolution of the persona is a crisis in object relations in which the self loses its cohesion and becomes fragmented, and in which previously formed ideals are rendered questionable" (101). In this case the Kohutian "self" correlates well with the Jungian "Self" permitting us to summarize the goals of individuation in terms of cohesion of the Self through the relatedness of its parts (both conscious and unconscious).

(3) Archetype and Stereotype.

Having briefly outlined the main Jungian terms, I want to devote the rest of this chapter to a further circumambulation of the most problematic Jungian term for many literary critics: the archetype. Although it had been used by mythographers such as Cassirer and Campbell, the term archetype became common in literary studies following the publication of Northrop Frye's *Anatomy of Criticism* (1957). It is often assumed that Frye's usage follows Jung's but, in fact, Frye pointedly avoids any appeal to psychology in his theory of literature. Indeed, I would contend that Frye's concept of the archetype as a universal *image* or motif in literature is precisely the sort of theory Jung found inadequate. The confusion of Frye's use of the term with Jung's and the subsequent dismissal of Frye by such writers as Fekete (whom I quoted in the introduction) has been detrimental to a full understanding of Jung's psychology in literary studies.

I do not intend to offer a full explanation of Frye's theories, a system of Byzantine complexity, but only to point out what Jung's theory is not. A full comparison of the differences and similarities between the two systems will have to wait for another occasion.⁹

Frye's Archetypology

Northrop Frye defines "archetype" as "a typical or recurring image... a symbol which connects one poem with another and thereby helps to unify and integrate our literary experience... Archetypal criticism is primarily concerned with literature as a social fact and as a mode of communication" (99). This definition avoids the whole concept of an unconscious, either personal or collective, and in the context of the *Anatomy* its evocation of "social fact" and "communication" is an attempt to make Frye's criticism seem hard-headed and connected to tangible realities. But Frye wants

his readers to believe that one could talk about “social facts” without resorting to sociology and about “communication” without resorting to linguistics. He insists that the correct study of literature is a discourse of poetry talking about itself and that all “alien” concepts and vocabulary can be expelled outside of this world.

Despite this goal of purity, one encounters terms from psychology and the social sciences at every turn, all appropriated without consideration of the theories and disciplines that produced them. But Jung’s theory of the collective unconscious is about the unconscious nature of cultural semiosis, and this is, in effect, what Frye is talking about. The difference is that Frye attempts to keep archetypes the property of a transcendent archetypal realm. This conflicts with his insistence that they are “in the literature.” Jung, coming from his work with schizophrenics and psychotics, and ultimately from his personal experience of intense fantasies and dreams, does not draw a rigid boundary around written texts but describes the intertextuality of poesis and *mythos*. Words and images are the fabric of psyche as they are of literature or any other discourse. Mythos is not an instrument for the salvation of souls; *it is* the soul.

For Frye, as for Harold Bloom, poems are always and only about other poems (Frye 97). Melville’s *Moby Dick* is a powerful symbol because the whale is connected in one’s imagination with Leviathan in the Old Testament, that is, because the whale motif is a *convention*. While Jung begins with the numinous feeling produced by the images he identified as archetypal, Frye focuses on this conventionality of literary motifs. In one discussion he offers this example:

[O]ne very common convention of the nineteenth-century novel is the use of two heroines, one dark and one light. The dark one is as a rule passionate, haughty, plain, foreign or Jewish, and in some way associated with the undesirable or with some kind of forbidden fruit like incest. When the two are involved with the same hero, the plot usually has to get rid of the dark one or make her into a sister if the story is to end happily. Examples include *Ivanhoe*, *The Last of the Mohicans*, *The Woman in White*,

Ligeia, Pierre (a tragedy because the hero chooses the dark girl, who is also his sister), *The Marble Faun* and countless incidental treatments. A male version forms the symbolic basis of *Wuthering Heights*. (101)

Frye's observations are always interesting, but his interpretation is hampered by his academic agenda to prove the self-sufficiency of Literature as a scientific object by itself. As a result, he ignores the way these images point to anything outside of "Literature" as he conceives it. There is no hint that the dark and light women have a psychological meaning, and he pointedly avoids attributing particular significance even to incest—its only significance seems to lie in its conventionality. But this pointed ignoring of Jung's idea of Shadow or of Anima and Animus, right alongside the equally conspicuous ignoring of Freud's preoccupation with incest, is one of Frye's rhetorical moves intended to sweep the field clean of psychologists. Having done so, he is free to erect his own theory of mimesis, one narrowly limited to something like Mircea Eliade's myth of the eternal return: "In its archetypal phase, the poem imitates nature... as a cyclical process" (105).

Circularity is Frye's *idée fixe*, and he overgeneralizes when he claims that all archetypes are symbolic actions like rituals that deal with

the principle of recurrence... the repetitions in nature that make time intelligible to us... cyclical movements of the sun, the moon, the seasons, and human life... dawn, sunset, the phases of the moon, seed-time and harvest, the equinoxes and the solstices, birth, initiation, marriage, and death... (105).

Yet, after this catalogue, he makes a remark that points silently toward depth psychology and Jung's description of the ego's relationship to the Self: "In the middle of all this recurrence... is the central recurrent cycle of sleeping and waking life, the daily frustration of the ego, the nightly awakening of a titanic self" (105).

It should be clear from the short definition of archetype I gave in the last section of this chapter that Frye never talks about archetypes in the Jungian sense.

What he does talk about are *archetypal images*. This unacknowledged difference has caused extensive confusion in the discourse of literary study and has exacerbated the already extant confusion in Jungian discourse. If the distinction is not maintained between archetypes and archetypal images, analysts run the risk of merely fetishizing ancient myths. Unfortunately, Frye's use of the word archetype has won out in common parlance even among many popular Jungian writers, so that one finds writers talking about the "archetype" of the Wild Man or the Puer, or the Wise Old Man, or the King, or the Trickster. These are mythic *figures* and *complexes*, but not archetypes in the primary sense. To confuse the terms results in a loss of touch with the fundamental psychic model Jung developed and accords to archetypal images a kind of grandiosity of "timelessness" that merely plays into their game, so to speak, for such complexes make it their business to try to overpower the ego and its relation to reality.

Jungian analysts frequently use of the names of Greek or Roman Gods (usually) to identify a particular complex and make this slippage, calling them archetypes. This is often the confusion of a *personification* of a complex with the its archetype. A good example of this, which I will discuss further in Chapter II, is Wyly's use of Priapus to name a particular complex and its attendant neurosis. He calls Priapus an archetype because certain dream-images and fantasies, and, in this case physiological priapism, constituting symptoms of the pathology, are similar to elements of the myth of Priapus. This usage derives from the hypothesis that such images and myths are the *center* of complexes which correspond to particular psychological problems in male patients. Priapus can be said to take on autonomous power over the priapic man, for example.

There is clearly an element of numinosity in such images, and the complex in question does not embrace the whole of, say, the Shadow complex, or the Persona, or the Puer complex. What this fact suggests is that an archetypal image such as Priapus

can, indeed, act as the center of a complex for the purpose of compensating some conscious attitude – masculine ego inflation in the case of Priapus. But do all humans have a fundamental predisposition to the formation of these images? Clearly Priapus is an image mostly found in men. What this should tell one is that archetypal *phallos*, as Wyly and Monick call it, is a crucial part of the Animus. Like a uterine image or the image of the breast in the Anima-complex, the phallus is numinously archetypal, a nearly universal component of masculinity complexes in any society because it arises, if you will, from the physical sex organs.

For this reason, I consider archetypal complexes to be, as it were, nested. Anima and Animus are the large complexes including all feminine and masculine associations respectively. They, in turn, contain such complexes as the Mother, the Father, Puer, Puella, Crone, Old Man, and so forth as different kinds of masculinity or femininity.¹⁰ This suggests that one would be clearer to view a Priapus complex as a type of Puer complex because of his typical adolescence, or a type of Father complex, because of his exaggerated phallus.

Arguably, the uterus and the penis are foundational images of Mother and Father complexes because of their association with sex and so with gender, however, I am reluctant to argue, as Monick seems to do, that the physical penis is the ultimate *archetype* of masculinity. What may be true is that phallus, as a symbol, is made the center of the masculinity complex in most patriarchal cultures where it serves as the sign of social power. In this sense, then, phallus is not the central motif of masculinity in any simple, *natural* sense, but is given that position because of the way the penis is used as a sign within androcentric cultures. I will return to this important problem in the next chapter.

An archetypal criticism goes nowhere if it does not explain the connections among figures in discourse, structures of the psyche, and structures of society. The tendency of Jungians to simply *revere* ancient myths can lead to ignoring completely

the historical construction of sexuality, gender, and various kinds of Personae. My concern, in this study, is with this type of historical and social construction, particularly the evolution of the Persona of the technical man, a new form of heroism in the nineteenth century, not merely a repetition of ancient models of heroism. Nevertheless, reference to the ego archetype's representation in myth and literature in hero figures permits an understanding of the connection among social roles, ideological power, and the construction of subjectivity. Where the figures themselves operate as conventions, they are best referred to as *stereotypes*.

Gilman's Definition of Stereotype

Feminist and racial theorists have turned critical attention to *stereotypes* in cultural representations and I find their analysis crucial to an understanding of archetypology and masculinity. Sander Gilman, in *Difference and Pathology*, suggests that stereotyping is a system of representation that unconsciously underlies all works of art and literature, scientific discourses, and the very process of concept formation. This symbolic action is unconscious and collective and the images produced are taken as Real. "We all create images of things we fear or glorify. These images never remain abstractions: We understand them as real-world entities. We assign them labels that serve to set them apart from ourselves" (Gilman 15). This kind of imagining is one side of creating what Benedict Anderson has called an "imagined community." The other side is the creation of images of ourselves. The formation of the image of the technician-hero, as I will show, is the creation of an ego-ideal, but it operates in opposition to various shadow figures, among them the figure of the "savage" and the stereotypic representation of Woman as Nature.

Gilman cautions that the word *stereotype*, because of its history in printing technologies, connotes a certain rigidity that is not really true to the phenomenon. Stereotypes are only apparently rigid "on the most superficial level" (16), but are

actually tremendously fluid, shifting and adjusting to the needs of a culture's power groups. Stereotypes form *structures* but one mustn't let that word connote an unshakable frame of steel girders. The structure of stereotypic images is an evolving and in some ways organic structure, a set of shifting relationships between shape-shifting parts. It is not an exaggeration to say that the symbolic action of creating stereotypes is the fundamental process of psyche. I quote at length Gilman's description of the developmental role of stereotypes:

The creation of stereotypes is a concomitant of the process by which all human beings become individuals. Its beginnings lie in the earliest stages of our development. The infant's movement from a state of being in which everything is perceived as an extension of the self to a growing sense of a separate identity takes place between the ages of a few weeks and about five months. During that stage, the new sense of "difference" is directly acquired by the denial of the child's demands on the world... The world is felt to be a mere extension of the self. It is that part of the self which provides food, warmth, and comfort. As the child comes to distinguish more and more between the world and self, anxiety arises from a perceived loss of control over the world. But very soon the child begins to combat anxieties associated with the failure to control the world by adjusting his mental picture of people and objects so that they can appear "good" even when their behavior is perceived as "bad." ...With the split of both the self and the world into "good" and "bad" objects, the "bad" self is distanced and identified with the mental representation of the "bad" object. This act of projection saves the self from any confrontation with the contradictions present in the necessary integration of "bad" and "good" aspects of the self. The deep structure of our own sense of self and the world is built upon the illusionary image of the world divided into two camps, "us" and "them." (Gilman 17)

This description of the pre-Oedipal development of the infant psyche draws upon the object-relations theory of Heinz Kohut and corresponds to the development which analytical psychologist Mario Jacoby explores in his book *The Longing for Paradise*. Employing Jung's distinction between ego and Self, I would suggest that

what Gilman describes as a “self” image is better thought of as the emergence of the ego from the Self, that is, the emergence of the subject in the pre-linguistic experience of bodily separation from the mother. What I would prefer to call the *ego-image* is part of the subject’s Persona and/or its Shadow. The ego-image represents the relationships the subject may have to socially condoned or condemned images of personhood. The *ego-ideal* is yet another kind of image, which may or may not become an ego’s imagination of itself. A boy’s ego, for example, will shift from identification with an ego-ideal of masculinity to doubt about whether he does live up to such an ideal. These ideals will in turn resonate or create dissonances with what Kohut calls “selfobjects,” the introjected images of mirroring adults. Selfobjects, introjected from the experience of actual adults, and ego-ideals introjected from the culture’s symbolic order should be distinguished even though in practice they may merge. Each can support the ego’s connection to its Self, the “self-image” of wholeness.

Gilman brings out a very important point in the passage quoted above: that the very origin of the ego is in a fantasy of “control.” Because one is referring to a moment prior to language in the infant psyche, putting it in these terms is a little paradoxical. One might say that what exists in the first instance is the very precarious bodily sensation of separation, hunger, cold – sensations utterly alien to the newborn who has spent whatever psychic life it had during the previous nine months as literally a part of the mother’s body.¹¹ The anxiety over control of the world becomes namable as such only as a concept of “control” and “world” emerge during the development of the ego as a subject within language. Until the child learns to assign the cultural meanings to “I” and “me,” this process of ego-formation cannot be said to be complete.¹² What Gilman calls a “sense of order” is reconstructed from the images which emerge in the dreams and associations of adults.

The sense of order the adult maintains is much like the structure of order which precedes the earliest stage of individuation. It is an unconscious sense of symbiosis with the world, a world under the control of the self. Anxiety arises as much through any alteration of the sense of order (real or imagined) between the self and the Other (real or imagined) as through the strains of regulating repressed drives. (Gilman 19)

Anxiety and the Longing for Paradise

Gilman's stress on anxiety arising because of the ego's alienation from its various Others (those introjected images or stereotypes against which ego imagines itself) is developed from Karen Horney's theory of anxiety and neurosis. Horney locates the roots of neurosis in the need for affection and the anxiety arising from the fear that the need will go unfilled. Similarly, Jacoby describes primary anxiety as the cause of a "longing for paradise." Put in terms of its mythic representations, the emergence of ego from immersion in the Mother-as-Self is the fall from paradise. Jacoby follows Neumann's landmark studies of the Child and Great Mother archetypes. These archetypes are surrounded by images such as "Great Round," the ouroboros serpent eating its own tail, and the enclosed garden.

The striving for the experience of Paradise as containment within the "Great Round," the "unitary reality," is based on an archetypal pattern necessary to human development. As an inner image or expectation it lives on within us, creating a nostalgia the intensity of which is in inverse proportion to the amount of external fulfillment encountered in the earliest phase of life. Despite all the illusions and regressive tendencies it may entail, from the psychotherapeutic standpoint it is important that the longing for the positive aspect of the Maternal remain alive in the face of all experience to the contrary. For that longing harbors within it the yearning for confidence in some solid, nourishing ground. (Jacoby 8)

The Jungian viewpoint and use of the idea of an archetypal image reinforces the fact that this longing is not for the subject's actual mother:

[U]ltimately the longing was not directed at the real, personal mother, but rather at a mother of the inner world who does not exist, or no longer exists – and perhaps never did exist – in external reality. This is, at bottom, a longing for one's own well-being, which originally was dependent upon maternal care and protection, a longing to be cradled in a conflict-free unitary reality, which takes on symbolic form in the image of Paradise. ... In the best sense, the longing expresses a desire to overcome one's own self-alienation. (Jacoby 9)

As I shall show, this longing for paradise and escape from self-alienation is an important factor in the figuration of the technical man. Jacoby makes the Jungian distinction between Self as “the whole psyche” and ego, but Gilman, as I understand him, means *ego* when he says “self.” When Gilman, in the last passage quoted, says that he is dealing with “an unconscious sense of symbiosis with the world, a world under the control of the self” this is not quite clear enough, for in the stage of development he is describing, the ego has not distinguished itself from the whole psyche (*deintegrated* from the Self, as Fordham puts it). It is the ego, specifically, which fantasizes not only that it controls its world, but that it is the beginning and the end of selfhood.

Primary Narcissism and the Ego-Self Axis

The ego's selfishness, if one can put it this way, is a fantasy which it tries continuously to bolster, against pressures from “outside” (the world) and “inside” (the rest of the psyche). Though it may seem a “mistake” because it is the root of the whole range of Narcissistic character disorders, this initial, infantile ego-Narcissus is a necessary aspect of its deintegration and the focusing of consciousness.

Consciousness coalesces around the ego at its center and the ego, one might say, “naturally” must begin by thinking it is the center of the universe as well because it has no conscious concept of other subjects or the infinite extension of its environment beyond its reach.

This process of fantasizing itself as the “whole person” is accomplished as the ego introjects selfobjects, inner images of “self” as mirrored in the looks and responses of others, especially the mother. The Jungian concept of the Self archetype, however, is something more than this kind of internalized set of images of oneself as a whole and coherent being; it is the complex which acts as the “center” of the psyche, the organizing principle of the whole psyche encompassing all its conscious and unconscious elements. For Jung the archetype of the Self represents a *predisposition to wholeness* inherent in the organism.

What Jung means, I believe, is that because adult humans interact with each other as *persons*, as wholes, not as collections of disconnected parts, human infants “inherit” a predisposition to this wholeness. Such a predisposition makes possible the move infants make from seeing only “part objects” to seeing persons. The idea of wholeness adheres structurally in the ways humans interrelate. It is evolved and it is shared by all human beings, therefore it is “collective.” It is something one takes entirely for granted, and therefore it is “unconscious.”

More than this, Self as the archetype of wholeness (one might say, an “instinct” for wholeness) encompasses consciousness and unconsciousness unifying them. It does not seem necessary to claim in all this that wholeness is part of the human genome, because whether it is or isn’t, the fact remains that the psychologist is faced with an ubiquitous correlation between an instinct for wholeness and psychic health. Schizophrenia is precisely the breakdown of this wholeness, and Jung’s point is that this fragmentation of the Self is an exaggeration of another archetypal structure of the psyche: the deintegration of complexes, particularly the ego-complex. In other words the archetypes of Self and ego are the basic structures of wholeness and fragmentation and the tension that is produced by the ego’s formation as a center of consciousness leads structurally to anxiety, alienation, and as Gilman adds, the very basis of stereotyping. Here, again, I find a key to the scientist-technician, for

technicism is founded on objectivity and control, the basic impulses of the ego's deintegration. It is, after all, this deintegrated state that permits human reflection—the word “reflection” carries the act of mirroring so important to subject formation.

Analytical psychology's definition of ego as a complex which functions as the “center of consciousness” (not necessarily the center of the whole personality) is different from the several Freudian conceptions of ego. Most importantly, the Jungian model differs in placing the “unconscious” psyche developmentally *prior* to the emergence of consciousness. Here again, however, one encounters a semantic tangle because it does not really make sense to talk about an “unconscious” in the absence of consciousness and it is hard to say what consciousness is before it has a center, that is before it is self-conscious. What Jung's formulation really implies is that there is, prior to the deintegration of the ego, another realm of experience in which external apprehension of the world through the senses is not distinguished from “internal” fantasies. This corresponds to Freud's idea of fantasy as the “primary process” operating according to the “pleasure principle.” The primary process, in other words, is *imagination* as an activity distinct from sensory perception and “reality testing.”

Moreover, it is through “reality testing,” in Freud's terms, that the ego negotiates its relationship to the Real. The ego functions in the first instance to negotiate the formation of inner images through physical (including linguistic or symbolic) interaction with the world. It is in this ability to physically manipulate the world—by baby's fist or by words—that tests the “reality” of the inner conceptions of the world (and for that matter the inner conceptions of itself—the self-images constructed by the ego). Classical psychoanalysis tended to view “self-image” as “ego-ideal,” part of the superego, but Kohut and Jung permit a distinction to be made. They permit us to see ego-ideals as later accretions to the mirroring selfobjects,

which may be assimilated into the ego's Personae, the masks which it wears when it looks in the social mirror.

The ego-ideal, in other words, is a kind of stereotype, an identification with social representations. Ego-ideals are, as the term "ideal" suggests, always positive images to be striven after. The *self-image*, by contrast may be positive, negative, or ambivalent, depending upon whether the ego believes itself actually to have achieved the social idealization. It is easy to see from this description that most egos will have a doubtful or negative self-image if they cannot succeed in believing that they live up to the ideal, and as ideals are inherently hard to attain, few of us do.

This dynamic of idealization and "failure," which characterizes the Persona-complex, is of profound significance in the construction of masculinity around such ideals as the athlete or the billionaire, for the imposition of such unobtainable ego-ideals dooms most men to feel they have failed to be "real men." Feminist scholars have critiqued the fashion and pornography industries for their representations of idealized women, representations that leave most women feeling inferior to the standards of sexual beauty. A similar dynamic occurs for men, only the standard is less often one of beauty (though that is increasingly a issue) than one of strength and the ability to dominate others—to "win." Moreover, any ego will be more strongly oppressed by the need to identify with an ego-ideal if its connection to Self is weak.

Self and (M)Other

When Gilman says that "self" emerges in concert with an idea of "other," he means the ego emerges oppositionally to the Self (and particularly to Shadow and the contrasexual complex, as these develop). In the first, prelinguistic phase of ego-formation, it is the Self, as unconscious matrix of the psyche, which is perceived by the ego as Other. This is not only because the contents of the unconscious emerge spontaneously and often frighteningly in dreams and fantasies, but also because the

Self is imaginably identified with the mother and the unitary reality of the pre-egoic state. The root of the concept of alterity, thus, paradoxically, lies in the separation of ego and Self, infant and mother. Neumann describes his term “unitary reality” very elegantly:

The paradisaic pre-ego time is also characterized as “existence in unitary reality,” because in it there is not yet any polarization between inner and outer, subject and object, ego and Self. The state of total exteriorization, in which the child has not yet separated itself from the mother and from the world, may be regarded as existence in a total *participation mystique*, a universal extension of being, which constitutes the psychic amniotic fluid in which everything is still “suspended” and out of which the polarities of ego and Self, subject and object, person and world, have yet to crystallize. (“Narcissism” 108)

This is not to imply that the pre-Oedipal life of any infant is devoid of conflicts, only that there are enough moments of this “oceanic” bliss to establish it as a powerful memory once the ego begins (through conflict and frustrations) to realize that the world is not under its control. Neumann’s point here is pitted against the Freudian formulation of “primary Narcissism” as an “objectless self love” placed in opposition to “mature” object-love; in fact, as Neumann insists, what is called *primary Narcissism* is also a “subjectless” love, a passive “totally-being-loved.” “In the completely instinctual condition of pre-ego universal extension, in which the infant’s world, mother and own body are undifferentiated, total connectedness is as characteristic as total narcissism” (108).

This lack of differentiation accounts for the structure of stereotypes Gilman identifies: an association of unconsciousness, mother (generalized as Woman), paradise, Nature, body, and love. Susan Griffin’s *Woman and Nature* and *Pornography and Silence* articulate the extent of this associative web. Griffin also demonstrates the polarity of such images: love versus hate; paradise versus hell; pure versus dirty; spiritual love versus sexual love; natural versus unnatural; Nature versus Culture.

Any one term in the web can slip into any other and take positive or negative forms – a reversion to the primary morality of “good” and “bad.” As Griffin argues, this mastering set of polarities is always hierarchical and employed to justify male domination and violence as “natural.” As Derrida and Barthes have both observed at length, this fantasy of ideology as Nature is one of the chief functions of myth. The myth of male dominance over Nature and over the feminine, as well as over those dimensions of “self” seen to be feminine, is the underlying mythos of the technical man.

The Persistence of Infantile Fear and Longing

Jung offers a theory of the underlying psychic structures to which each culture attaches its particular stereotypic images. The actual *archetypes* or nuclei of these collections of cultural images emerge in the pre-Oedipal, pre-egoic stage of development. They are proto-concepts, one might say, triggered by child-rearing practices and culturally transmitted practices of interacting with infants. Part of what it means to say that such images as mother images or images of an evil Shadow are “archetypal” is that they are deeply mysterious and trigger memories of this very early stage of development, memories which are both frightening and alluring to the ego. Culture, from this point of view, is not something that is only learned consciously as a child grows to adulthood; it is also learned unconsciously. Cultural complexes form the basis of the individual’s complexes through historical processes. Moreover, social relations are always colored and shaped by projections of these complexes in personified forms. The archetypal complexes are personified, autonomous sub-personalities and thus one may say that in a very real sense *prosopopoeia* is the master trope of psyche.¹³

Dramatis Personae, Grandiosity, and Shame

When Jung employs the concept of Self to embrace the whole psyche it is precisely because the whole dynamic of self-personification involves the shifting of libido and ego-identification among all the complexes of the psyche. It is as if one actor were playing all the parts in a drama, whether the play be *Oedipus Rex*, *Death of a Salesman*, or *How to Succeed in Business Without Really Trying*. Sometimes the self-image corresponds to one's outward identification with idealized role models—for example, in the case I will be studying, the idealized role of engineer, physician, or scientist. Sometimes, however, the self-image corresponds to the Shadow, the internalized image-complex of “badness,” the jetsam of consciousness constantly shamed by society. Sometimes the ego may identify with (or be usurped by) its Anima or Animus complex, its Mother complex, or Father complex. Each of these identifications may, in turn, be valued by the ego as “good” or “bad,” that is, as a cause for self-glorification or for shame.

Further, these evaluations may be turned inside-out, as it were, by the process Jung called *enantiodromia*, in which a negative form in the unconscious is acted out in its opposite, positive, form. Conscious grandiosity may be a compensation for unconscious shame. Conscious hatred directed at an Other may be the projection of a repressed hatred of some aspect of the Self. Excessive identification with a father-ideal or the idealized brotherhood may compensate for unconscious feelings of masculine inadequacy. Perhaps most commonly, the ego's identifications with its fellow complexes are marked by unresolved ambivalence, and it is this ambivalence that one finds acted out in the stories I will be examining in Part II. The Promethean technician-hero is, as the myth of Prometheus suggests, a tortured figure of fragmentation and loss, as well as one of glorious perseverance and technological change.

In the next chapter, I will pursue in more detail the implications of this model for the study of representations of masculinity and elaborate the importance of

locating the significance of archetypal images in a psyche, or soul, that is conceived as embodied. The body serves as the most important mystery to the human imagination, and the myths I will discuss function most powerfully to examine the mystery of embodied consciousness.

Notes

- ¹ J. C. Smith's book *Psychoanalytic Roots of Patriarchy* is one of the best recent attempts to bring Freud and Jung back together for the purposes of cultural criticism. For a thoughtful feminist treatment, see Demaris Wehr's *Jung and Feminism*.
- ² Nagy's *Philosophical Issues in the Psychology of C. G. Jung* describes the connections to Kant, Plato, and Schopenhauer, as well as to Freud. See also Robertson's *C. G. Jung and the Archetypes of the Collective Unconscious* and Brooke's *Jung and Phenomenology* for other considerations of his philosophical antecedents. One should always be aware, however, that Jung repeatedly denied being a philosopher or equipped to answer the metaphysical questions raised by his empirical observations. This caution on Jung's part has been ignored by many of his fans.
- ³ I am indebted to Michael Hancher for the analogy. I should say, too, that I do not mean to disparage mystical experience. I do not contend that the structural, cultural analysis I pursue "explains away" mysticism. I simply want to avoid the reverse: that is, letting appeals to a transcendental signified explain away the interplay among culture, representation, and imagination. I would contend that mystical experience is the deepest form of belief in one's myths, and that myths are themselves those structures that give human lives meaning. Nevertheless, sometimes myths and the mystical experience of them are insidious sources of collective violence and atrocity. A useful discussion of the ways Jungian thought can be applied to Eastern mysticism may be found in Spiegelman and Miyuki's *Buddhism and Jungian Psychology*.
- ⁴ The page references in this section are to Samuels et al. unless otherwise indicated. This dictionary is an invaluable reference to anyone who wants to study Jungian theory and the evolution of its discourses, especially in relation to psychoanalysis and later psychological theories.
- ⁵ Samuels, Shorter, and Plaut cite this incorrectly as ¶ 444 (135).
- ⁶ I am correcting Samuels et al. in their spelling of Self without its capital initial—a very confusing practice. What is under discussion here is the formation of what Kohut calls *selfobjects* from the initial experience of interaction with the mother leading to the mirror stage. What is being described is the pre-ego or coalescing ego-complex forming through a meeting of the archetype of the Self (the predisposition towards coherence) with the external experience of the mother as the first example of a coherent whole person. This involves conceptualization of the mother as a whole body (as opposed to what Klein has called "part-objects" such as the breast) and as a personality. In other words Neumann suggests that the formative ego's first experience

of the archetypal Self is an “external” experience, that the mother projects an image of wholeness onto the infant and this in turn is introjected by the infant as a numinous, godlike quality in the mother. This leads to Neumann’s very detailed elaboration of the Great Mother as a figure comprising and standing behind religious conceptions of goddesses (female deity) and of Nature (the deification of the maternal environment extended synecdochally to the whole of the environment).

⁷ Arguably, the Child complex is usually gendered, but there are cases in which the quality of being a child, a not-adult, is more important than gender. The recognition of size and power differences probably precede recognition of gender and, indeed, are probably pre-verbal, so that the Child archetype may be defined as that predisposition to forming a distinct image of childhood in opposition to adulthood. It is easy to see, however, that most of such a formation must be social and retrospective, so that the contents of a Child complex are organized throughout life, but include the subject’s earliest experiences of innocence and powerlessness.

⁸ See Jung’s *Symbols of Transformation* for the texts in which Jung first tried to articulate his revision of Freud’s libido concept, but also see Peter Homans’s *Jung in Context*, esp. 68-9. Homans analyzes *Symbols of Transformation* as the frenetic product of the breaking of Jung’s narcissistic idealizing transference with Freud. The claims are “grandiose” in this sense, that Jung’s mind was leaping ahead toward an comprehensive re-evaluation of psychology as a revisioning of religious thought. Jung would continue to work along these lines, but without the anxious self-absorption of this work in which he was unconsciously preoccupied with validating himself in opposition to the idealized Freud as selfobject (in Kohutian terms). “In *Symbols of Transformation* Jung grandiosely and narcissistically idealized his own mental processes. In doing so he urged upon the reader his conviction that his own ‘mythological fantasies’ provided the key to the meaning of the past, and he fused his own mental processes with ancient cultural productions. He thus demonstrated a lack of experiential perspective upon his mental life at the time...” (Homans 67).

⁹ A fascinating, if bewildering, explication and mapping of Frye’s system may be found in Robert D. Denham’s *Northrop Frye and Critical Method*.

¹⁰ This is, in fact, the kind of structure one sees Neumann employing in his complicated mapping of the Great Mother complex.

¹¹ In some—perhaps many—cases, of course, the fetal experience might conceivably include feelings of deprivation and even attack if the infant’s mother through consumption of alcohol or cocaine, or through illness becomes a “hostile” environment. Obviously one is in the realm of very tenuous speculation when one tries to imagine intrauterine experiences leaving some trace on the psyche, but to place the beginning of psychic development arbitrarily at birth divorces psyche from body in a way that is inconsistent with the theory. My point is simply that the “fall” from the pre-Oedipal paradise cannot be located at any single point

in the developmental chronology, but must be seen as a cumulative realization spanning the growth of the infant nervous system.

¹² It cannot be said to be “complete” even at this point in any absolute sense of the development of the ego and its functioning, but it can be said to be distinguished from the Self as the rest of the psyche. It has, in other words, distinguished itself.

¹³ A recent and interesting study on prosopopoeia is J. Hillis Miller’s *Versions of Pygmalion*.

Chapter II

Masculinities

Men and women may be born with different reproductive organs, but societies make femininity and masculinity along with the norms that determine who meets the criteria of womanhood and manhood at any particular time and place and for a specific social group. By the same token, sexuality is socially constructed. We can never take terms like 'sexual', 'masculine' or 'feminine' as either stable or self-evident. The job of the historian is precisely to recover the fragile and fleeting significances they take on. At the same time, however, there are striking historical continuities, held in place partly through the language of myth, literature and art, as well as of law, politics and kinship. To say that something is socially constructed does not make it inherently evanescent, it merely signals that we are speaking not of a (natural) given but of a (human) construct. (Jordanova 4)

(1) The Essence of Masculinity

In the last chapter, I laid out some basic premises and terms of the psychological analysis I employ in this book. In this chapter, I would like to focus a step more closely on my object of study, the dynamics of masculine psychology. Part of my purpose in this chapter is to address the problem of essentialism, especially as it has encumbered Jungian thought. As my discussion of archetypes in the Chapter I indicates, the misuse of Anima and Animus as a way to reinforce this essentialist myth is inconsistent with Jung's actual theory. The fact that Jung did not seem to

fully realize this is a testament to the power of gender as a naturalizing myth. In this chapter I will look in more detail at this problem and point toward a revisionary theory of the contrasexual complex. This discussion will lay the groundwork and clarify the terms for my analysis of particular figures of Promethean Desire in Part II.

Roper and Tosh in *Manful Assertions* have suggested that for the historian of masculinity, manliness can never be defined by itself as something simply written on the body by the hand of Nature. It exists always in relation to the Other and always in relation to men's social power (1-2). They point to the

crucial problem... that women are almost entirely absent from [recent historical work on all-male institutions] seemingly on the assumption that masculinity takes on a sharper focus when women are removed from the scene... In the literature about Victorian public schools, for instance, there is scant acknowledgment that the typical schoolboy had been moulded by his mother or nanny for some years before he entered the school, and that feminine absence conditioned his emotional development during adolescence. In a similar vein, historians of the scouting movement tend to be much more interested in Baden-Powell's stress on imperialism and class deference than his insistence that boys attending day schools be removed from the feminine atmosphere of home. (3)

The elision of women and the domestic sphere from the field of study particularly obscures the connection between a gendered identity and one's access to power and agency within society. The "shifting spotlight on Reason, Feeling, Purity and Athleticism within 'manly' discourse before 1914 reflected not just the play of ideas, but a contested understanding of the sources of masculine power" (Roper and Tosh 4). Even within the male-dominated public sphere, men's power is always structurally defined in relation to dominated groups, not merely in relation to "peers" and abstractions. Moreover, social power is exercised not only in the privileged public sphere but also within the domestic realm.

Still further, I would stress that the psychological corollary to social power is *desire* and any history of gender must attend to what historians of homosexuality have called “the expression and organization of desire.” The shifting patterns of such expression do not constitute a linear evolution, but rather a series of historical moments and cultural contextualizations (Roper and Tosh 5). In the nineteenth century, masculinity is increasingly implicated in the institutionalization of heterosexuality in the Victorian family, creating a spiral of tension resulting in a “medical and legal onslaught on homosexuality” that marshaled science and its Nature in the service of defining masculine identity.

Historians may write about “male dominance” or “patriarchy” in the abstract, but many men are not in fact “naturally” inclined toward dominance. As a consequence they experience the culture of male dominance as a norm to which they must conform and aspire, or risk becoming social outcasts, non-men. In this way patriarchal social order oppresses men and alienates them from their own feelings as it also oppresses and alienates women. The beneficiaries of patriarchy often have highly complex motives for their complicity in the system. Generalizing about men and their relationships to patriarchal power, or to the symbolic father, is less interesting than looking at particular men, or particular representations of this continual struggle of fathers and sons with their desires.

British colonial rule was partly justified by a conception of English manhood as a civilizing force. ‘Courage, independence, veracity’, qualities which Thomas Babington Macaulay found so lacking among Bengalis in the 1830s, were precisely those then regarded as integral to manliness in Britain and which it was the imperial mission to instill in lesser breeds. At the same time the imagining of black masculinity was shaped by the multiple repressions of the dominant form of masculinity in Britain at that time. The negative attributes of lasciviousness and idleness, which the colonizers commonly fastened on to both Indians and Africans, represented a projection of their own unacknowledged desires. (Roper and Tosh 14)

There is not one, unitary masculinity, but rather a spectrum of shifting configurations. Clearly even within a particular culture there are variations over time, across classes, and from one ethnic or racial group to another. At the same time, the gender system functions to *impose* a unitary norm of gender on individuals as an instrument of control. To accuse someone of not being a “real man” has long been a powerful tool of manipulation, condemnation, and even a justification for execution. Thus, the idea of gender is an essentialist idea, its purpose is to suggest that there is some pure and natural form of masculinity and femininity comprising two proper spheres that are separate and incommensurable.

I do not want to reproduce that essentialism by claiming to describe a unitary and “true” masculine psychology. My exploration of the particular representations of the technical man will, nevertheless, start with some of the general structures that have been identified by scholars studying white, bourgeois, European and American masculinity. Without ignoring the importance of other configurations, I will argue that these structures are extremely widespread and may be described as archetypal in the sense that they arise from very basic social forms and generate variant myths.

One such structure that may be universal in patriarchal cultures is the definition of femininity as subordinate to masculinity. This hierarchical incommensurability is bolstered by a mythology that is continuously being updated and re-argued, but which goes back at least as far as the Adam and Eve myth, or the many other creation myths that posit an original man and woman. James Kavanagh defines ideology (following Althusser) as “a system of representations, perceptions, and images that precisely encourages men and women to ‘see’ their specific place in a historically peculiar social formation as inevitable, natural, and a necessary function of the ‘real’ itself” (310). Clearly, a gender system is such an ideology. But the stories I will examine do not merely justify and reinforce male dominance. They also explore its unconscious anxieties and contradictions.

(2) Images and Ideologies

The psychodynamics of figures like the technician-hero must be understood in terms of social organization and power as well as in terms of childhood and infantile desire and anxiety. Kavanagh defines the kind of study required at the intersection of psychological fantasy, artistic representations of masculine power, and the social practice of that power:

Ideological analysis in literary or cultural study... is concerned with the institutional and/or textual apparatuses that work on the reader's or spectator's imaginary conceptions of self and social order in order to call or *solicit* (or "interpellate," as Althusser puts it, using a quasi-legal term that combines the senses of "summons" and "hail") him/her into a specific form of social 'reality' and social subjectivity. (310)

The sociological approach to literature looks at forms of social interaction. Images solicit us unconsciously to act out social roles, to believe the scripts we speak. David Freedberg in *The Power of Images* argues that the study of images – sculptural, painted, etched, written – cannot be thought of as simply the study of *representation* because we do not experience images simply as representations. This is most obvious in the case of religious images. A statue of the Virgin Mary, for example, evokes a response "predicated on the assumption of presence, not on the fact of representation. In such cases, what is represented becomes fully present, indeed representation is subsumed by presence" (Freedberg 28).

Derrida's critique of the myth of presence in the "phallogocentric" language of patriarchal culture asserts that an ideology of the presence of an authoritative speaker masks the rhetorical nature of scientific and philosophical discourses. While this is true, and justly exposed as one of the instruments of masculine power, "presence" is also an integral part of everyday life and communication. Like essentializing and overgeneralization, the myth of presence in representation is part of our mental

economy and it is hard to imagine how, outside of rare philosophic moments, one could dispense with it. The feeling of presence evoked by an image, the merging of image and what is being represented, is perhaps the most basic operation of the psyche. It is the process of *imagination* in precisely the sense William Blake used this word. It is through imagination that humans can have not merely rudimentary memory as other animals have, but their sense of history and sense of a future. Imagination is the root of signification – the ability to merge the signifier and signified, as in the image of the Virgin and the imagined person of the Virgin herself. It is also the root of rational thought, the process of predicting consequences, the logical faculty, even the mathematical faculty. This is why Blake devotes such passion to an insistence on the priority of imagination over reason.

As analysts, we mistake ourselves if we ignore the intense *reality* of Mythos. Sometimes the sense of presence is deceptive and dangerous because it is always a form of projection, but projection is not something we can hope to overcome by cultivating reason. Let me give an example. In the case of the statue of the Virgin cited by Freedberg, the viewer responds to her as if she were a person, an agent. From the psychoanalytic point of view this is easy to label as projection. The signified is more a cultural construct, a deity imagined into life within the psyche, than she is (or was) a real person. But calling the feeling of presence in such a religious experience “projection” drains all the blood from it. Such a use of psychological terms, as Jung realized, is merely the assertion of one myth over another: the mythos of scientific mastery over a numinous experience which contradicts the materialist foundations upon which the scientific mythos bases its authority.

Let me extend the example. What is the nature of the sense of presence when one looks at a statue on a tomb of some actual person now dead? In that case the presence one feels is again projected, but this time from memory, which seems more indexical than symbolic, that is, the memory traces have an actual, past, physical

connection to the real object they come to represent. Like footprints examined by Sherlock Holmes, memories have been left behind by a real presence. But what, then, is the difference between the feeling of having experienced the presence of the Virgin and the feeling of having experienced the presence of one's deceased mother (for example)? Or what if the effigy on the tomb is of one's great-grandmother and the *indexical* traces of memory exist in other people's minds? Further, what is the difference between that and the sense of presence one has when looking at a photograph of one's beloved? Or when thinking of him or her? The mental image itself evokes a feeling of presence. When this is connected through the eye to a verbal or visual image, the feeling is intensified.

It should be apparent that this process is ubiquitous in our daily lives and that it is not possible to draw a neat line between Lacan's two realms, the Symbolic and the Real. Finally, one must admit that even when a person is present in the flesh, we are imagining them to be a person based upon the perception of so many outward, physical shapes and motions. A spark of intellect passes between the eyes of two persons – be they lovers or strangers, father and son, mother and daughter – and brings them to life. In each case the spark of recognition is a repetition of the mirroring of the mother and other adults which sparks the formation of the subject-ego during what Lacan calls the mirror stage.

Mirroring is not merely a stage in the development of subjectivity; it is the very fabric of psyche, a process in which we project subjectivity and presence onto those we meet and receive it back. Thus Lacan's Imaginary is likewise not something in our infantile past or easily separate from the Symbolic register. The Imaginary is a continuous operation of the psyche that may fool us into fantasies, may create shadow projections of hatred and bigotry or sexual projections of love and attraction, but one which also creates us and society in every moment, in every glance or memory.

This is still Althusser's *interpellation*, but it is far more intimate a matter than is suggested when the agent of interpellation is described as a "social form" or "institution." These dead structures live inside us – in our souls, passing through our eyes and tongues – as much or more than they can be said to exist "outside" on their own. The sociological imagination that locates institutions and social structures – patriarchy for example – in the air between individuals is a useful mythos, but also misleading. We have no academic discourse that can fully describe the embodied passage of presence, personhood, *Persona*, or social power without abstracting it. So, the best we can do is refuse to give over our allegiance to any single metaphor, any single image as the definitive description, and instead cling to a recognition of abstract social systems, but at the same time embrace in our minds the intimate, sensual play of mirroring in which all such systems have their material existence. Each of us is made up of a certain play of light in the eyes of another human being.

(3) Mastering the Mother – Mastering the Body

The medical doctor in European and American culture is one of the primary technician-heroes precisely because he (for usually physicians have been men) is master over bodies. Emily Martin, in her study of medical images of women's bodies, has illustrated the pervasive association of the physical body with disorder. This is particularly the case with women's bodies, which are defined as deviant from the male norm. By projecting bodily disorder onto women and assuming the doctor's position as the observing and omniscient subject whose gaze unveils Nature's secrets, the technical man performs a sleight of hand that divests him of his own body and its "disorderly" interior.

I follow such scholars as Catherine Gallagher and Thomas Laqueur in seeing the body as a socially shaped and shifting cultural formation written imaginably upon the physical body. At the same time, the physical body is the very basis of the

Imaginary and our experience of its rhythms and urges, of hormones, endorphins, blood sugar, and adrenaline forms the pre-verbal substrate of our consciousness. This substrate is what Julia Kristeva has called the *chora*. As the choric body-unconscious, this aspect of the individual is repressed in masculine gendering, for the body and its embarrassing, messy, vulnerability are associated with the mother as the boy's ego breaks away from its primary union with her.

Susan Griffin has studied the repression of the body and its erotic nature as the underlying dynamic of pornography and her clarity is worth quoting at length. Discussing the Oedipal realization that the mother's immediate, bodily power is subordinate to the father's abstract, social power, Griffin explains:

[S]he is now less than the infant first perceived her to be. The mother appears to be a sham, her power is secondary; and therefore the knowledge of her power – that bodily knowledge inseparable from one's own embodied nature – also appears to be a frightening sham.

When [the son] first learns he is male, he learns that he is different from his mother, and will never take on the power which emanates from her body. He cannot give birth or sustain life. He may even imagine he cannot instill desire. He loses a sense of his own natural power. When he discovers he is not like his mother, he must fear he has lost a part of himself. Culture accentuates this difference, but to this loss culture brings a means to perceive the mother as the lesser one, to reject and humiliate her as the son has felt himself humiliated.

Yet still the son must bear, in his inner soul, the same conflict which his sister faces. Either he hates a lost self or he denies his true nature. For he is human, and he is not really other than his mother; he shares with her the power of instinct, the powers of bodily desire, a powerful bestial love of being. And he cannot ever be content to be without this shared nature, this lost self.

Only he has made this lost self into a phantom. For culture has irrevocably identified the human qualities of femininity, of instinct, of the knowledge of the body, with beings who are "other." And because the son cannot reclaim the power of this knowledge as his own, a part of himself

which he does not recognize as himself comes back to haunt him. He is terrified of women. The bully is terrified of his “weak” victims. The mind is terrified by the body. What he has lost to himself exists for him only as nightmare, a continual and silent presence which is above all ominous. (*Pornography and Silence* 146-7)

Such a foundation of radical separation from the mother and her association with everything “non-rational” including the boy’s own body, explains the “fragility” Roper and Tosh locate in “masculinity at the psychic level” which contrasts with its apparent power and hegemony at the social level. It suggests one reason for men’s repression of their feelings of vulnerability. Exhorted to “be a big boy” or to “be a man,” one is forced to deny one’s bodily vulnerability, even mortality, and a large part of the socialization of boys across classes and cultures, involves more or less severe rites of bodily denial and control. From ritualized fighting and violent sports, to subincision, masculine gendering involves the fantasy of immortality, and mastery over bodies.

The fact that many, if not all, boys still feel themselves to be vulnerable, to have weaknesses and fears, even after their initiation into manliness partially explains why social dominance is not always (or even perhaps usually) experienced as a sense of power in individual men. “Indeed,” as Roper and Tosh point out, “the very process of acquiring social dominance may be subjectively experienced as oppression” (15). Moreover, having been granted dominant status over women, a man is nevertheless almost always still himself subordinated to other men, either because of his age, his class, his rank in a military or administrative hierarchy, or his exclusion from one or another brotherhood of power. He is surrounded by imperatives, such as the imperative to produce offspring, and especially sons, to demonstrate his virility, or the imperative not to show fear.

To address the constructed nature of gender requires an engagement with the imaginal dimension of the body, for it is gender's appeal to physical sex that makes its claim to naturalness so powerful. It is unarguable that biological differences between members of each sex have an effect on the psyche of men and women. What is still being argued today, as it was in the nineteenth century, is which, if any, of the apparent psychological differences are *determined* mechanically by the body's organs, hormones, and sexual functioning.

This question is complicated by the fact that the very mechanical, medical model of the body which generates such a search for "mechanisms" and "hard-wired" behaviors is itself a product of the fabric of masculinity. For the ideal of man as machine is intimately related to the technician master of machines. The mastery over Nature exemplified by the scientist and engineer is made possible by a belief that Nature is a machine. Self-mastery is made possible by devotion to a mechanical, disciplinary model of the body and the mind.

(4) The Fortress Ego and the Brotherhood

The obsession with difference that adheres in the ideology of masculinity is, on an unconscious level, a denial of the ego's dependence upon Others for mirroring (and indeed for physical health). On another, more conscious level, the obsession with difference expresses itself in a desire to be mirrored by others who are conceived as the *same*. In practice, this desire for sameness is the desire of dominant groups of men who exclude others (women and other groups of men) from their brotherhood. J. C. Smith, whose mapping of masculine complexes I will return to shortly, calls such elites Heracleian Brotherhoods, and it is this type of muscular and violent heroism that is analyzed by Klaus Theweleit in *Male Fantasies*. Theweleit emphasizes the "hysterical" nature of masculinity as defined in the *soldatischer Mann*, or "soldierly man" venerated by the German exponents of fascism immediately preceding the rise

of Hitler. These men were obsessed by the desire to be uniform, solid, rocklike, and unassailable. They erected a fantasy of their bodies as muscular armor against the chaotic “masses” clamoring outside their racial brotherhood (Theweleit II: ch. 2).

Anthony Easthope invokes a similar image when he compares the masculine ego to a fortress drawn by Leonardo DaVinci. This bastion consists of several concentric walls of stone commanded from a central watch tower. The similarity of this image to Foucault’s description of the panopticon model for the ideal prison in *Discipline and Punish* is striking and instructive. The commanding gaze of the ego in its tower is, in Easthope’s inversion of the panopticon, trapped within the walls it has erected. Such a conception suggests that paranoia is, as it were, the leitmotif of the myth of ruling-class masculinity. It is Theweleit’s “soldier-male,” a figure founded on paranoia, isolation, fortification, and enmity, that is the core of the myth of the hero, at least since the advent of mechanized warfare in the seventeenth and eighteenth centuries. Such a figure is not only part of the dream of mechanical man but it is also part of the nineteenth century’s veneration of discipline and duty.

At the same time, such a soldierly hero and “man of steel” shares with the older mythic hero that trait Jung and Campbell have both emphasized: that is, a desire to separate from the mother, to conquer the monsters of the unconscious, and to maintain the walls between a masculine Culture and a feared and feminized Nature. His lust for conquest is aimed at both possessing the feminine (as a prize, a mark of manhood) and to conquer the omnipotent Great Mother who threatens to engulf him.

The figures of the scientist and technician are icons of masculinity as the powerful controller and interpreter of Nature. Not only is masculinity mythologized as *natural*, it is rationalized (tautologically) as the authoritative definer of what constitutes Nature. It also, in an even tighter circularity, rationalizes itself as Reason. The scientist-male and the engineer-male are brother-figures, one might say, to

Theweleit's soldier-male. Each is an image of the ego's isolation and mastery and of its obsessive desire to solidify boundaries thereby maintaining its own separateness.

The kinship of these heroes should not be surprising, given the historical linkage between engineering and militarism. Indeed all our structures of hierarchical command and discipline originate in military institutions. The mentality of warfare and violence against bodies perpetrated in the name of a masculine brotherhood is the mentality from which modern science and technology were born. Antipathy against Nature and against the body as its representative (or representation) lies at the heart of the hegemonic masculine complex in western patriarchy. In the figure of the technical man, transcendent mastery over Nature is conceived as the epitome of Nature. Such desire for transcendence is the flight from a fear of Nature and the body as that part of a man which is Nature. The striving to separate mind from body, spirit from flesh, is one of the pervasive archetypal motifs of the Promethean technician and one which renders him so irrationally destructive.

Klaus Theweleit in *Male Fantasies* has analyzed various forms of personal narrative (letters, diaries, semi-autobiographical novels) and popular images (posters, portraits, post cards, cartoons) connected to members of the German fascist organization, the *Freikorps*, in the period just before the rise of Hitler. He examines the often grisly shadow projections and fantasies of men raised in a typically *disciplinary* form of masculine education. Militarism and the mentality of the "soldier-male" become the epitome of masculinity as it is shaped in the context of an increasingly totalitarian technologism.

The first volume of *Male Fantasies*, focusing on representations of women in connection to water, floods, and both idealized and demonized female figures, articulates modern expressions of the Anima and the Great Mother complexes. In the images of the angelic nurse versus the working-class gorgon one can see how the complexes Jung termed archetypal are formed out of particular images developed

within a culture's representational system. These are images and narratives of an abstracted Woman – the “eternal feminine” – employed as a vessel for men's soul-image – that is, for the image his unconscious uses to represent itself, the mediatrix between the ego and the larger Self. The figures of women which became stereotypes of the Nazi mythos, are paradoxically interdependent, the dark with the light, the soul-eater and the soul-savior. Similarly the looming figure of the father as source of manly discipline and warrior virtue is polarized into a figure charged with erotic attraction and a figure charged with terror, masochism, and loneliness.

As masculinization reproduces and enforces these rifts between male egos and their unconscious complexes, denying their potential for feeling, intimacy, bodily *jouissance*, tenderness, submissiveness, and vulnerability, men will always feel ambivalence at some level, even if it is only in their nightmares and the hysterical messages of their tortured bodies. Theweleit's analysis suggests that the processes of masculinization at work in Western culture (and probably elsewhere) are processes which victimize everyone involved. The patriarchs are victimized and brutalized (emotionally if not physically) when they are boys; they in turn exercise male power over their sons and perform acts of violence upon them – most horrifically in the institution of war – in much the same way as they perform acts of violence and aggression against women. Such violence is aimed at the “woman within” as Theweleit puts it.

In the following sections I want to review Jung's theory of the “woman within” in its oppositional relationship to the “man within,” the complexes of Anima and Animus.

(5) Anima

As Jung defined it most simply, the Anima complex consists of the images of women carried in a man's unconscious. An Anima *figure* – in dreams, literature,

advertising—is a particular image of Woman (as a collective myth) which seems to represent the whole of the sex or its essence. The operative word here is *seems*. The Anima functions in the collective psyche and in the individual to integrate and organize the many separate images of women in the person's culture and in his or her experience into an elusive personification of the mythical feminine.

As I indicated in Chapter I, Jung and many Jungians make the mistake of assuming that masculinity and femininity are unitary states of being, biologically determined and therefore natural. Although Jung occasionally seems to have glimpsed the implications of his description of genders as complexes, more often he merely reproduces the assumptions of his time. His theory was only radical enough to suggest that in addition to a natural masculinity that men had to express in order to be psychically healthy, they also possessed an “inner woman” with whom their egos had to be in relationship. He recognized the projective aspects of the feminine complex but failed to fully grasp that it was introjected in the first place from the subject's culture.

Jung's Romantic predilection led him to embrace the myth of the “eternal feminine” as if this were something that could be simply described and found in all cultures across history. It was not until the advent of the modern feminist movement, in the decade after Jung's death, that some analytical psychologists began to try to reformulate the Anima/Animus theory and set aside its more obviously sexist fantasies. Despite the ongoing debate, there has been, to my knowledge, little attempt to reformulate the theory of complexes and archetypes as I have attempted to do, bringing the model into line with current theories of cultural construction and representation. Because of this, I want to take a closer look at the essentialist problem and some of Jung's statements.

The Anima complex, like all complexes, is structured on polarities and diametric oppositions. Not only is feminine always defined in opposition to

masculine, but each of these is internally split into idealized and demonized forms. The Animus is defined as the internalized image of masculinity or men in the unconscious of women. If we conceive of the collective unconscious and the collective consciousness operating not in some transcendental realm, but in the cultural environment, as I suggested in Chapter I, then certainly both sexes must internalize an image of the masculine and of the feminine. The difference between men and women lies in which of these two complexes is assimilated to the Persona, which is taken up by the ego as its socially conditioned mask.

Current understanding of the socially constructed character of sexuality itself indicates clearly that this process is not easy or simple but often involves considerable coercion on the part of parents and other social authorities and considerable fear and shame on the part of the individual. Homophobia and the heterosexual imperative were, in the nineteenth century, as today, powerfully directed at men, so that a fear of not only homosexual intercourse, but even of masturbation was promoted with an intensity one can only call vicious. The coercive character of male socialization as men and the always imperfect identification with masculine ideals (partly because the ideals themselves contain contradictory elements) leaves a surplus of the masculine complex, as it were, which remains an unconscious object of desire for men just as much as for women. The heterosexual imperative forces this internalized lover to be approached through safe forms, such as brotherly love, friendship, camaraderie, and so forth. The Animus, I am arguing, is a part of male psychology as much as it is of female. In each sex they will take various forms – that is, the archetypal *images* and scripts that make up the complex will differ – but the complex remains an inescapable structural element with which the ego must come to some relationship.

Similarly, women maintain an erotic attachment to an internalized complex of the feminine as well as to an image-complex of the masculine, but the weight of the heterosexual imperative causes them to focus more consciously upon the contrasexual

complex while assimilating parts of the Anima complex to their Persona. Other parts (and some of the same parts) may be projected on to same-sex friends, sisters, or lovers. Indeed in the case of either sex, experiences of friends and family members will contribute to the formation of the images in their personal Anima and Animus complex, at the same time that idealized forms from literature, fairy tales, and the visual arts will be introjected.

The ego-Anima relationship and the ego-Animus relationship are not, however, (in either sex) symmetrical. The fact that the Anima, in a sense contains (or at least is connected to) the Mother complex endows it with a different quality than the Animus containing its Father complex. As the research of Nancy Chodorow has suggested, the mother's imago is internalized before all other images as the primary erotic object. Indeed at an even earlier stage, in the pre-Oedipal unitary reality, she is internalized as a selfobject undistinguished from the Self. She is associated, as I have suggested, with the body, with Nature, and with various infantile fantasies of engulfment and deprivation.

The Father complex is – generally speaking – distinguished somewhat later, in the Oedipal stage, as a representative of social power to which the mother is subordinate. This is, of course, to speak generally of the effects of a patriarchal social structure on these images and the meanings associated with them. The father's relative physical and emotional distance (if not absence) from the infant in its early years of experience creates a father imago which tends to be more abstract, more associated with transcendence, power, and freedom of motion. The mother, by contrast, tends to be associated in the first instance with bodily warmth, food, comfort, erotic or sexual pleasure, closeness and constancy. Again, this associative web will obviously vary according to the particular behavior of the infant's actual mother, the father's (or others') involvement in caring for the child's physical and emotional needs.

The result of this asymmetry is that the mother imago – and because of this, the Anima – is almost always the primary object of erotic feeling (in each sex) while the father is the object of other, more distant, kinds of awe. This is especially true of the typical Victorian patriarch whose involvement with his children was often distant and stern, if not actually violent. The lack of erotic touch and nurturance from the father with whom the young boy is supposed to identify, and the emphasis on the father's role as disciplinarian and lawgiver is, in part, what leads to the "father hunger" that has been observed by writers such as Robert Bly in a later generation of men. Although cultural differences are significant, the root problem of father hunger is the structural taboo against homoeroticism, for if the father cannot be permitted to be an object of tenderness and love for his son, but only of distanced respect, or even sportive camaraderie, then as the boy grows to manhood and ultimately loses his father as his ego-ideal, the man will find it difficult to bring his ego into relationship to his Father-complex. Ironically, it is often at the same time he becomes a father himself that a man is faced with this longing for a part of himself he has never been able to embrace.

Freud's emphasis on the importance of the Oedipal triangle for the socialization of boys into masculinity, proposes that the father is associated in our culture with authority (even authoritarianism) and Law. This makes him radically Other from the young child's standpoint in a way that the mother seldom is. Even after the Oedipal separation, when a boy withdraws his primary identification from his mother and transfers it to his father, he is still caught in the sense of distance the figure of authority possesses. He must associate himself – his own Persona – to the ideal of male authority – command, distance, violent action. A woman, even as she is required by the Oedipal stage of development to transfer her erotic attachment from her mother to her father – from women to men – is at the same time told to be like her mother (or at any rate like the idealized archetypal mother of stories, fairy tales,

myths, and television). To the extent that her actual mother invites her love, the daughter may continue to love and be erotically close to her mother in ways that the son cannot, unless he is able to endure being called a sissy or a “momma’s boy.” For boys, to “be a man” has less to do with pursuing women as sexual or erotic objects than it does with pursuing a masculine ideal of independence, toughness, and power.

From the retention of preoedipal attachments to their mother, growing girls come to define and experience themselves as continuous with others; their experience of self contains more flexible or permeable ego boundaries. Boys come to define themselves as more separate and distinct, with a greater sense of rigid ego boundaries and differentiation. The basic feminine sense of self is connected to the world, the basic masculine sense of self is separate. (Chodorow 169)

Chodorow notes that girls continue to experience themselves as “involved in issues of merging and separation, and in an attachment characterized by primary identification” (166). This does not mean that women have *weaker* ego-boundaries or that rigid boundaries are a “strength.” On the contrary, Chodorow suggests that the permeability of boundaries of the ego makes possible “a stronger basis for experiencing another’s needs or feelings as one’s own” (167). She speculates that “[d]enial of sense of connectedness and isolation of affect may be more characteristic of masculine development and may produce a more rigid and punitive superego” resistant to “persuasion and the judgments of others” (169). The social practice of mother-only nurturance of infants and the strict gender oppositions within Western culture set up an ego-structure in boys that is problematical even when not precisely pathological. It tends to charge the male ego with fears of sexual inadequacy and associations of the beloved with the mother. Moreover, it produces an ego that faces a threat to its status as “good” whenever it tries to connect to anyone else emotionally. This basic structure can, obviously, take many forms.

The asymmetry of the Oedipal stage may thus be said to produce an asymmetry in the Anima and Animus. Because the Mother imago always retains a trace of that first unitary reality in which Mother and Self are undistinguished, the Anima operates paradoxically both as an image of Self and as an image of Other, leaving men with a disproportionate sense of alienation and longing. This explains, to some extent, Jung's confusing idea of the Anima as "soul-image." The "soul-image" seems to be a product of alienation from one's body and one's unconscious roots. Jung believed that men needed this image as a mediator between their egos and the unconscious. This makes some sense if expressed in terms of the masculinized ego's more rigid boundaries and more insistent preoccupation with control over feelings and emotions. Jung was very concerned with what he perceived as modern man's loss of his soul, that is, loss of relationship to the unconscious as the source of meaning. It is this concern that has been taken up as the central doctrine of popular Jungianism: the need for a soulless patriarchal culture to recover the feminine.

Part of the confusion of Jung's association of Anima with "soul-image" is that *psyche* is itself the Greek for *soul*. Thus, it is easy to misunderstand Jung to mean that the Anima actually is the Christian theological concept of "soul." Such an assertion is clearly not consistent with the rest of Jung's theory. Rather the traditional association of the idealized image of woman in men's dreams or in religious art demonstrates that the Anima complex (as the introjected cultural ideal of woman) has been *used by men to represent* the essence of psyche, particularly, as Jung maintains, the unconscious. But the import of this appropriation is not obvious until one examines the Christian concept of soul in its historical context.

(6) Sex, Soul, and the Man-Machine

Jamake Highwater has explicated this history at length in her excellent book *Myth and Sexuality*. She traces Augustine's development of the Greek idea of a "rational soul" as the true, inner aspect of human being. Augustine, however, placed the soul into a rigid opposition with the body. Augustine argued that it was Eve and exposure to sexuality that spoiled Adam's original state of rational self-government in the Garden of Eden. He believed that the punishment for Adam's disobedience was the loss of this "self-government," particularly over his sex organs. Human misery is the result of the disobedience of the body against the rational soul, a "rebellion of the flesh" (qtd. in Highwater). The result of these ideas was the Manichean war between the soul and the flesh and the association of the body with sexuality, sexuality with sin, and women with all three. Moreover, the ideology that used this doctrine turns out to be a vicious authoritarianism that sees human government, even tyranny and slavery, as necessary to combat the essentially corrupt and "fallen" nature.

This is not the end of the story, however, for between Augustine and the nineteenth century a kind of inversion takes place in which Manich-eanism is combined with the new concept of mechanism. This philosophy developed from the sixteenth century onward but crystallized in Cartesian dualism that saw the world and all animal life as mere machines. Animals, according to Descartes, were soulless automata, but Christian human beings were different precisely because they possessed a soul, "a spiritual agency that is not itself part of the body" (qtd. in Highwater). The incorporeal soul is what gives humans freedom of choice and rescues them from the determinism of an otherwise clockwork universe. The Cartesian soul, like Augustine's, is a fantasy of the transcendence of Reason and personality outside the flesh. In psychological terms, it is the ego's fantasy of itself as pure thought, independent of the natural world: *cogito ergo sum*.

In the late eighteenth and early nineteenth century this ideal of rationalism and mechanism had become the dominant ideology and as such elicited a rebellion of

feeling and sentiment in Romanticism. Although the various cultural-aesthetic ideas and practices that are included under the rubric of Romanticism are diverse and sometimes even contradictory, one can identify the shift in attitude toward the soul. As feeling was emphasized over reason, and passion became admirable, the Anima image becomes increasingly associated with a new idea of soulfulness. This is the context of Jung's term "soul," for Jung explicitly associates soul with Eros, with the ability to enter into relatedness with other human beings and to love. Jung's "soul-image" is a romantic ideal, but it is more than this too, for even when the soul was explicitly considered to be rational, it was represented in feminine images. This association of women with a divine element parallels the use of images of the Virgin Mary as a spiritualized feminine – the explicit antithesis (or remedy) for Eve but, in setting up this opposition of good versus bad mother, it splits off sexuality from love, thus engendering an idealized, spiritualized notion of love separated from the body.

The association of woman with sexuality is complicated in the medical and moral literature of the nineteenth century when doctors like William Acton asserted that women, unlike men, did not need sex. It was man who was the moral battleground between spirituality and carnality. Women were thus split as a class into the good wives and mothers who helped men overcome their "rebellious members" and bad women, such as prostitutes, who merely fueled male lust. In either case, what had emerged was a configuration of Woman in the form of Eros – both as an ideal, spiritualized sort of love, and as carnal sexuality and sensuality. It is out of this cultural configuration that Jung and his analysts came and this is why he associates women and the Anima-image with Eros.

It was another theological term, *spirit*, that Jung used to describe Animus, and this he associated with Logos in opposition to Eros. Logos-Spirit is the Cartesian Reason, the fantasy of transcendence of the flesh through signification and its attendant intellectualizations and abstractions. Spirit is that ineluctable sense of a

force or genius driving one upwards to “greatness.” If one considers that “greatness” in patriarchal culture usually refers to heroism or even a godlike quality of autonomy, power, and action, one can see clearly the androcentrism in the idea of spirit. As Wehr notes, Jung adapted these theological terms to his psychological model because he was interested in the psychology of religion and religious images, but in the process he blindly resurrected (as Wehr puts it) “an old theological concern that was blind with misogyny” (64).

Use of the term *soul* is further complicated by James Hillman’s use of the word to denote a particular conception of psyche as *embodied*. This usage inverts that of Descartes and the Christian tradition by restoring the capacities of erotic feeling to the body. This is the way that I will use the term, for doing so allows one to talk about the mind-body unity without implicitly splitting it with a hyphen. Soul, or for that matter psyche must be considered continuous with the body in any real conception. Accepting this assertion, one must acknowledge the corollary that the Cartesian and stereotypically masculine concept of Reason and Mind as disconnected from the body is an illusion fostered by a long history of ideological warfare on women and their sexuality.

To examine representations of scientists and engineers is to move directly into the center of this web of associations, for men of science in the nineteenth century formed their identities around the belief in a mechanical and soulless world which they were called upon to combat and conquer. The Christian tradition that denigrated the body was not abandoned when modern science supplanted Christianity as the dominant episteme. On the contrary, the war against the body seems to have intensified and this war was ultimately to strengthen the ideological apparatus of domination by particular male elites. Victor Seidler summarizes this turn of history lucidly:

The body, in Western culture, is radically separated from a sense of personal identity; the latter is defined in purely mental terms as a matter of consciousness. This reiterates a Christian tradition which had often denigrated the body as a source of spiritual knowledge. The male body in the Cartesian tradition was to be used as an instrument, rather than as something through which individuality could be expressed. Men could only assert their humanity by mastery over the physical world, and by learning to dominate their passions and desires. It is this inherited notion of self-control as *dominance* that has been so closely identified with modern forms of masculinity. (qtd. in Highwater 160)

Masculine identity, for those men particularly socialized in nineteenth-century scientific thought, was in this way profoundly oriented toward a spiritual-rational ideal of Logos while repressing Eros and the body. Given this, it should not be surprising that Romanticism with its powerful images of possession by demonic or divine Anima-images emerged as a seemingly contradictory current against the dominant ideology of instrumental reason. Moreover, the sado-masochistic aspects of Romanticism, particularly noted on the Continent, but also apparent in the English Gothic tradition, are aesthetic expressions of an even more horrific body-hatred practiced in the emergent profession of scientific medicine.

Highwater considers this elite group to be epitomized by sexologists who assumed the mantle of the priestly arbiters of public morals and the enforcers of righteousness under the name of "normality." Acton, in his *Function and Disorders of the Reproductive Organs*, which, as Highwater notes, went through six editions between 1857 and 1875, wages all-out war against boys and the rebelliousness of their flesh in the form of masturbation. A theory of male "energy" was developed from the body-machine metaphor and semen was considered the measurable gauge of that life force. From this myth developed "the conviction that the more a man ejaculates, the weaker he becomes. Thus, it was widely believed that men should refrain from sexual activity before events that called upon their best efforts, business transactions,

sporting activities, military confrontations, and political decisions” (Highwater 162). From this theory Woman emerges as a threat to men, a sort of vampire stealing their life force. Yet misogyny is, in effect, an extension of self-hatred born of an anti-corporeal complex of masculinity. That is, it results from the *Logos-Animus*, which young men are forced to adopt as the model for their adult *Personae*.

It might seem that the nineteenth-century cult of the body and athletics is a contradiction to body-hatred. It may, however, be read as one of the chief expressions of a mentality that sought to celebrate (even fetishize) a distinctly *masculine* body-ideal of toughness, instrumentality, and aggression bound by logical rules. The love of the body expressed through organized sports is highly problematic in this respect, fostering a consciousness of the body while repressing its erotic (particularly homoerotic) and vulnerable aspects. The cult of the body served Victorian Britain and America (at least) to reinforce the notion of masculinity as discipline and energy which was opposed to femininity constructed as indolence, softness, seduction, or, paradoxically, asexuality. In the medical literature, the purpose of exercise to assuage male homo- or auto-eroticism is explicit.

Men were trained to perpetuate the sexual division of labor that assigns to them the work of assembling and commanding facts, rules, and Reason for instrumental purposes, while relegating intuitions, lusts, and tender feelings to women. In terms of Jung’s four-function typology of personality, the technical man is taught to privilege Thinking and Sensing over Feeling and Intuition. Sensing, one must remember, is not *sensuality* but an instrumental employment of the senses, a mode of perception grounded in tangible facts. Intuition, the other mode of perception, tends to be associated with a propensity to be fanciful or imaginative. It is more often seen (by men) as a misleading or even dangerous faculty that leads one astray from “reality.” Along with feeling, intuition was deeply suspect and was always made to conform to the ideal of disciplined thinking.

(7) The Disciplined Spirit

Keith Hoskin and Richard Macve have suggested that the kind of formal, disciplinary knowledge produced by modern instrumental reason begins, in the mid-nineteenth century, to partake of the structures and goals of management accounting and the “modern business enterprise” (26).¹ The whole ideology of accountability, surveillance, and reporting comes to pervade public institutions from business to academia and the military as “depart-mentalized and divisionalized” corporations managed by a “hierarchy of salaried executives,” managers supervising managers, operational units, and workers in the hundreds or thousands. Hoskin’s and Macve’s argument that such systematic accountability derives historically from managerial practices at West Point suggests its strongly gendered character as well as the intimate imbrication of military and more “civilian” forms of discipline (31). Managing “by the numbers” entails “expert knowledge: knowledge that extracts from performance (whether of man or machine) objective measures that enable management to define standards of and targets for performance” (30). Such knowledge is disciplinary in the two senses Foucault described: it is the knowledge of specialized, academic disciplines and it functions to discipline other men (and women) in a hierarchical structure of power. The same emphasis on statistics and performance develops in the organized athletics that emerge alongside managerial accounting practices during the century. Men are increasingly trained to conceive themselves as members of teams, whose performance is continuously being measured and graded. As Hoskin and Macve argue,

the first institutions that were “disciplinary” in the double sense were elite colleges in the late eighteenth century, where the power-knowledge innovation lay in bringing together for the first time three educational practices: constant rigorous examination, numerical grading of examined performance, and an insistent presence of writing by students and around students. (29; see also Hoskin, “Education”)

The intersection of education, military training, and modern management accounting practices (which would later be called “scientific management by F. W. Taylor) appears historically in the persons of George W. Whistler and Daniel Tyler, two West Point graduates who learned their methods under the tutelage of the academy’s fourth superintendent, Sylvanus Thayer. Most interesting for my own study is the fact that Thayer modelled his system of numerical grading, detailed files of performance, and written orders and reports on the trends of the French *Ecole Polytechnique*. Thus, I would suggest, management, the military, and engineering all form a complex of practices and a complex of ideas, images, and masculine ideals around the concepts of discipline and knowledge-power.

The dark side of discipline – as Theweleit’s study of the *Freikorps* suggests – is an integral part of patriarchal masculinity. Institutionalized beatings in military academies, verbal beating in the structure of obeying orders, physical discipline in sports, or ritualized training in disciplinary discourses and practices in universities are all aspects of the same structure of violence, coercion, and subjugation designed to maintain the boundaries of the masculine ego. Theweleit argues that the mentality that characterized the Nazis was a logical extension of the Animus of the man-machine and the “soldier-male.” But the iron soldier male is part of the same masculine complex that produces the managers discussed by Hoskin and Macve: that is, manly power is associated with “action at a distance” (32), as much as the hand-to-hand aggression of the warrior or athlete. The image of the male body as a steel casing, a solid without softness inside or out, is maintained in a double move. First, the male ego is identified with a distance, abstracted, and mathematically precise managerial ideal rooted in disembodied Logos. Second, the body is conceived as disciplined machinery through the projection of softness, vulnerability, mortality, and unpredictability onto women and enemies who are represented as floods or flowing “masses,” often of the body’s bloody interior. This soft and liquid Other is both

reprehensible and powerful to an almost mystical degree. It illustrates the intimate connection that can exist between the Anima and the Shadow when they are violently repressed. Moreover, the move from clean and crisp manager, watch in hand, to the nightmarish fantasies of the body described by Theweleit, demonstrates the continuum I would like to assert exists between collective (and individual) fantasies and social institutions such as engineering and the academic disciplines, however removed from violence, sexuality, and the body's lived reality they may appear to be.

There is a tragic irony in men's perception of the Anima as a locus of "magic authority" and power, for this image bears no relationship to the social power of actual women in a patriarchal society. It is a perception largely based on men's continuing to carry a pre-Oedipal image of the mother as an omnipotent power who is at the same time the ultimate referent of their most deep-rooted erotic longings. The social dimension of erotic repression must not be overlooked, however, for the masculine ego is, as Theweleit suggests, a group phenomenon. It is an ego inscribed into a system of men in formal and regimented relationship to each other, bent upon excluding all expression of Eros, except in the non-sexual relationship of the brotherhood. Repressed feminine and repressed Eros erupt with explosive force in the form of compulsive infatuations and the Romantic image of the *belle dame sans merci*. Such tantalizing sirens may ultimately be read as the seductive "bad mother" who refuses the infant boy's demands for her breast or her enveloping bodily warmth, or who punishes him for his masturbating. Any of these infantile desires because it is the whole world of sensation and feeling occupied in the first year or so of life, becomes titanic and the memory of the shock of the beloved mother's refusals remains a powerful unconscious force of fear and loathing in the grown man.

It is the capacity of men to make wild and tragic projections out of such repressed materials that Jung refers to when he offers Rider Haggard's novel *She* as an exemplary Anima story. Ayesha, the immortal and excruciatingly beautiful queen

of an isolated tribe of black savages, does not hesitate to destroy anyone who opposes her desires. She offers her suitors immortality and eternal bliss – the maternal paradise, or, mingled with it, the ecstatic moment of coitus and orgasm extended to eternity. She is erotic object and absolute power rolled into one. This fantasy woman does not correspond to any real women in the world, and it certainly doesn't correspond to the typical image women have of themselves. Women in the real world seldom experience themselves as powerful.

Neither, in reality, do most men experience themselves as powerful. Instead they rely intensely on identifying with a fantasy of male power, a fantasy of access via their gender into the estates of social power controlled by a few men. Men's pursuit of power takes the form of financial conquests, sexual conquests, the conquest of those who disagree with jealously guarded ideas of truth; the conquest of their own bodies in athletics or work; the conquest of other men's bodies in sports or war. All these "manful assertions" of power are attempts to reinforce the ego's fantasy of control against its fear that it is not in control. In a sense the internalized mother imago nested within the Anima-complex is a kind of imprisonment of the man's source of power – a consumption of the omnipotent Mother. "She-who-must-be-obeyed" is a mythic Great Mother who is contained and carried inside the man's soul like a talisman to give him strength. The fantastic over-valuation of the Mother in the unconscious is a product of the rigid repression of the ego's first identification with her and the blatant oppression and subordination of women which small boys witnessed in every facet of the nineteenth-century bourgeois household.

Freud associated the weird feeling of the Uncanny (*das Unheimlich*) with the infant boy's first sight of his mother's genitals and his confusion over her lack of a penis. The Uncanny is the sudden feeling of having the rug pulled out from under reality, so to speak. In literature the classic Uncanny moment is when Hoffmann's hero-lover in "The Sandman" sees his beloved Olympia torn limb from limb, realizing

in that moment that she is an automaton. The fantasy of the Anima contains this fear of betrayal, of absence, emptiness, and abandonment. The problem of “emptiness” is a central one in both sexes according to Jung. At the end of his essay, “Psychological Aspects of the Mother Archetype,” Jung slips into a view of women that is clearly (and admittedly) colored by the Anima. “Finally,” he writes,

it should be remarked that *emptiness* is a great feminine secret. It is something absolutely alien to man; the chasm, the unplumbed depths, the *yin*. The pitifulness of this vacuous nonentity goes to his heart (I speak here as a man), and one is tempted to say that this constitutes the whole “mystery” of woman. Such a female is fate itself. A man may say what he likes about it; be for it or against it, or both at once; in the end he falls, absurdly happy, into this pit, or, if he doesn’t, he has missed and bungled his only chance of making a man of himself. (*Archetypes* 98)

The ending of the paragraph, which Wehr omits in her consideration, includes an impassioned quote from *Faust*, “The Mothers, the Mothers, how eerily it sounds!” – the third quote from that play which Jung uses in this essay. He calls the passage a “sigh, which seals the capitulation of the male as he approaches the realm of the Mothers” (*Archetypes* 98). I agree entirely with Wehr when she concludes from the above passage that “[d]escribing women in these terms does nothing to restore their sense of worth, nor does it address the issue of the woundedness of women in patriarchy who end up ‘empty’” (106). Jung slips typically into universalism in his rhapsody and his description cannot be taken as a description of real women. Rather, it is an expression of a deeply-believed image included in the Anima-complex of the modern man of science.

The image of woman as “pit,” “chasm,” “unplumbed depth,” intersects with the nineteenth-century fascination with caverns and excavation. Delving into Mother Earth became, as Rosalind Williams documents, a chief metaphor for science, engineering, imperialism, and the pursuit of truth through the practices of

disciplinary knowledge. The image of the pit, the hole, the cave, or crack, are, of course, staples of pornography and men's locker-room talk about women as objects of sexual conquest. In Jung's comments and his reference to the mystical Taoist, the *yin*, he indicates the archetypal numinosity which immeasurable emptiness conjures in the minds of men. Jung's seductive vacuum is, like Freud's Uncanny, an absence the phallus longs to fill, but also a painful reminder of the possibility of the male's own castration. The Mother's symbolic "castration" is her deprivation of the power of the fathers. The boy's fear of castration is both a literal anxiety over the vulnerability of his penis and a fear of being kept out of the elite bastions of male power. On another level, however, the fear of castration and emptiness is the fear of the unconscious engendered in the boy's ego when he is forced to exchange his identification with the feminine and the erotic body for an identification with the father's abstract Law and violent body.

(8) Animus and Phallus

Oh, that I could glow like this mountain!
 Oh, that my heart bounded with the swell of the sea!
 Oh, that my soul were full of light as the stars!
 Oh, that it brooded over the world like the air!
 But no, this heart will glow no more; thou art
 A living man no more, Empedocles!
 Nothing but a devouring flame of thought—
 But a naked, eternally restless mind!

—Matthew Arnold, *Empedocles on Etna*, II: 323-30

Like the Anima, the Animus is a creation of the masculine mind produced by a patriarchal culture. In much Jungian writing the Animus, like the Anima, is thought of as some sort of "natural" organ of the psyche that just exists, corresponding to X and Y chromosomes in the gene. This biological assumption has no warrant and is

too simplistic to explain the role of cultural representations in gendered identity and the imaginal life. Animus is an idealization of manliness and such mental functions as reason, clarity, ambition, action, agency, which are associated with masculinity. For men, the Animus-complex is the cultural imperative to become the idealized father; for women, it is the imperative that they derive their value from association with symbolic or real fathers. In this respect Animus is (or includes) what Lacan calls the Phallus, that mythologized erection that symbolizes male authority and presence in opposition to women's lack of authority and lack of presence – what Jung described as their apparent “vacuous nonentity.” Jung's mysterious *pit* is in a way the mythic corollary to Lacan's Phallus – the yoni and the lingam. Jungian discussion of the Animus as an aspect of *female* psychology is perhaps the part of archetypal gender theory most reviled by feminists and so requires considerable revision before it can be reconciled with contemporary theories of gender and psyche.

In the same essay discussed above (“Psychological Aspects of the Mother Archetype”) Jung describes a woman with a “negative mother complex” as one who identifies with her father, fights against her mother and so becomes

hostile to all that is dark, unclear, and ambiguous, and will cultivate and emphasize everything certain and clear and reasonable. Excelling her more feminine sister in her objectivity and coolness of judgment, she may become the friend, sister, and competent adviser of her husband. Her own masculine aspirations make it possible for her to have a human understanding of the individuality of her husband quite transcending the realm of the erotic. (98)

Jung is painfully bound by the expectations of his male readers in passages like this, reverting always to the woman's husband or to the question of whether or not she will make a good partner in marriage. Jung seems to have enjoyed the collegial companionship of many such “masculine” women, and yet given Jung's own predilection to being “unclear” and “ambiguous” one can readily imagine why he

found such women's criticism and questioning irritating. When the Animus is not assimilated into the personality and remains unconscious, according to Jung, a woman becomes a kind of intellectual harpy:

In intellectual women the Animus encourages a critical disputatiousness and would-be highbrowism, which, however, consists essentially in harping on some irrelevant weak point and nonsensically making it the main one. Or a perfectly lucid discussion gets tangled up in the most maddening way through the introduction of a quite different and if possible, perverse point of view. Without knowing it, such women are solely intent upon exasperating the man [with whom they are arguing] and are, in consequence, the more completely at the mercy of the Animus. "Unfortunately, I am always right," one of these creatures once confessed to me. (*Two Essays* 208)

Jung, as Wehr observes, betrays his own frustration with women who disagreed with and questioned him. Jung unwittingly reproduces the very confusion of emotion and reason he criticizes when he remains blind to the highly subjective judgments implied by words like "tangled," "nonsensically," and "perverse."

Wehr points toward the writing of Emma Jung, C.G. Jung's wife and collaborator, for some important revisionary clues in our thinking about the Animus in women. These will have a bearing on my own formulation of the Animus in men. Emma Jung identified the woman's Animus as the source of two inner voices, first the "self-hater" from whom women hear "a critical, usually negative comment on every movement, an exact examination of all motives and intentions, which naturally always causes feelings of inferiority, and tends to nip in the bud all initiative and every wish for self-expression" (Emma Jung, *Animus and Anima* 20). This is the voice of what feminists have called "internalized oppression" and it suggests that one of the crucial differences between the man's Anima and the woman's Animus is that the Animus represents the voices of the Law of the Fathers, the pronouncements of

patriarchy in all their misogyny. C.G. Jung succumbs to the difficulty of standing outside this authoritative voice when he suggests that the Animus is the source of women's creativity, the "creative seeds" of the *loos praio* (logos spermatikos). He develops this idea through the logic of his previous formulation of the Anima as the man's muse. Unfortunately, he distorts the implications of his hypothesis into self-parody when he goes on to say,

Just as a man brings forth his work as a complete creation out of his inner feminine nature, so the inner masculine side of a woman brings forth creative seeds which have the power to fertilize the feminine side of the man. This would be the *femme inspiratrice* who, if falsely cultivated, can turn into the worst kind of dogmatist and high-handed pedagogue—a regular "Animus hound," as one of my women patients aptly expressed it. (*Two Essays* 209)

This is Jung at his misogynist worst. His own logic indicates that because the contrasexual imago is such a powerful subpersonality in either sex, it functions as the alluring inner partner that can put us in contact (for good or ill) with the rest of our unconscious. But rather than follow this logic, Jung is sidetracked into the stereotypic notion that the best a woman can hope for is to be a man's inspiration. If she tries to be brilliant herself, she becomes an "Animus hound," and is reviled as a non-woman by men and women alike because of her failure to conform. Jung is a step away from expressing this when he writes, "A woman possessed by the Animus is always in danger of losing her femininity, her adapted feminine Persona, just as a man in like circumstances runs the risk of effeminacy. These psychic changes of sex are due entirely to the fact that a function which belongs inside has been turned outside," a state of affairs he calls a "perversion" (*Two Essays* 209). He treats the Persona, in this instance, as something natural rather than socially formed, a supposition that contradicts his own theory but is the result of an inability to adequately theorize gender as a social construct.

Emma Jung reproduced the same misogyny when she writes, “It is well known that a really creative faculty of mind is a rare thing in a woman. There are many women who have developed their powers of thinking, discrimination, and criticism to a high degree, but there are very few who are mentally creative in the way a man is. It is maliciously said that woman is so lacking in the gift of invention, that if the kitchen spoon had not been invented by a man, we would today still be stirring the soup with a stick!” (*Animus and Anima* 21; qtd. Wehr 142). The joke betrays Emma Jung’s own internalization of patriarchal put-downs. What most obviously goes unsaid here is that “a really creative faculty of mind” (whatever one may suppose that to be) is a rare thing in either sex, and there is certainly no objective proof that one gender has a monopoly on invention. As Virginia Woolf suggested some thirty years prior to Emma Jung’s study, if women are less productive of art and invention than men, it is primarily a result of their being deprived of time, money, and a room of their own in which to think. Creativity may indeed, as both Jung’s suggest, arise from one’s ability to plumb the depths of the unconscious and its imaginal processes, but the opportunity to cultivate this capacity comes from leisure and so is intimately implicated with the distribution of power in society both along class and gender lines.

There is one further insight from Emma Jung’s essay on Animus that I wish to note. In addition to the “self-hater” as an internal voice and sub-personality, there is also a seductive side to the Animus which may “dispense exaggerated praise” and give a woman “a blown-up sense of one’s own value and importance” (20). This works in two ways. First, the Animus voice, as the voice of patriarchy, is the internalization of the male gaze under which women are taught to find their value. This voice may tell a woman that she is wonderful because she conforms to patriarchal ideals of female beauty, sexiness, virtue, style, and so forth – the sort of pseudo-power women are permitted to have under patriarchy. The power of glamour and the imperative to cultivate it as the source of a positive self-image

become part of the Animus-complex in women. But, notably, it is a male voice that makes reference to what we must call the woman's Anima, that is *her* internalization of her culture's definition of femininity.

The second aspect of the praising Animus is a voice that praises women for being like a man, that is, for exhibiting her reasoning and discriminating faculties, her power to command the discourses of reason or art, which the nineteenth century reserved for the masculine sphere. From the point of view of Emma Jung, this voice offers false flattery because it praises a woman for something that undermines her "nature." From my point of view, however, it is a false flattery because it links the performance of these skills – reason, creativity, language – to masculinity. The praising voice a woman might hear is only the echo of the much more insistent and exaggerated praise men give each other and so is a kind of back-handed compliment that denies women's value generally as it praises a particular member of the sex.

One can see an example of this game today among female athletes, particularly bodybuilders who are cultivating the thing most intimately associated with masculinity – the muscle physis, as Theweleit puts it. Bodybuilders, male or female, *may* in some cases be pursuing an ideal of muscle as a sign of personal power and invulnerability, thus acting on the ego-fantasies of self-control and control over others, which Theweleit describes. But it is also possible that a powerful cathexis of this aspect of the cultural masculinity-complex is part of some men's and women's process of individuation. Bodybuilding, like any physical discipline may be used to restore the ego's connectedness to the body, leading one toward inner understanding and an actualized Self. There is no reason to suppose that the *jouissance* of muscular size and strength, the pump of blood in the veins, carries the same psychic significances for women which it has seemed to carry for men. It may, but at a basic level the experience of women may also be the reverse of men's because the woman athlete or bodybuilder is breaking out of her stereotypic identity with the cultural

feminine-complex. The male athlete, by contrast, is cathecting his appointed stereotype with all his might. The result, as one could expect, is that women seem to find athletics and physical exertion liberating while men often come to find it stultifying, an imperative of the fathers which fosters fear and anxiety in an endless pursuit of “winning” and “being number One.”²

(9) Inflation and The Puer Aeternus

Male bodybuilders symbolize in the flesh what James Wyly calls “masculine inflation.” Ego inflation is a form of Narcissism, but in the masculinized consciousness, the trope of inflation carries particular poignancy, for men are conditioned to form their identity closely around the size of their bodies. To the infant, the father is usually held in awe because of his relative size and his strength, and boys inevitably are raised with the constant admonishment to “grow up to be big and strong” or to be “a big boy.” Tallness, big muscles, fast running speeds, high jumps, long distances, long and lengthy erections – the male body and its action is quantified and revered. Those boys who cannot conform or compete may be able to content themselves with high grades in school, or big incomes, big houses, big cars, big business, but all carry significance because of their symbolic relation to masculine inflation.

In *The Phallic Quest: Priapus and Masculine Inflation* Wyly argues that this inflated grandiosity of the ego results in the splitting-off of what he calls *phallos* from the conscious personality. In his terminology *phallos* (spelled in the Greek form) is “a man’s libido, his sense of his ability to potentiate his own destiny, to create himself in accord with his inner image [that is, the Self]” (105). Wyly follows Jung’s proposition that images of the erect penis in dreams or fantasies signify libido as Jung defined it, that is, creative psychic energy. But *phallos* is also the embodied sense of connection to one’s physical phallus, an erotic male body. If the capacity for tenderness and

relatedness is relegated to the feminine according to the imperatives of social stereotypes, the man's relationship to his own genital sensuality is also lost amid fantasies of the phallus as the sign of male dominance. Indeed, in the normal course of an adolescent boy's socialization into "manhood" he is never given a chance to become a mature erotic being. The continuous shaming of boys that is still so much a part of adolescent hazing today was, in the nineteenth century, even more cruel. The boy's ego is seldom if ever permitted to shamelessly unite with his bodily *jouissance*. The sublimation of erotic libido into *spirit*, the Animus of ambitions to "greatness" or "higher" things, is accomplished at the expense of the erotic phallus.

Wyly identifies split-off phallos as a "Priapic complex," a fixation on an adolescent ideal of male sexuality focused completely in penile performance. The Priapic complex and its attendant dream-images signal a fear of humiliation, particularly a fear that one is not really a male and will be exposed. The ego invests its energy completely in an identification with its social Persona, its social power and success in controlling its world. It denies the larger Self and assumes that its Persona is the whole self; in other words, the ego expands its self-image to the size of the Self, encompassing the whole psyche, or rather it fantasizes that it can do this. The inflation is also a grandiosity of the penis, for the reality of the tender and sensitive physical organ is repressed in favor of patriarchy's Symbolic Phallus. Penis is identified with the Name of the Father, in Lacanian terms, that is, with male domination. As the Phallus is used to give the ego godlike status and delusions of grandeur, the figure of Priapus emerges in the unconscious like a specter to declare war on the ego. The result is what Wyly calls the "phallic quest," a desperate searching for the lost connection between ego and Self.

In some men it takes a sexual form, while in others it involves a search for an ideal mentor. Others search for a substitute for a failed or absent father, or for an ideal job, or invention, or elected office, or fortune, or power. The

common thing among them all is their exteriorization and concretization of what must at last become an inner quest. (88)

Marie-Louise von Franz in her classic Jungian study, *The Puer Aeternus*, describes the figure of the “eternal youth,” an archetypal image similar to the priapic man in the sense of endless questing and in the often exaggerated “Don Juan” complex that drives him from lover to lover. Von Franz remarks that this mythic dream figure is identified with the child-god consort of the Goddess in the Eleusinian mysteries. He is Dionysus and also the god Eros, son of Venus. “He is a god of life, death and resurrection--the god of divine youth” (von Franz 1). In analytical psychology, the type of man identified with this archetypal image is one who “remains too long in adolescent psychology,” who exhibits “too great a dependence on the mother” and an excessive idealization of love and the beloved which can, somehow, never be satisfied. Both Don Juanism and male homosexuality are attributed by Jung to a domination of the ego by the mother complex. The attribution to homosexuality is now recognized by many analysts as an overgeneral-ization similar to the view of Freud and his contemporaries that homosexuality was a neurosis of arrested development. Analysts such as Hopcke and Corneau have significantly revised Jung’s treatment of homosexuality, depathologizing sexual preference.

Gay or heterosexual, the Don Juan mentality is the promiscuous flight from lover to lover where it appears to be motivated by an inability to be satisfied. Such men choose short-lived relationships without commitment while secretly longing for the eternal embrace of an ideal lover. It is this longing for the paradise of “unitary reality” that is the hallmark of the mother-complex. Corneau suggests that among gay men, as among straight men, “being too much in love, or wanting too much to be in love, basically means not having enough love for oneself” (74). This suggests that the puer personality³ is essentially Narcissistic. In this case, a lack of adequate self-

love is compensated for by a flight from connection and an unconscious pursuit of the primal union with the mother's body. The search for that union can take the form of pursuing women or pursuing men. In either case the lover takes the mother's place as idealized goddess or god-image, that is, as an image of the Self which completes and *grounds* the ego and bestows a feeling of wholeness.⁴ Corneau particularly locates this feeling of wholeness in the act of reclaiming one's body. Men who received negative or inadequate mirroring from their fathers, frequently (if not inevitably) have trouble holding on to their masculine identity. The consequences of desire for and failure of male-mirroring is perhaps the most moving theme of *Frankenstein*.

The crisis originates in the Oedipal realization of gender and sex difference when primary narcissism (or the unitary reality of identification with the mother) is disrupted. The transition from primary narcissism or self-love to post-Oedipal self-esteem is achieved "through admiration of the parent of the same sex, but only providing that the parent reciprocates with a similar admiration. When the father is absent this mutual admiration is not available to the boy. The boy is left uncertain of his identity and remains frightened of sexual difference" (Corneau 69). This kind of fear and uncertainty about the self-image results from the instability of the ego-Self axis, that is, the mature relationship between differentiated ego and the psyche as a whole. If the Self and its wholeness remain imaginally identified with the mother complex, a boy's ego is fundamentally alienated from the Self that sustains it, forcing him to approach his Self through the domination or possession of (or other merger with) the feminized Other.

To put this another way, the young man who falls passionately in love with women, idealizing them rather than embracing them as real persons is unconsciously trying to compensate for the weakness of his ego's link to his Self. He feels disconnection from concepts such as beauty and nurturance which have been

relegated to the feminine sphere. Conquering Woman or conquering Nature compensates for this weakness, buttressing a masculine persona which has been overemphasized because the boy or man feels insecure in identification with it. The homosexual counterpart to this, in which a young man falls passionately in love with another (often much older or younger) man, enacts the male-male bonding that was absent or inadequate between son and father. Corneau follows Robert Bly's thesis in *Iron John*, when he suggests that many masculine problems are a result of this inadequate mirroring or, as both writers put it, lack of *initiation* into manhood. Corneau observes that,

[w]hen a man has suffered from the physical and emotional absence of his father, it is not surprising that he should attempt to rediscover himself through a physical exploration of the male body... [I]t is through gay sex that a gay man claims the right to love the male body, beginning with his own. Most men, homosexuals and heterosexuals alike, do not consider they have the right to find themselves beautiful. (72)

The corollary of this inability to feel oneself to be beautiful is to exaggerate the opposite direction and feel oneself to be a hideous and undesirable monster. Such seeming self-hatred is actually a part of the Narcissistic complex brought out by some failure of transition from primary Narcissism into mature self-esteem. In the nineteenth century, and perhaps still today, the problem is not simply an *absence* of initiation into manhood, but initiations that are all too often emotionally damaging, designed to create strong ego-boundaries – a “thick skin” or a British “stiff upper lip” – but instead merely erect the fearful walls of DaVinci's fortress. Afraid of being devoured – particularly by the mother complex – the *puer aeternus* cultivates a kind of “cool” macho wall: intellectual aloofness, a careless attitude or detachment toward others, a romantic disdain for authorities and convention. He may carry this Narcissistic defense to the point of developing delusions of grandeur or fully-blown

megalomania. He may, like one of Corneau's analysands, remain "secretly convinced of his own genius and his own superiority [fantasizing] about revealing himself to the world in some dazzling manner" (Corneau 54).

The puer is frequently lost in his own dreams and stuck in inaction, yet may be fascinated by heights: "heights of inspiration, spiritual heights, mountain climbing, airplane flying, drug highs" (Corneau 54). He may be supremely charming, witty, intellectual, cynical, and adventurous – the man von Franz takes as her model puer is Antoine de Saint-Exupéry, author of *The Little Prince*, famous aviator, and war hero. The pursuit of heroic danger, like the pursuit of sexual Eros, can be the displacement of the desire for a secure and embodied self-love. It is the pursuit of physical thrills of the most intense kind in order to regain a feeling of embodiment in the very act of pursuing transcendence. The "death-wish" masks a longing for connection to life, that is, to Eros. This configuration is perhaps the primary complex represented in adventure heroes, and, as I shall argue, in a figure like Percy Shelley, who, due to his early death, could easily become an icon of the upward-striving *puer*.

(10) Phallus, Symbolic and Sacred

The *puer aeternus* complex is a product of the interplay between two extremes of masculinity, the Dionysian and the Apollonian. Eugene Monick, in his book *Phallos: Sacred Image of the Masculine*, arrives at a nomenclature of the phallus based upon the "solar" and the "chthonic", which is another way of putting the Apollonian/Dionysian distinction. Monick's terms are based on a distinction between "Real" penis and "Symbolic" phallus like that made by Lacan, but employ a Jungian idiom that takes the feeling tone of religion and myth into account.

The Apollonian complex, according to Monick, is comprised of the transcendental, rational, and orderly side of patriarchal manhood, its striving upwards and onwards towards ideals such as law, authority, truth, and beauty

conceived as proportion and symmetry. The Dionysos complex is comprised of opposing values: a darker, bloodier side that connotes frenzy, drunkenness, sexual pleasure, and freedom from authority. Chthonic phallos, as Monick puts it, is earthy male sexuality, the real male *body*, not the abstracting intellect that privileges Logos. Solar phallos, by contrast, is the spiritual sublimation of the physical urge for copulation into a driving force of creativity or dominance through discourses and their technical application. This sublimation is itself an operation of metaphor, taking the upward-striving of the erect penis as a symbol for an economic and technological striving “upwards.”

The up/down polarity is one of the basic mythic oppositions that corresponds to the good/bad dichotomy identified by Gilman as the lodestone of psychic development. On the other hand, “upwards” also connotes hierarchy and domination, an increasing mastery over one’s environment, increasing understanding, growth toward “greatness.” The ego’s dream of its own potential greatness is a fixation in the period of transformation from Imaginary to Symbolic in Lacan’s terms. Infantile realization of independence from the archetypal mother and mastery of the world through language is extended into a fantasy of magical power, a desire to usurp that omnipotence that was formerly imagined to belong to the mother. Such grandiosity is the inflation Wyly discusses. An exaggerated faith in Logos can manifest as a belief in the transcendent mastering power of art, or the mastering power of technology, but both signify the power to create and manipulate the world through signs. This upwards-striving “spirit” is essentially the striving after meaning or rational understanding that lies at the center of the human ego, the speaking subject, but its image of “being on top” is always suggestive of domination.

Neumann, in his *Origins and History of Consciousness*, represented solar phallos as the casting-off of a servitude to the body, a “lower” nature in favor of something “higher,” less bestial. Monick argues, however, that chthonic phallos is not simply

servitude to the chthonic, ouroboric Mother (a kind of false masculine, as Neumann would have it). Rather there is an earthy, bodily aspect of being male which must be named and valorized as a part of male being, not repressed and projected onto women. This acknowledgment is particularly important because of the negative side of chthonic phallos, which grows as chthonic phallos is repressed. This destructive shadow of chthonic phallos is the pornographic mentality of violence and sexual assault which Susan Griffin has described in *Pornography and Silence*. The shadow of *solar* phallos, on the other hand, is the overextension of Logos into a malignant nightmare of domination using discourses of power. Because human civilizations have been built on the power of legal discourses and the control of language, positive Logos may be described as the privileged instrument of poetic or scientific creativity, while negative Logos is the privileged instrument of oppression. Monick wishes to make clear that the shadow of solar phallos is at least as “castrating” as the negative aspect of the feminine or maternal complex.

The unconscious purpose of solar phallic shadow is to disenfranchise, to castrate the obstreperous and misbehaving inferior – male or female – much as the witch-mother does. Both understand themselves to be royal in their domains, and both behave in a similar manner. (Monick 103)

What Monick’s four-fold scheme of masculinity suggests is that the pursuit of solar phallos is predicated on the rejection and repression of chthonic phallos. This polarization tends to draw out the shadow side of *both* solar and chthonic phallos. There is a kind of rebound effect in Monick’s schema in which the rejection of the embodied and erotic sexual life in search of a pure, spiritual, symbolic creativity doubles back on the ego so that creativity becomes a desiccated megalomania, a displacement of the urge for sexual, bodily fulfillment not into literal rape, but rather into the various forms of symbolic rape Susan Griffin traces. The womanizing (or else desexualized) corporate raider bent on destroying his male opponents; the

pornographer bent on the conquest of women or children through representational degradation; the profit-seeking CEO or national leader concerned more with the symbolic manipulation of money and “economic growth” than with the preservation and stewardship of the natural environment or the human value of work – these are all creatures of the repression of chthonic masculinity. Put more broadly, such “masculine” behavior is the result of the repression and rejection of male Eros – love between men, but also men’s willing partnership with a lover of either sex in mutual, sensual pleasure that is not separated from actual, intimate, connectedness to the beloved.

The idea of Eros I am pursuing here is not limited to sexuality or even sensuality as it is so often understood. One can worship and pursue sex and sensual excitement in positive or negative forms, motivated by deep caring or by Narcissistic desire to demonstrate prowess or domination. But the erotic is not limited to sexuality. It includes all degrees of physical and verbal expressions of love and caring. Physical acts of love may take the form of building houses for the homeless, or taking the time to talk to someone in need of compassionate listening or feed someone who is hungry. These acts, too, are expressions of the kind of Eros Monick wishes to include in the sphere of Chthonic, for to be earthy is not merely to be sexual, but to be in touch with all dimensions of the body’s needs, as Dionysos was: need for food, clothing, loving touch, a hug, a squeeze of the hand, laughter, wine, dancing, and celebrating the pulse of life under the forest’s dark canopy.

Monick writes in the same circle of modern mythmakers as Robert Bly and Sam Keen and the other leaders of the mythopoeic men’s movement. Although they are ungrounded in constructionist theories of gender and identity, these writers do locate the “man problem,” as they put it, in the rejection of the body and embodied love I am describing. Bly’s term, the “Wild Man” in *Iron John*, corresponds in many ways to Monick’s chthonic masculine. He is “wild” in the sense of a wildflower. He

represents a dream of being prior to domestication or “civilization.” Such a figure is offered a contrast to Theweleit’s “soldier-male” who is “wild” only in the sense of violent and obsessed with blood, and who conceives himself as the defender of “civilization.” Theweleit’s fascist masculinity is, in fact, the product of the repression of the imaginary Wild Man. His “man of steel” is the monstrous result of Iron John being submerged in the bottom of the lake of unconsciousness.

As I will suggest, the mythopoeic desire to reconnect the male ego to this chthonic consciousness represents an important attempt to remove the sense of gendered alterity from what Julia Kristeva has called the *chora*. It is (or can be) an attempt by men to remove the pre-linguistic basis of mind from its exclusive association with the “maternal.” Media reactions to the mythopoeic men’s movement, as well as some of its own rhetoric, suggest how easily revisionary mythologizing can be mistaken for a reactionary return to the Boy Scout ideal of male separation from women through a mastery of the “wild.” Appeals to a mystical “male energy” and the ideal of the “warrior” or the “hunter,” when they are employed uncritically, are unlikely to do more than reinforce the mythic underpinnings of militarism and the technological exploitation of Nature. What I believe the mythopoeic writers *intend* to say is that the *chora*, the voice of the body, needs to be detached from its exclusive association with women’s bodies and restored to association with male bodies as well.

What is clear through all of this, is that the “virile member” signifies more than one thing so, it would be useful to have a terminology which extended beyond Lacan’s idea of the symbolic Phallus. I offer the following combination of Lacan’s and Monick’s insights. First of all I will employ the biological term *penis* to refer to the male organ in the flaccid state of rest. In psychological discourse this usual, non-potent state of the organ is often lost. In this state, the penis is not devoid of sensation or the possibilities of pleasure, but neither does it (for the most part) become the

subject of myth. For the actual, physical erection, I employ the uncapitalized Latin form *phallus*. This is not Lacan's symbolic member, which I distinguish by giving it a capital initial: *Phallus*. The physical phallus is a real thing, or rather a variety of individual things experienced by individual men as parts of themselves or by women as parts of individual men. Actual erections are tangible and vulnerable, and indeed they have many parts and many zones that differ in sensitivity and sensation, as well as many differences from one individual to another or at different ages. It is this uncapitalized but sexually aroused phallus that I associate with Monick's term chthonic phallos. But I want to reserve the Greek spelling employed by the Jungians for something distinct from Lacan's Symbolic Phallus. The Lacanian Phallus is something completely abstract that functions without even being seen directly – indeed it is powerful precisely because it is invisible. It operates in the discourses of logocentric patriarchy to signify social power. By contrast, I use *Phallos* (the Greek spelling) to refer to an archetypal image of the active and assertive deployment of libido.⁵ I want to distinguish this more spiritual-creative significance from the signification of a place in the power structure of patriarchal society. The two are not unrelated, but they are not the same thing either.

In Wyly's use of *phallos*, he identifies the search for an unrestrained and honest flow of libido through and in the ego and the body. He suggests that it is the socially enforced pursuit of the unattainably *Symbolic* Phallus (patriarchal dominance and stereotypic fantasies of male "success") that results in Priapic inflation and what might be called a tyranny of the Persona. This is also what Theweleit seems to be seeking when he suggests that men might break away from the structure of domination and self-control to permit a free-flow of libido that parallels Derrida's desire for a freeplay of signification. It is this creative awareness of freeplay that I associate with the healthy ego-Self axis, that is, the ego's understanding and awareness of its relationship to the larger Self which includes the unconscious

(collective and personal). In men it is possible to identify this rare state of health as one aspect of manliness and as such it may be signified by the phallus and the penis. Put another way, the penis and phallus are the signifiers while Phallus and Phallos, as I have designated them are the signifieds. One will note that, apart from an arbitrary association with the male sex, the qualities and attitudes I am designating by Phallus and Phallos just as easily characterize women. The table on the following page (Fig. 1) will, I hope, clarify the model I am developing. Throughout this study I will use these terms according to the definitions I have laid out. Some of the designations will make more sense after I lay out clearer definitions of Logos and Eros in the next chapter.

Notes

¹ Arguably the accounting mentality finds its roots much earlier in the mentality of confession found in Roman Catholicism or the Protestant self-examination of a writer such as Daniel Defoe. Accounting methods themselves can be traced to the most ancient civilizations, but Hoskin and Macve identify a particular shift, both in the practices of accounting and in the application of accountability and scientific management to modern forms of disciplinary academic knowledge-power.

² On the intersection of sports, discipline, and “success” as an assessment of male performance see Messner, “Meaning of Success.”

³ I am setting aside the parallel formation in women which is sometimes called the *puella aeterna*. Von Franz attributes this perpetual adolescence in women to a puer *animus*, an added twist that seems unnecessary, but may help explain, for example, Mary Shelley’s evident projection of her Animus-ideal onto Percy. With an animus structured after the puer aeternus, a woman would seek out such a man rather than become like him herself. As I have suggested, I think it best to use the word animus not for a psychic component of the female psyche, but a component of any psyche, male, female, and of any sexual orientation. Animus is then the term for the internalized ideal of the masculine and may be a sexual object or an ego object equally well, or even both.

⁴ It is important to emphasize here that when I say the grounding of ego in the Self bestows a feeling of wholeness, I do not mean to suggest any ontological superiority for the normative, bourgeois ideal of committed, single-partner love, much less for the romantic ideal of “one true love for eternity” etc. The feeling of wholeness gained by adhering to these ideals of commitment is culturally contingent; that is, one’s need for a single-partner, committed relationship, fidelity, and so forth for life is constructed around an experience of mothering such as one finds in the nineteenth-century bourgeois household, where, as Gelpi suggests, the mother is conceived as a dominant, goddesslike figure in the child’s life, where the mother’s breast is highly fetishized, and where the mother-son relationship, especially, is highly eroticized. It is in such a cultural mother-complex that the struggle of the boy’s ego against an engulfing femininity exists unresolved beside an irresistible longing for union with the mother. While Jacoby’s work suggests that there are biological grounds for the “longing for paradise,” it also explicitly demonstrates how cultural forms of mothering (or parenting) can

draw out or quell the later, adult, manifestations of the complex in a desperate and destructive or debilitating form.

It cannot be emphasized too strongly that I am not advocating the desire for wholeness, which is manifest in the Self complex, as a privileged state sanctioned by bourgeois ideology. The desire inevitably partakes of that ideology in the bourgeois individual, but Jung's idea of the Self as center and circumference of a "whole" is based in the recognition of fragmentation, multiplicity, and polymorphous desires as "healthy" and "natural." Jung began his career as a "psychologist by observing that the fragmentation of his psychotic patients was remarkably purposeful and not radically unlike a "normal" person's dream states. The bourgeois sense of "wholeness," by contrast, usually means homogeneity and ego-centricity structured around Logos and control. It is, in other words, the ego's fantasy of "individuality" set against the Other, not Jung's notion of *individuation* within the reality of perpetual flow, indeterminacy, polyvalency, and Mythos—what he called "the Symbolic Life" (see my discussion of Mythos in Ch. III).

⁵ Wyly and Monick sometimes seem to claim that there is some sort of intrinsically masculine libido that is expressed through Phallos. I want to be clear that I am not postulating such a thing. Libido is not *intrinsically* gendered, nor is a man's libido "naturally" different from a woman's, but desire (or its sublimated form in "creativity") may be *imagined* in gender-linked images such as the erect penis. Because of this, it is useful to have a term to express the inner experiencing of creative energy as masculine or phallic.

Chapter III
Satanic Reason

Lo, a shadow of horror is risen
In Eternity! Unknown, unprolific!
Self-closed, all-repelling: what Demon
Hath form'd this abominable void
This soul-shudd'ring vacuum? – Some said
"It is Urizen", But unknown, abstracted
Brooding secret, the dark power hid.

Times on times he divided, & measur'd
Space by space in his ninefold darkness
Unseen, unknown!...

Dark revolving in silent activity:
Unseen in tormenting passions;
And activity unknown and horrible;
A self-contemplating shadow,
In enormous labours occupied

– William Blake¹

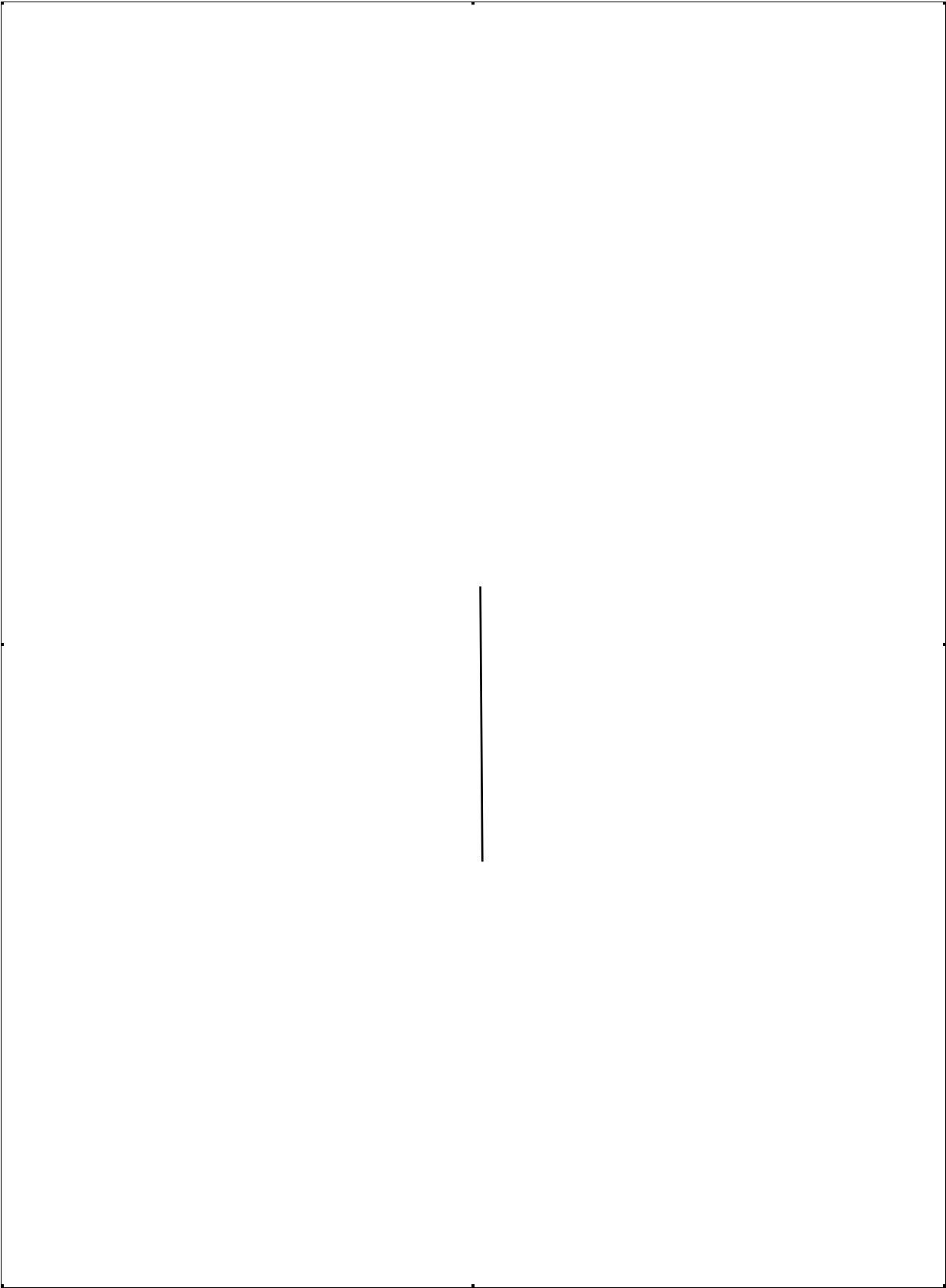
Having examined masculinity and the symbolic Phallus, I would like to take this chapter to consider the question of solar versus chthonic masculinities in their relation to scientific reason. Reason, that faculty so sharply satirized by William Blake in his visionary *First Book of Urizen*, is a kind of cognition but also the foundation for social order and, in the modern age, for male dominance. In this chapter, I want to develop an understanding of the concepts of Logos and Eros within a paradigm of psychic energy based on Jung's fourfold model of psychic activity. Jung's typology of two attitudes (extraverted and introverted) and four functions (sensing, intuition, thinking, and feeling) has become a field in itself. The Meyers-Briggs type indicator, developed from Jung's book *Psychological Types*, is well-known in the business world as a tool for understanding people's different orientations and concerns, different styles of communication and work, and different aptitudes. If not taken as a rigid system of classification, the Jungian typology can be a useful paradigm to understand the dynamics of psyche, and particularly the way these dynamics have entered into gender stereotyping.

In addition to this mapping of libido, or desire, I want to summarize another paradigm of masculinity developed by J. C. Smith in his book *The Psychoanalytic Roots of Patriarchy*. Smith sets up another fourfold system to explain the various ego-ideals that may be taken by boys and men and the consequences of those ideals. He offers an intelligent and critical use of mythological figures to wed the systems of Freud and Jung into a social psychology that is sensitive to archetypal imagination and to its effects in the realm of law and power. The map of libido and the charting of Smith's Apollonian, Dionysian, Periclean, and Heracleian complexes will serve as tools and guides for the exploration of the literary works examined in Part II.

(1) Mapping Desire

The term libido is a point of contention between Jung and Freud. It is a word that has been incorporated into the American vernacular, at least among intellectuals, as a synonym with “sex drive.” Freud called it the “life instinct” or drive but equated it with a drive toward sexual copulation, orgasm, and reproduction. Jung objected to Freud’s narrow equation of life and sex and his myopic focus on the sexual drive as if that were the only one. Freud built up a system around the opposition of Eros (life) and Thanatos (death). Each was characterized by a “drive” that functioned unconsciously and compulsively. Such a narrow definition of libido, shuttling between a desire for death and a desire for life, reduces intellectual and artistic activity to the mere sublimation of sexual Eros, valuable ultimately only within a Darwinian scheme of survival value. Jung, by contrast, was far more interested in myths, art, religion and creativity and much less bound by a narrow Darwinian pessimism. As a result, he developed a definition of libido that was significantly different from Freud’s.

In the mapping of libido found in Figure 2, I have started with Jung’s definition of libido as “psychic energy.” The energy metaphor makes libido into something more abstract than sexual desire, and so capable of taking many forms. But the energy metaphor is a little too bloodless for my taste. Instead, I propose that libido be defined as *desire*. Desire moves in various directions, takes various objects, and is expressed in various forms. In this sense it is like energy or driving force. In a sense, it is a flowing of attention toward some object and some goal or process.



The principles shaping libido were described by both Jung and Freud in terms of oppositions: Eros and Thanatos in Freud's case, Eros and Logos in Jung's. But Jung described many other oppositions, particularly in his personality typology. There he opposed two pairs of "functions," the first pair were called intuition and sensation and were considered to be forms of perception. The other pair, thinking and feeling, were the opposed forms of judgment or evaluation. I have named the poles in more generalized form. Thinking and Feeling correspond loosely to Symbolic Understanding and Embodied-Relational Understanding on my vertical axis. The horizontal axis corresponds to Jung's modes of perception, sensation and intuition. I have called them Activity and Receptivity more generally, the first having to do with interaction in the world of objects, the second having to do with openness to those objects and one's imagination about them.

Each of these four directions or processes through which desire moves, is subdivided into "positive" and "negative" charges. Positive is not necessarily "good" but rather constructive, building and synthesizing. Similarly, the negative charge is not necessarily all bad, but merely negative in the sense of denial, limitation, or splitting apart some established wholeness. For example, the positive side of Symbolic Understanding is Mythos, the synthetic and metaphoric use of language. Metaphor united what was formerly separated. Logos, by contrast, is considered the "negative" expression of the Symbolic because it attempts to make the meanings of words as narrow and literal as possible. Mathematics and logic dissect and seek stable meanings, not poetry.

Activity and Receptivity

Instead of the vague and emotionally charged terms “life and death,” I have labeled the horizontal axis of my map Activity and Receptivity. Each state is an aspect of “life” but the pole of Receptivity nevertheless captures what Freud described as Thanatos, a movement towards stasis, recurrence, or death conceived as a cyclic return to the earth. Freud associated aggression with the “death drive,” Thanatos. He set this “drive” in opposition to Eros, which he conceived in sexual terms as the “life drive.” Freud’s theory of an opposition between a drive toward life and a drive toward death was predicated on the assumption that the basic dynamic of “life” was tension and the basic tendency of the universe was towards entropy, or a release of tension. For Freud, sex epitomized this tension and release he believed to be inherent in the biological organism. Life’s most fundamental expression was the drive to reproduce, an idea that shows the heavy influence of Darwinism on Freud.

Jung objected to Freud’s biologicistic equation of life and sex and his hierarchical privileging of entropy over organic growth and increased complexity. In Jung’s estimation, copulation and orgasm were only one expression of “life.” Besides this, defining libido as “life” seemed too close to the vitalist belief in a life-force of some electrical or magnetic nature. Instead of trying to define “life,” Jung took up Freud’s term libido and defined it in a more controlled manner according to the way it was used in psychoanalytic discourse. Libido is “psychic energy,” (with “energy” understood as a metaphor rather than an ontological statement) that could flow into many forms including the sexual urge. According to Jung, libido should be imagined not only as a fluctuation between tension and its release, but as a dialectic between opposites of any sort.

The four directions on my libido map are thus better thought of as compass points or applications of energy. They are not distinct entities by themselves, nor

different energies. Even the term “drive” suggests too much separation, for each is dependent upon the others and movement along one axis may create a corresponding or an opposite movement of energy along the other axis. For example, there is a tendency for Phobos to spawn Thanatos. One may fear one’s enemy and want to kill him or her. Or, equally well, one may fear one’s future and grow depressed, despondent, or suicidal. Turning this about, the cultivation of the positive pole of Receptivity in meditation may dispel fear.

It is also important to understand the contraries I am delineating not as mutually exclusive categories. No one is entirely directed toward one end of a polarity, though it is usual to exhibit some predilection in one direction or the other. Jung’s four typological “functions” are usually understood as descriptors of psychological types: for example, the intuitive-thinking type, who perceives more acutely through intuition than the senses and who understands or values the world through logical categories, and abstract theories rather than through relationships and feelings. The opposite example would be the sensate-feeling type, who is inclined to perceive the world through the senses, factually in the here-and-now, and who judges that factual world subjectively, according to personal relationships and associations.

Each of these expressions will also tend to be either predominantly *extraverted* (directed outward towards objects) or *introverted* (focused inward to the subject’s own imaginal and emotional life). The psychological types that most exemplify the attitude of the technician-hero are the extraverted forms of the intuitive-thinking and sensate-thinking types. If this is granted, it suggests two conclusions. First, that the relational branch of the chart is the shadow-side of the technician, the repressed function.

Second, that the repressed or avoided attitude is introversion. That second point may seem to run against the grain of the scientist stereotype conceived as a loner, withdrawn to himself in the laboratory. But that sort of withdrawal from

relatedness is characteristic of the repression of feeling. The repression of introversion means, rather, that the subject avoids self-reflection and this is precisely the attitude one would expect of ego-centrism. The egocentric psyche is one disconnected from Self, from the larger matrix of the unconscious and the archetypal complexes. Such an attitude may manifest in conceited or autocratic behavior – typical of what one commonly calls egocentric or self-centered personalities – but it would be wrong to mistake this *behavior* for inner reflection and connection between ego and unconscious. If the person’s behavior seems “unconscious” in the sense of *compulsive*, that is because it is the emergence of repressed materials and attitudes.

Victor Frankenstein will serve as a good example of this lack of inner reflection and subsequent domination by the repressed (see Ch. V). Seemingly withdrawn from others into a world of his own fantasies, he hardly seems like the common idea of an “extravert.” The problem is that Jung’s terminology has entered into the vernacular in distorted forms. Just as archetype has become a buzz-word that bears little relation to the term as Jung defined it, so extravert has been used in widely different ways. The usual association is to someone garrulous and friendly, outgoing, a party person. But this characterizes only the extraverted *feeling* type. The extraverted sensate or intuitive *thinking* type should not be expected to thrive on other people as such. Rather, he or she thrives on *objects* to think about, to dissect, pick apart, analyze, and discuss. In conversation, the extraverted thinker may be animated to a frenzy (one thinks of Victor Frankenstein’s feverish dialogue with Walton) but he or she is absorbed in ideas first, people second, and may have a hard time talking intimately about fears and desires of the heart.

I will take up the vertical axis of thinking and feeling again in a moment, but let me first return to Activity and Receptivity. One can grasp the way the map works by looking at the Intuition end (on the right). Receptivity is divided into Tranquillity and Thanatos. I use Freud’s term to tie the map into Freudian ideas of a “death

drive” but also to revise that idea away from literal death into forms of ego-death, if you will. Depression, apathy, a desire for entropy, contraction, stasis, inaction, all characterize the thanatic expression of desire. Moreover, as the two branches marked E and I indicate, Thanatos can be extraverted or introverted. It may be a desire for the death of others, or merely their absence, or their unchanging stasis. Or it may be a desire for inner stasis and ego-annihilation, a withdraw to the point of autism or even suicidal tendencies.

All of these expressions constitute the *negative* side of Receptivity and have their mirror images in the branch labeled Tranquillity. I chose the word tranquillity for its positive connotations and constructive possibilities. One needs to point out that introspection, listening, respect, and so on, are qualities of this tranquil state that may be brought out more or less depending on whether an individual is thinking or feeling oriented. The intensely thinking-oriented technical man, whom I have been describing, may not express his intuition as empathy, for example, even if he is primarily extraverted. If thinking dominates to the exclusion of feeling and relatedness to other people, he may display a conscious intuition about *things* but lack the ability to *empathize* with another person. His understanding may be quick and leap intuitively with seemingly great sympathy, and still be unable to open himself or understand his own embodied desires for love and affection. Listening and observation obviously have a great deal to do with science, and introspection is a crucial part of theorizing, but these are symbolically oriented forms of introspection rather than feeling-oriented forms.

When one turns to the Activity quadrant of the compass rose, one sees the qualities that more typically characterize heroes. Just as Receptivity has its extraverted expressions, so Activity has introverted forms. But what will concern me most closely in the psychology of the technician is the interplay between the large ideas of Liberation and Limitation and the practices of self-control and the

domination of others. The negative side of Activity, Limitation is the region of the soldier-male who seeks to be physically enclosed, encased in steel, encircled by his own discipline or the discipline of his brotherhood. The Liberation side of Activity can take many divergent forms, but in general is the celebration of the body and the senses, *jouissance*, and freeplay between others and one's self. This play can take the thinking form of intellectual exchange of ideas, or it can take erotic and sexual forms. It might take the form of a Dionysiac debauch, an orgy, or religious dancing.

One must observe, however, that despite the positive and negative labels, Liberation is not always "good" and Limitation always "bad." Similarly, even Thanatos is not always "bad," even if death does conjure fear in most people. In situations of self-defense or warfare, extraverted Thanatos is often seen to be a virtue, and when one is pruning dead branches from trees or raking leaves for compost, or even simply abandoning oneself to sadness or the starkness of a winter day, one is engaged with the "negative" side of receptivity in a way that cannot be considered unambiguously "bad." Death (figurative or literal) can be an opening into renewal. Similarly, our customary associations of Liberation with good and Limitation with bad are too simple (as well as dependent upon cultural prejudices). For this reason I have included "loss of control" under introverted liberation and conservation under extraverted limitation. Moreover, self-control is by no means a "bad" thing. But what concerns me in this study is a kind of pathological obsession with self-control and domination, not simply as a way to make the ego or society function in an orderly, predictable way, but as an ego-defense against deeply repressed fears of disorder.

Activity can be understood in terms of *power* – the ability to take decisive action which may, or may not, interfere with the agency/power of others. The distinction between positive and negative Activity is not simply between acting on others and acting for oneself (that is the introverted/extraverted distinction). Rather,

it is a distinction between the free exercise of will and its inhibition. This discrimination of forms of action permits one to theorize the emotion most problematically associated with masculinity – that is, anger.²

Anger emerges in this mapping as the affect resulting from the inhibition of will (or agency), and aggression is a reaction against such inhibition. Anger is the combination of negative Activity with negative Eros and is imbricated with feelings of fear, hatred, and repulsion, or, more generally, the feeling of disconnectedness or unrelatedness. Hatred may arise from a desire to separate, but it is also usually linked to anger as a reaction against the perceived threat to one's control over self and world. Positive Eros, because it leads to a loving sense of connection with others and with one's inner life, fosters feelings of harmony with one's environment and so strengthens the ego's sense of agency (positive Activity). It is important to realize that negative Activity is not *inactivity* but a form of action which is limiting or binding rather than expansive and liberating. In the case of Activity, the negative character is an exercise of personal power which destroys the power of others. Aggression is usually directed outward toward an object, but like Eros it may also be directed inward in which case it becomes an urge toward self-destruction, or the destruction of some hated aspect of one's self – frequently the shadow or the contrasexual complex. Another possible reaction to inhibition of will is, of course, to become passive, or in my terms Receptive.

Receptivity, similarly, is not simply *inaction*. In its positive form, Receptivity is its own sort of "action" but is distinguished from "Activity" because it is what we customarily call *passive* behavior, a movement in the direction of a center rather than outward, a movement directed toward stillness and a position of being acted upon. This description is admittedly paradoxical, but is necessary to articulate the positive, constructive side of Receptivity. It is a receptive activity in the same way that the

oral, vaginal, or anal function in sexual intercourse is receptive action, or in the same way that listening and smelling or watching are receptive.

Vision, tasting, and touching, by contrast, seem more a part of positive Activity than Receptivity because they require the ego's direction – the direction of the gaze, of the eyes' focus, of the hand's touch, of the mouth to taste (though the mouth is clearly both receptive and active). That is why I locate listening and smelling on the receptive side because our physiology makes these ongoing senses that we cannot "shut off." In a way, the "senses" are all partly the result of Activity and partly (or sometimes, more or less) the result of Receptivity. This is meant to suggest that intuition is not *extrasensory* (as its opposition to Jung's "sensation" might suggest). Rather it is perception that goes on outside consciousness. There is a great deal of hearing and smelling (as well as the more "active" senses) that occurs outside conscious awareness and might be considered a tool of intuition more than sensation. It is the receptive side of perception that is often lost in one's inculturation, especially in the case of men. Looking – scopophilia – becomes a constant imperative, a gesture of possession, judging, and mastery. Smelling or tasting by contrast, and any form of touch that is tender and erotic is repressed in men the more fully inculturated they are into our culture's macho ideal. As Theweleit observes, the soldier-male cuts himself off from all sensations of pleasure. The technician-hero permits himself the use of his senses only as instruments of his reason, his manipulation of the world.³

Language and the Body

In setting up Eros and Phobos (love/fear; affinity/revulsion) in opposition, I follow Jung who objected to Freud's use of the term Eros to mean *life* rather than *love*. If the term is taken in its usual sense, it might be defined as attraction or affinity, the opposite of which is not death, but fear, antipathy, or repulsion. Jung also, however, set Eros and Logos to be polar opposites, the one having to do with synthesis and

feeling, the other with analysis and rational thinking. Similarly, he opposed Logos to Mythos as two radically different forms of language.

I resolve these multiple oppositions by considering Eros and Phobos to be expressions of the larger process of Embodied-Relational Understanding, as the map indicates. It is because love and fear are two halves of a larger whole that each so often resolves into its opposite. Feelings of love are always mixed with fear of loss or domination. Feelings such as jealousy and envy partake of such a mixture of love and fear, attraction and revulsion, that it is hard to say whether either is foremost. I use the term *feeling* in the particular sense that has been developed in the Jungian personality typology. Feeling is a form of “judgment.” Along with *thinking*, *feeling* places value on what is perceived. Thinking provides logical, abstract, and rational value, according to socially ascribed laws and rules. Feeling, by contrast, ascribes value according to human relationship, to connectedness and its attendant affects.

The Logos/Mythos opposition is somewhat different from Eros/Phobos. Again, the “negative” side, which I have assigned to Logos, is not “bad” but merely negative in the sense that it is *limiting*. Meaning is limited in rational discourses; words are closely defined, fenced about to try to control them. By contrast Mythos is founded on the freeplay of metaphor and symbolism that goes beyond language *per se* to embrace visual and even musical symbolism. Shelburne lays out Mythos and Logos as two contrary types of discourse as follows:

<i>Logos</i>	<i>Mythos</i>
science	mysticism
rational knowledge	intuitive knowledge
reason	imagination
literal truth	metaphorical truth
philosophy	mythology
expression through conscious activity	expression through manifestations of the unconscious

Shelburne notes that Mythos and Logos are not “separate domains of reality, a natural versus a supernatural domain, for example” (4). Rather, they are two aspects of the way human minds work. Logos is a way of organizing experience by privileging *thinking*. Mythos, by contrast, is language in its more primitive, elemental form of narrative, story, picture, gesture, dance. It is symbolic understanding but its epistemology can only be called Believing, which is how I’ve labeled that side of the Symbolic pole. Now, in a sense, the operations of scientific Logos depend at some point upon belief. One must believe one’s instruments are accurate, believe one’s authorities are true, believe signs can correspond to the Real. So, in this sense, these two poles are just as interdependent as the others. Just as Love and Fear are interwoven, so are Logos and Mythos. But just as love tries to forget its roots in fear and vulnerability, so Logos strives to deny that it is a myth.

The two modes interpenetrate each other with the logos never completely free of the mythos and the mythos likewise subject to rational influence and interpretation... Metaphor will be seen as permeating all languages and cannot be eliminated in favor of completely literal discourse. Moreover, myths can themselves be seen as extended metaphors so that the archetypes could then be understood as an innate set of basic metaphors in terms of which humans can see the world. (Shelburne 6-7)

The particular case at the heart of this study is the mythos of positivistic science. The picture can be complicated further by suggesting that symbolic expressions and cognition of any sort is depended upon perception, and that these are in turn always colored by language and belief. One sees what one is looking for. On the other hand, one frequently intuits things that are entirely out of sync with conventional truths.

Intuition, which sees into possibilities, can be equated with what is usually called *imagination*. But forming and manipulating images is the basic process of all mentation, underlying the “facts” of sensing and the logic of thinking just as much as it produces intuitions of future possibilities. Intuition is often the key function for those moments when one gets the “big picture” as opposed to the details of particle and structure. In this sense it is intuition that is the process of essentializing, generalizing, and theorizing. But it goes unsaid that the Coleridgean notion of imagination as fancy or as creative genius lies at the heart of artistic expressions in the zone of Mythos where they flourish in various degrees of liberty.

My emphasis here on the quality of connection inherent in *intuition* shows intuition’s affinity to *feeling*, which is fundamentally connectedness between subject and object. That definition (like all definitions) comes from the thinking function and so seems too dry and abstract to capture the feeling of feeling, as it were. This whole discussion and the neat mapping of quadrants is an expression of Logos in the Symbolic register. In the Real, feeling wells up inside us, grips our hearts or our guts, makes us gasp or color in anger or embarrassment, scream in terror, moan in ecstasy, grunt in disgust.

Spirit and Techne

Jung defined archetypes as “patterns of instinctual behavior” and as “categories of the imagination.” One customarily thinks of instinct and spirit as opposite directions in which psychic energy can move – down and up, respectively. Freud’s theory of sublimation follows from his definition of libido as *instinctual* energy. Jung added to this idea by suggesting that the “spiritual” side of human cultural attainment is a distinct deployment of psychic energy, an “instinct” in itself, if I may put it that way. The *spirit* is a drive toward creativity in the arts and sciences. It is the human tendency to create new things out of nature, including sign systems,

the ultimate, and perhaps also the most fundamental, technology. Spirit is also for Jung, as it was for Hegel, a description of an advanced form of cognition, the process Jung called individuation, the understanding of the Self. Spirit, then, cannot be localized on my map of libido but must be seen as the whole system of libido striving for an awareness of itself and its possibilities for creative self-fulfillment.

Spirit is a term that is often used in a religious sense. But even in that context, the Holy Spirit, or the spiritualist's belief in ghosts, are expressions of *inspiration*, that inexplicable experience of ideas and feelings coming seemingly out of nowhere, or out of some other mind into one's consciousness. Spirit also represents genius, the astonishing ability of some individuals to strike on an idea that reshapes the world or makes the impossible suddenly possible. In this sense spirit bears a connection to the *techne* or art at the root of the technician-hero. It is this inspired quality of the inventor, as well as his mastery over machines and Nature, that gives him a kind of godlike quality.

In the term "spirited" one can see another aspect of the word. It usually refers to someone, or even some animal, who has a powerful will of his or her own. There is a kind of excess of energy, both physical and emotional in a spirited soul. But the idea depends, like all the uses of the word, upon a notion of disembodied mind. The spirits of the Victorian spiritualists appearing on film in the spirit photographer's camera, or in the darkened room of the *séance*, were normally invisible and detached from their bodies. The idea is deeply rooted in religious belief systems and I will not attempt to pronounce on its ontological veracity. Psychologically, however, the belief in spirits, the immortality of the soul, and their linkage to the idea of genius and inspiration play an important role in the construction of the technical man. For, like the poet, the technician is a "maker" and his *techne* is best when it is inspired from somewhere beyond. Moreover, his belief in himself as essentially Mind acting upon

bodies depends on the conception of personality and agency as separate from embodiment, distanced, and godlike.

Thus spirit may refer to the admirable quality of striving for the good, for compassion, or for self-sacrifice in service to others. These are part of the Christian tradition of “spiritual” virtues. But it may also refer to the quality of striving after Heaven at whatever cost, a kind of compulsion for upward-mobility with its connotations of superiority and power. Indeed the concept of upward movement of the mind and soul took on a new power after the publication of Darwin’s *Origin of Species*. Darwin’s exposition of evolutionary theory was the crowning touch to a history of such ideas and it encouraged men of the Victorian period to see themselves as beings risen into the light from out of a bestial darkness. This ideology is built upon the denigration and fear of the body expressed through an idea of separable spirit, or the rational soul struggling against mere flesh. The ideology comes partly out of Romanticism’s propensity to Gnosticism, the radical split between the sublime soul and the common clay imprisoning it.

It is important to emphasize that the polarity of Symbolic and Embodied-Relational Understanding on my map expresses a phenomenological split, not an ontological dualism. The healthy psyche must be seen as avoiding dualism, healing the split through self-knowledge and a dynamic complementarity between the Symbolic and what Julia Kristeva has called *le sémiotique*. The *sémiotique* has been described as “the actual organization, or disposition, within the body, of instinctual drives... as they affect language and its practice, in dialectical conflict with *le symbolique*” (Gora, *et al.* in Kristeva). Although I find Kristeva’s terms instructive, the term “semiotic” has too many ultra-scientific connotations in English, referring as it does, to the science of semiotics. Kristeva’s term *chora* is better, signifying a kind of voice from the body itself, biochemistry as a silent, inner, language underlying all our feelings and thoughts in ways that science can only begin to comprehend. The realm

of Eros and Phobos is a realm that is in the guts and the bones, that enflames the blood to passions and pounds out a heartbeat of assurance that one's soul is intimately in and of the body.

Our medical and psychological discourses tend to disconnect psychic processes from their fleshly embodiment. It is partly for this reason that I have identified Jung's term psychic energy with Kristeva's use of the term desire. Libido, Eros, Logos, Spirit, are all desire, the expressions of longing across a divide, a separation. The scientist may absorb himself or herself in examinations and considerations, from Latin *considerare*. But behind this gesture lies *desiderare*, the longing. The words both relate to Latin *sidus*, "star" the object of longing for the intense gaze of love, curiosity, and the upward-striving of the soul to take wing.

(2) Male Fantasies of Anger and the Body

Benjamin and Rabinbach, in their introduction to volume two of Klaus Theweleit's *Male Fantasies*, describe his work as "an analysis of masculine identity as a flight from the feminine, as fear of ego dissolution, and of warfare as the fulfillment of both a longing for fusion (with the military machine) and legitimate explosion in the moment of battle" (xvii). This longing for fusion and ego-dissolution is an expression of Thanatos by men who cannot engage in positive Receptivity. Unable to let themselves be passively acted upon (or unable to admit that they are acted upon by social forms that determine their militarized identity), the soldier-males can only express an exaggerated lust for Activity. Receptivity is thus repressed and returns in the form of dream-fantasies twisted by aggression and fear. Fearless, the ego is haunted by a shadow filled with fear, particularly unresolved fears of engulfment by the mother and Oedipal terror of slipping into feminine feelings or behavior.

Fear of the feminine, as Theweleit demonstrates, emerges from the unconscious "in a seemingly endless series of liquid images in which woman is

associated with all that might threaten to deluge or flood the boundaries of the male ego" (xvii). Inside and outside become obsessions for the man who has troped his body as an impregnable fortress and his phallus as the ultimate weapon to penetrate others. The "armored organization of the male self in a world that constantly threatens it with disintegration" (xvii) is not only the dream of military fascism but the dominant fantasy of modern boyhood integral to the imaginal process of turning infants into boys and boys into men.

The structures of discipline which Michel Foucault has studied so thoroughly, finds its apotheosis in military and penal institutions, but its fundamentally body-denying violence is ubiquitous in patriarchal social formations, including modern science, medicine, and industrialism. "The self is mechanized through a variety of mental and physical procedures: military drill, countenance, training, operations which Foucault identified as 'techniques of the self'" (Theweleit, II: xvii). These operations are, however, only the most rigid forms of the whole web of interlocking apparatuses used to produce men who conform to the ideal of Theweleit's "muscle physis." At base, such self-containment and self-regulation is motivated by a dread of anything perceived to be "outside" the ego-identified subject which may threaten to fragment its imagined "wholeness."

The most urgent task of the "man of steel," according to Theweleit, is "to pursue, to dam in and to subdue any force that threatens to transform him back into the horribly disorganized jumble of flesh, hair, skin, bones, intestines, and feelings that calls itself human" (II: 160). The irrational horror of this jumble of fleshly parts is evident in Mary Shelley's *Frankenstein*. Jules Verne's Captain Nemo suffers from such compulsive self-arming, desperately seeking isolation while at the same time longing, as Theweleit suggests, "for the moment when his body armor will explode" (II: 179). The fear produces a conflation of aggression, Thanatos, and Eros, an eroticism of death: "In killing there is a transgression against the boundaries of the

other while the inner cohesion of the [ego] remains intact. The military formation is both a kind of fusion (mass) and a denial of all fusion and pleasure" (Theweleit, II: xviii). For such men, pain becomes the index of self-cohesion, the need to feel the boundaries of oneself and, like the modern bodybuilder intoning "No Pain, No Gain," to fortify them into "rock" or "steel" battlements with which to meet the world.

The technical man, like the soldier-male, struggles against the feminine and anything that can be identified with the female body – "with liquidity, with warmth, and above all with a sensuality that is responsive to other human beings" (Theweleit, II: xix). His struggle is the projection of the masculine ego's "fear of the desiring production of his own unconscious" (II: 6). It is the same structural problem Jung identified as the need for individuation, the integration of ego with Self and the other complexes of the unconscious.

Jung's theories of the fundamental fragmentary and "polytheistic" nature of the psyche rose out of his early work with psychotic and schizophrenic patients. Theweleit arrives at a similar description of the ego's fragility through the writing of Margaret Mahler and her theory of self-other differentiation, which she calls "separation-individuation" (Theweleit II: xxi). The fascist male is not simply longing for a missing ego-ideal or a missing father, though this may be part of the problem. "Rather, fear and longing for fusion, the threat of fragmentation and dissolution, and the inability to tolerate animate reality are concrete expressions of a failure to differentiate" (II: xxi). Benjamin and Rabinbach continue,

[Theweleit's] argument that these men were not fully born [*nicht zu Ende geboren*] (as in Mahler's concept of "psychological birth" from symbiosis), that they never entered the field of object relations between a whole ego and a whole other... explains much about what impels violence and destruction. These texts document their consequent inability to distinguish self from other, the inability to feel the integrity of the self and sustain a sense of bodily boundaries without inflicting violence. (II: xxi)

The texts I have chosen to analyze in this study are not the sort of sensationally lurid narratives and images of Theweleit's *Freikorps* writers. They are the much more common narratives of violence and homosocial love that surround the figures of scientists and engineers in the literature of adventure. Nevertheless, they exhibit the same basic problem: the masculine ego's association of the feminine and the unconscious and the rejection of both from the ego's self-image. What Benjamin and Rabinbach call the soldier-male's "frantic repudiation" of the mother is the ego's fear of being dissolved back into the "mass" of the psyche, devoured by the Great Mother. Once this is realized, it becomes apparent that Freud's claim that "paternal law" was to be seen as the sole force of individuation (or deintegration of the ego) is not adequate. For the paternal law, in this formulation, is the agency that creates paranoia and the repudiation of the feminine that prevents the ego from maintaining its connection to the Self. As Benjamin and Rabinbach observe:

Theweleit does not set up the oedipal as the normal, the preoedipal as the pathological. He never slips into the stance common to contemporary analysts, and to earlier Freudians, in which the father's role is ultimately valorized in contrast to the mother's regressive character as a temptation to fusion and regression. Theweleit's soldiering men do not act as they do because they are overwhelmed by a preoedipal desire to become one with the mother, but because they never experience union with another person. It is the repudiation of woman, not the identification with her as a primal nature, which typifies fascism. (II: xxii)

Moreover, such a tendency to repudiate women is integral to the misogynistic and gynophobic structure of patriarchy. Emotionally intimate union with another woman in a true Eros-relationship, after separation from the mother, is rendered problematic, if not impossible, by the intensity of the anima as a repressed complex. Fiercely denied in the process of becoming a man, the anima re-emerges in projection and men find themselves unable to see women as independent subjects, as whole

people. Instead they are turned into angels or whores, bitches or goddesses, mothers or wives – any number of the “idols of perversity” studied by Bram Dijkstra. The consequence of men’s divorce from feeling is that their ability to relate to others is reduced to relationships of dominance, rivalry, or disciplinary ritual. Faced with physical and emotional intimacy, they defend their ego boundaries by relating to inner objects, to abstractions and archetypal-stereotypical fantasies. This is also true, as Theweleit asserts, for their relationships with other men. The man of steel achieves a kind of union with *groups* of other men and even individuals but does not experience them as whole persons. Rather they are abstracted into father-figures or mentors or bosses, into machine-parts of institutions. They are team members, school chums, colleagues – but the mask of the institutional Persona, of the symbolic Phallus and the Name of the Father, always prevents such men from seeing through to the vulnerable, irrational, but potentially loving complexity beneath the socially erected surface.

The figure I am calling the technician-hero describes a range of professional Personae – scientists, engineers, physicians, detectives, architects – who do not appear at first glance to be as brutal or bloody as the soldier-male. But like the soldier-hero, the technician-hero grew into an idol for the bourgeois society of Europe and America, the conqueror not just of a transitory human enemy, but of Nature and of God himself. He took up the mantle of Prometheus as the bringer of fire to Mankind. He is the mythologized divine source of technological genius and the instrument of that genius as a transcendental spirit of progress. The several phases of the Industrial Revolution in the nineteenth century produced this new kind of revolutionary, this new Man. I would suggest that the rise of this new paradigm of masculine mastery over Nature, the body, and the dark interior of the unconscious and its desires contributed to the escalation of the soldier-hero Theweleit studies in the period

between the World Wars. The increasing mechanization of life and work found its apotheosis in military technology.

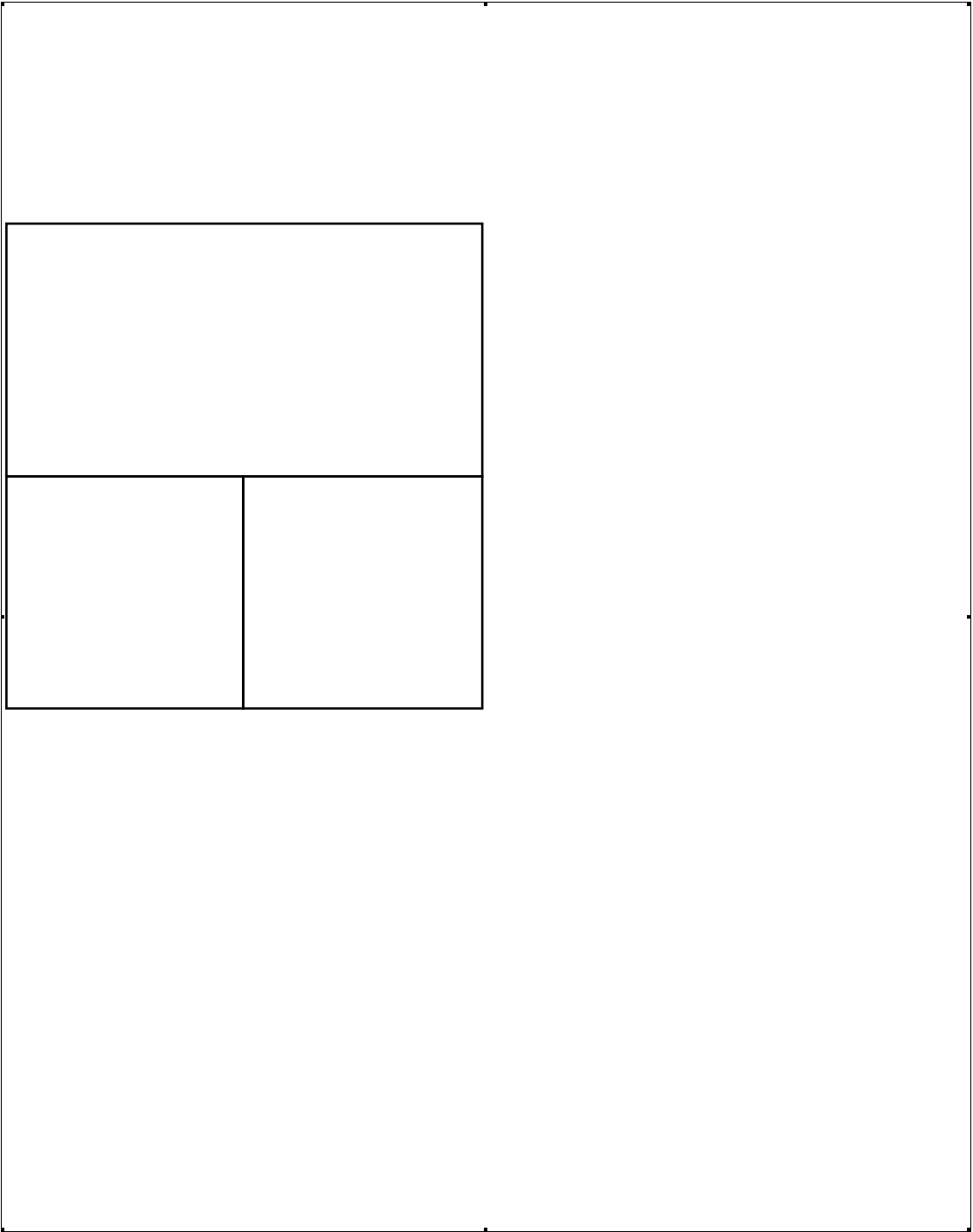
(3) Heracleian Narcissism

Various writers have attempted to classify masculine types using the characters of Greek and Roman gods for their models. Among the most sophisticated analyses is that of J. C. Smith who builds upon the Nietzschean duality of Apollonian and Dionysian. To this pair, which I have already introduced in the last chapter when discussing solar and chthonic Phallos, Smith adds Heracles and Pericles. Figure 3 summarizes his quaternity of complexes. In each quadrant I have listed the corresponding ego defense, ego-ideal, type of hero, and view of women. Underneath these, I have listed characteristic expressions of the complex in pathologies and types of pornography. The latter provide particularly keen insight into the fantasies that express the basic ego defenses at the root of each complex.

It should be apparent that each of the four complexes describes a particular kind of Animus-complex and, in the case of the Periclean Complex, the father-complex within the larger Animus. Smith defines each complex according to its ego-ideal, which is included in the masculinity complex I am calling the Animus. Any given psyche may internalize all or some of these patterns and move from one to the other, depending on the situation. As Smith observes, a man may identify more strongly with the Pericles complex and its idealization of the father when he is at home or among his family. At work, imbedded in the brotherhood of the collective, he may exhibit the Heracleian pattern, and so on.

The Dionysian complex corresponds to the pre-Oedipal ideal of the archetypal mother when this is carried into gendered identity. A man whose Animus is primarily Dionysian will, like the god, be somewhat effeminate and psychologically focused on merger with women, or at any rate with the idealized feminine, especially

in sexual abandonment. The Dionysian male



corresponds in some ways to Theweleit's not-fully-born, in the sense that the desire for fusion with the feminine may stand in the way of mature relatedness between equal subjects. In this case, the man conceives himself the inferior to Woman. In the case of the Heracleian complex, the reverse is true.

The Heracleian hero is a destroyer, and particularly a destroyer of Woman conceived not as a benevolent goddess, but as the Terrible Mother, the devourer. Theweleit's soldier-male can be understood to oscillate between the Dionysian and Heracleian impulse. Heracles is his conscious Persona, the muscular and invincible warrior, inflated masculinity with delusions of grandeur spawned by identification with the brotherhood of the collective. His ego takes on the size and strength associated with the collective, whether that may be an army, a trade union, a profession, a religious brotherhood, the mafia, the state, or, in the case of the technician-hero, the institution of science. Where Smith associates Dionysian man with self-humiliation in the realms of pornography and pathology, he associates Heracleian man with violent denigration of women. Theweleit demonstrates in his *Freikorps* soldiers how the idealization of the white woman as angel or nurse can coexist and support a violent disgust for the dark woman as devourer, enemy, sexual defilement, and so on.

The Periclean complex is the configuration most overtly associated with adventure heroes in their role as conquerors. Woman appears to Periclean man, identified with the archetypal father, as a mere chattel, a child, or as part of Nature. She is to be conquered and held in humiliation, disciplined, her genitals exposed as male property, her sexuality absolutely subordinated to her husband's. The ego maintains its desire for omnipotence in this case by incorporating the Other into itself, just the reverse of the Dionysian abandonment of its ego to absorption into the omnipotent mother. Periclean masculinity is the basis of the Oedipal complex and patriarchy's enforced heterosexuality. It is hierarchical and yet may entertain various

degrees of good feeling toward women, for the feminine is not wholly rejected as a threat, as it is in the Heracleian complex. Rather, the feminine is subordinated and ruled, kept “in its place.”

In the Victorian period, one encounters the ideal of the “angel in the house,” who preserves a domestic sanctuary where a man could find refuge from the struggle of survival. Her feminine virtues of softness and compassion were to soften her husband’s roughness and propensity for violence and anger. Samuel Smiles, author of the highly popular *Self-Help*, exemplifies the Periclean ideology when he suggests that it is the influence of mothers that shapes character and inspires virtue in children. The place of women, in this system, is to reproduce the genders, making daughters who can become mothers themselves, and making sons who can become men of character and responsibility, men who can control their passions and do their duty.

Finally, the Apollonian complex, which takes disembodied mind as its ego-ideal, is the most obvious model for the scientist. This complex is the opposite of the Dionysian in the sense that it flees from the body into an ideal of disembodied reason and law. This man is theoretical man whose absorption in the “life of the mind” protects his ego from contamination from the feminine. Woman is associated with savagery and Nature here as well as in the Pericles complex. She represents the body and so must be shunned. The Apollonian forms of pornography seem mild by comparison to those of the Heracleian man, yet they form the justification in discourse for the acts of murder and control in the Periclean and Heracleian pattern.

One may note an imbalance in the four complexes. The Dionysian complex is the odd man out, as it were, whose image of Woman, however unreal, is at least positive and reverential. He is the only one of the four types who is capable of Eros. The others either flee erotic connection with women entirely or, in the case of the Periclean father, only engage in an erotic connection based on subordination and an arbitrary right to rule. The result of this is that the Dionysian may be seen as the

repressed form of masculinity, the repressed and reviled possibility that forms the foundation of all the rest in the pre-Oedipal unitary reality.

The corollary of the Dionysian immersion in, and acceptance of, the feminine, is the fact that the other three complexes all take a masculine ego-ideal as their positive erotic object. For Pericles, Heracles, and Apollo, the feminine is only a negative erotic object, a sex object, at best, but not an object of admiration. This makes the three hegemonic forms of masculinity fundamentally Narcissistic. They take up other men or, in the case of the Apollonian ideal, a masculine Logos, as the object of their desire. This is one of the reasons I want to call the masculine ego-ideal the Animus, for much as in women, the masculine ideal is an object of intense desire, envy, jealousy, and all the rest of the feelings involved in Eros/Phobos.

William Doty has suggested that the figure of Narcissus is one of the dominant myths working to structure masculinity in modern culture. The Narcissus Complex is not to be equated with simple "selfishness" or an excessive love of oneself, nor simply with *superbia* or excessive vanity. These are *symptomatic behaviors* of what has come to be called a Narcissistic personality, but they do not constitute the complex in its unconscious dimensions. A Narcissistic person's conscious vanity is a compensation for a lack of love for him or herself that has been repressed. Insecurity about the worthiness and power of the ego, confusion about one's identity, and an insecure connection between ego and Persona or ego and Self underlie expressions of grandiosity.

Grandiosity, or *inflation*, is fundamentally the expression of an infantile state. It is a fantasy of omnipotence and the perfect love of the mother retained in the adult personality as a defense against fully giving up the unitary reality. The insecurity that results with the separation from the mother and the negotiation of engendering through the Oedipal phase lingers in the narcissistic personality. Popularly one thinks of very beautiful men and women as narcissistic, but objective physical beauty

is neither a necessary nor a sufficient cause of excessive preoccupation with appearance. The root of such behavior is the *desire to be beautiful* and it stems from a fear that one is not beautiful enough to earn the love of mother or father. The ego that has convinced itself that it is beautiful has merely erected a defense against this insecurity. With the emphasis that is placed upon beauty in our society it is not surprising that many people should feel themselves not beautiful enough. Indeed, the more beautiful individuals are, by cultural standards, the more this trait is likely to be emphasized in their childhood as the quality that makes them lovable and valuable. So heavily freighted with significance and identity, physical beauty becomes the locus of excessive anxiety.

It hardly needs to be said that in the nineteenth century the preoccupation with beauty as a sign of goodness and truth was no less than it is today (although the particular codes of what was considered beautiful was different). From Romanticism to Pre-Raphaelitism, women were idealized as beautiful, and idolized. I would suggest that the fact that the concept of beauty is projected onto women did not let Victorian men off the hook, for if masculinity becomes identified as the contrary to the "fair sex," then men will be inclined to internalize and repress a fear that they are not only not beautiful because they are men, but that in fact there is something monstrous and ugly about manhood itself. The more manliness is extolled on the surface, the darker its image in the Shadow-complex.

But physical beauty is not the only quality that can inspire a Narcissistic attitude, for one may be vain about one's intelligence, one's wit, one's sensitivity or strength, and so on. The essential element of the myth is the phenomenon of mirroring, and this should tell us that it is a myth about the mirror phase of subjective development, the very fundamental process of affirmation in another's look, another's whispered words. Lacan lays heavy stress on the mirror phase as the point at which the subject is formed, entering the Symbolic order through the looking-glass,

so to speak. Kohut considers the mirroring of the parents or caretakers of the infant to be crucial in his or her formation of a stable self-image, that is, in the ability to see oneself objectively and internalize an acceptance of that image as valuable and valued. In the myth, Narcissus clearly hasn't achieved this sort of stability. His reclusiveness signals an undeveloped eroticism, a certain lack in the feeling function that inhibits his ability to connect to others. The root of this fear stems from anxiety about the Oedipal separation from the mother. Fear of being absorbed by another if he gets too close keeps Narcissus distant and aloof. Yet the fear of absorption is at the same time a longing to be absorbed back into the safety of the mother's embrace, the unitary reality. This is a weakness in ego-formation, an insecurity that is compensated for by the erection of rigid ego boundaries and the avoidance of connection to others, especially to women because they more forcibly remind one of the mother.

It is often remarked that Narcissus's self-absorption is typically adolescent and signifies a personality fixated on this stage of development characterized by the longing to find one's self. One can note in this connection that the adolescent search for self is really only an early stage of individuation, the desire to fit into society with a secure Persona. This desire was, in the nineteenth century, felt with special acuteness by boys, for masculine identity was far more connected to the professional self, the mask of the expert, the authority, the maker. Typically it is the Persona connected with a work-identification that precedes the Persona of the husband and father. Adolescence is the masculine ego's first anxious negotiation with the Persona, its allure of liberty, and its threats of limitation. The midlife crisis is the other end of this negotiation, when a man comes to feel that his Persona is too constricting, or that he has merely become his father rather than become himself.

Such an equation of Narcissus with adolescence permits a further identification of the Narcissus Complex with that of the *Puer Aeternus*, the eternal boy, for Narcissus

does indeed remain a boy, dying and metamorphosing into the narcissus flower. He does not achieve that goal Freud found so important, the goal of object love, which he opposed to narcissistic self-love. Jacoby's analysis, however, suggests that Narcissism is not simply selfishness, but an inability to relinquish the fusion of self with the primary love object, the mother. Like Theweleit's not-fully-born, Narcissistic man cannot overcome the fascination he witnessed in his mother's eyes (or fantasized to be there?). Caught in the mirroring stage of subject-formation, the ego is captivated by its own gaze whether in fact its reflection reveals a body that conforms to his culture's standards of male beauty or not. It comes as no surprise that Narcissus is so intimately associated with reflective water, a symbol of the Great Mother and the primary reality of fluidity and the boundless Self.

As Gaston Bachelard has observed, Narcissus sees his *face* in the waters of the forest pool, the face which is the most seductive part of the body, for seduction lies in the look, the expression of the face, the eyes, the whispered words of love of lover's faces pressed close, or of the infant's face pressed close to the loving lips of the mother or father. "Looking at himself, man prepares, stimulates, polishes this face, this gaze, all these tools of seduction" (Bachelard, *Water* 21). The choice of water as the reflective surface is important in the myth, for, unlike the smooth, cold, hard surface of the mirror, the natural mirror of the quiet pool is a mirror with depth. It provides a reflection which, "a little vague and pale, suggests idealization" (Bachelard, *Water* 21). The depth behind the surface is precisely what fascinates in the reflection of the boy's face; not his beauty merely, but the confrontation with the "I" and its mysterious embodiment. It is a continuation of the infant's first wonder when he or she realizes, still without words, "that is *me!*"

Bachelard remarks pointedly that classic psychoanalysis has underestimated the role of the idealization of the self. "Narcissism," he notes, "does not always produce neuroses. It also plays a positive role in aesthetics and, by expeditious

transposition, in a literary work. Sublimation is not always the denial of a desire; it is not always introduced as a sublimation *against* instincts. It can be a sublimation *for* an ideal" (*Water* 23). Narcissism as the contemplation of the still, crystal fountain, partakes of Tranquillity, that positive pole of Receptivity that holds one still in serenity, taking in the world through the eyes. It is a stillness that contrasts to Narcissus's own activity in the beginning of his story, for he enters the forest with his brother-band of hunters. His abandonment of Activity for Receptivity is not all bad. One feels even his ultimate demise is symbolic, a contemplation of himself in nature, mirrored in the natural waters but also, *in the image itself*, seen in nature, against the background of trees and sky. This *cosmic narcissism*, as Bachelard calls it – Nature as a great being perpetually reflecting itself – fuses with the individual narcissism of Narcissus. Seeing himself reflected he also sees Nature reflecting her own beauty and so comprehends himself as part of Nature.

Such merging of self and Nature is, of course, the fusion with the Great Mother which Smiths calls Dionysian. It is not only a death by contemplation but a contemplation of the cycle of death and life. Bachelard remarks on the opposition of this state with virile Activity in a reference to Schopenhauer, who maintained that "aesthetic contemplation alleviates human sorrow for an instant by detaching man from the drama of will" (27). And yet, as I suggested in my description of Receptivity, inner stillness in meditation is itself an act of will even as it suspends the struggle of will. At the same time, as Bachelard notes, "[f]or the unconscious, there is only *one act...*" (*Water* 36), that is the old metaphoric fusion of orgasm and death. The oblivion of the ego, even temporarily, is a momentary union with the eternal and the culmination of sexual desire.

Such contemplation of one's self as an object of Eros that leads to death in the depths, is involved in what Freud called the Uncanny and its manifestation in doubling. The uncanny likeness of twins or brothers, or of parents and children, the

sense of another self one finds in one's shadow: these doublings seem uncanny because they echo the foundational moments of mirroring that have brought the ego into being. More deeply, still, they mirror the ego's continuous dream-encounters with the Self, the Anima and Animus, and the Shadow complexes. The individual discovers himself to be plural and plurality to be seductive.

Heracleian Narcissism has such a powerfully homoerotic and homosexual ethos precisely because it is plural Narcissism. The assumption of the collective into the Persona of the ego permits the individual to imagine himself possessed of the same vast power as the collective. The Heracleian ideal, as the huge and muscular body of the classical hero suggests, is bound to produce ego-inflation and its attendant feelings of exhilaration. This, it seems to me, goes some way toward explaining the psychology of war and how individuals can feel a kind of jouissance defying death. They do so because they have imaginally joined bodies with their fellow soldiers, their brotherhood, in a sublimated orgy of strength and fantasized immortality. Unless the collective body is totally destroyed, the survivors of bloody battle feel this exhilaration of deathlessness rather than the surfeit of death one would expect them to have experienced. The fantasy of immortality and omnipotence is characteristic of male adolescence, and it is no coincidence that the soldier mentality occurs in armies made up of young men, who are only a few years beyond adolescence.

Heracleian Narcissism, the grandiose masculine self, which is identified with the brotherhood of the collective, is ultimately homoerotic, seeking in the merger with his own idealized reflection to flee the terror of engulfment by the archetypal mother. He is, so to speak, the mirror image of the Dionysian hero. His acts of murder upon the sacrificial altar of the brotherhood's unity are the inversion of the sacrificial suicide of the Dionysian consort of the Goddess. There is a kind of polarity, then, I will suggest, between the Dionysian and the Heracleian, and it is precisely between

these two Narcissisms that I wish to locate the third, and the one that most applies to the technician-hero, the Apollonian Narcissus.

(4) The Desire of the Disembodied Logos.

Apollonian masculinity, as Smith defines it, is identified with disembodied Mind, Law, or Reason as its ego-ideal. At first glance, this will not seem perhaps especially Narcissistic because Reason does not seem *visibly* masculine. Moreover, the rational soul seems to be the very opposite of the Ouroboric union with the Mother-Self, which Freud called primary Narcissism. Yet it is this very opposition to the maternal and to the body that has given Reason its historical linkage to masculinity. As the boy's ego is required to "transcend" the feminine and the realm of the mothers, so the rational soul is transcendent, rising on wings of imagination and Spirit, far above the body, sexuality, and their association with women.

Genevieve Lloyd has written a splendid little book that traces the history of gender metaphors in the discourses of philosophy and science. She details the stages by which seventeenth and eighteenth-century men of science came to associate Nature with Woman and, at the same time, with the machine. Francis Bacon led the scientific revolution by turning the attention of philosophers to matter rather than abstract "forms." As Lloyd relates, "[t]he understanding of physical Nature became for Bacon an understanding of the patterns in which matter is organized in accordance with mechanical laws" (10). The world is "devoid of mind" but, as the creation of a rational God, "is orderly and intelligible" (10). Rather than understanding Nature by analogy with an organism, Bacon developed the machine metaphor to describe a world that could be understood or misunderstood by application of the human mind. Thus the mind of the scientific observer has the power to transform reality, to see what superstition or fancy may project, or to attend closely to the mechanisms of Nature and so discover her secrets.

Bacon applied sexual metaphors “to express his idea of scientific knowledge as control of a Nature in which form and matter are no longer separated” (Lloyd 11).

In Greek thought, femaleness was symbolically associated with the non-rational, the disorderly, the unknowable – with what must be set aside in the cultivation of knowledge. Bacon united matter and form – Nature as female and Nature as knowable. Knowable Nature is presented as female, and the task of science is the exercise of the right kind of male domination over her. ‘Let us establish a chaste and lawful marriage between Mind and Nature,’ he writes. The right kind of nuptial dominance, he insists, is not a tyranny. Nature is ‘only to be commanded by obeying her.’ But it does demand a degree of force: ‘nature betrays her secrets more fully when in the grip and under the pressure of art than when in enjoyment of her natural liberty.’ (11-12)

From the imagined “nuptial couch” of Mind and Nature are expected to emerge fruitful issue: “assistance to man” and a “race of discoveries, which will contribute to his wants and vanquish his miseries” (qtd. in Lloyd 12). In *The Masculine Birth of Time*, Bacon takes the tone of a father advising his son on the choice of a wife:

My dear, dear boy, what I purpose is to unite you with *things themselves* in a chaste, holy and legal wedlock; and from this association you will secure an increase beyond all the hopes and prayers of ordinary marriages, to wit, a blessed race of Heroes or Supermen who will overcome the immeasurable helplessness and poverty of the human race... (qtd. in Lloyd 12)

In Bacon’s rhetoric, the ideas of man’s rightful domination over Nature, as proclaimed in Genesis, and a return to paradise through the restoration of a proper relationship between philosophy and Creation, are mixed with Plato’s image of knowledge subduing the body as the slave of the rational soul. The combination of images, as Lloyd observes, formed a powerful new model of Reason as domination over Nature as an object of the masculine gaze. Human knowledge and human

power are conjoined, so that the purpose of knowledge is to shape and manipulate the world for the better. Scientific inquiry consists of “the search after causes” and “the production of effects” and the natural philosopher is described both as a “miner” and as a “smelter” of metals, that is pure science is, at the start, linked to engineering (qtd. in Lloyd 14). Despite this emphasis on dominance and power, Bacon’s language is clearly intended as a remedy to the pride of earlier philosophers. To observe Nature and to prefer hypotheses to theses is to be humble before God and to gaze chastely upon His Creation. But, as Lloyd admits, “whatever may have been Bacon’s conscious intent in describing scientific knowledge in terms of the male-female distinction, its upshot was to build a new version of the transcending of the feminine into the very articulation of the nature of science” (16).

From Plato, Renaissance science inherited the idea that the pursuit of knowledge required control of the passions, particularly the frenzied “madness” of sexual love. In its place Plato set generative Reason that “gives birth in beauty” (qtd. in Lloyd 22). Philo, an Alexandrian Jew writing in the first century A.D., developed this rejection of both body and woman by associating Eve in Genesis with “bodily sense.” Sense-perception is the cause of the Fall; “mind corresponds to man, the senses to woman; and pleasure encounters and holds parley with the senses first, and through them cheats...the mind” (qtd. in Lloyd 24). From these philosophers, through the writings of St. Augustine and St. Thomas Aquinas, to Descartes, Western philosophy comes to view the rational, virtuous life as a process of becoming a man, “shedding the influence and intrusion of femaleness” (26). Manliness is linked to the attainment of technical and scientific knowledge and discipline. As Hegel remarked in *The Philosophy of Right*: “Women are educated – who knows how? – as it were by breathing in ideas, by living rather than by acquiring knowledge. The status of manhood, on the other hand, is attained only by the stress of thought and much technical exertion.” (qtd. in Lloyd 38). In the thought of René Descartes, the split

between man as mind and woman as body, became “a stark polarization of previously existing contrasts” (Lloyd 45).

Descartes strongly repudiated his medieval predecessors’ idea of a divided soul, which had Reason – identified with the authentic character of a human being – struggling with lesser parts of the soul. For him, the soul was not to be divided into higher (intellectual) and lower (sensitive) parts; it was an indivisible unity, identified with pure intellect. He replaced the medieval philosophers’ divisions between higher and lower parts of the soul with the dichotomy between mind and body.... the non-rational was no longer part of the soul, but pertained entirely to body. (45)

As Lloyd notes, Descartes believed that women possessed the same private rational abilities as men, but the point was lost amid the larger cultural associations and the very practical fact that it was only men who had access to the collective, *public* endeavors of science and the developing institutions that organized them. Neither did he maintain that humans are rational only when engaged in the assembling of chains of deductions. Nevertheless, as Lloyd comments, through Descartes’ philosophy “Reason took on special associations with the realm of pure thought, which provides the foundations of science, and with the deductive ratiocination which was of the essence of his method” (49). Moreover, his “influential and pervasive theory of mind” provided the ground for a “sexual division of mental labour” (50).

Peering beneath the cloak of philosophy, one can see the impulses of the Periclean complex, with its emphasis on subduing and mastering the feminine and feminized Nature. Moreover, in Descartes, one sees particularly clearly, the emergence of the Apollonian complex from Periclean patriarchy. The disembodiment of manhood is built upon the earlier structure of the patriarchal father. The Law of the Father establishes male dominance, permitting the sons to separate themselves completely from women, fleeing off to universities and laboratories where they can

pursue pure reason, truth, and power without the corrupting temptations of Eros and sensuality, or the distortions of subjective feeling. Hammered by mental discipline into instruments, the senses are no longer sensual in the Apollonian man, but provide a kind of ethereal *jouissance* of power over matter. Turned away from women, Eros is sublimated into the disembodied love of discourse and male rivalry, a homosocial love that points toward the Heracleian ideal of the brotherhood removed from the feminine sphere but effecting a newly founded collective Narcissism.⁴ The separation of Logos from Eros in the Apollonian Animus results in a model of Reason as utterly passive in the philosophy of David Hume.

For Hume, the passions were the motivating forces behind Reason and the intellect has of itself no power to control passion. Nevertheless, this momentary reversal of Reason's primacy only leads Hume to assert that the "calm passion" of "enlightened self-interest" employs Reason to master the baser passion of immediate self-gratification. Passion ends up controlled again, so that mind comes out on top. What is particularly important in Hume's philosophy is the addition of the dichotomy between "public" and "private" interests to the discussion of dominance and control. Women, by their association with "private" passions, come to be seen as part of the problem of social ills rather than part of the solution. Men of Reason, by contrast, are moved by enlightened self-interest that places the interests of the public before their immediate desire for wealth and family advancement. The burgeoning Capitalism of the eighteenth century and its doctrine of acquisition was thus defended even as Hume sought to regulate it.

Acquisition, particularly in "enlightened" forms, is a central theme of the scientific adventure. The technical man sets out from home and private interests to acquire knowledge and amass power over the wealth of natural resources. He does so on behalf of the brotherhood of the state, or the even purer brotherhood of scientists themselves. Moreover, his knowledge and inventions become commodities

in the market of ideas and tools of conquest. Hume's vision was of a world of peaceful cooperation, a vision Rousseau would take up and nostalgically project onto a golden age of "natural man" now spoiled by the vanities and competition inherent in science and technology.

Immanuel Kant, on the other hand, looked upon the "malice and destructiveness of civilized behaviour... as making possible the development of the species. Rousseau's insight into the ennobling potential of discord is developed by Kant into a celebration of social antagonism as the necessary precondition for the development of man's innate rational capacities" (Lloyd 65). Reason yields moral principles "universally valid regardless of contingent empirical inclinations, passions or interests" (Lloyd 68). Kant's emphasis on moral universals is an Apollonian ideal of law and justice, what Freud would call "super-ego," the "point of access to the public space of [masculine] Reason" (Lloyd 70). Morality and justice are conceptually divorced from subjectivity and mere "feelings of affection or hostility" (Freud qtd. in Lloyd 70).

In this brief outline of the history of Reason in relation to gender, one can see the discursive frame that permitted the nineteenth century's preoccupation with evolution and progress. The masculine attainment of Logos and its attendant power, was seen to be manifest not only in male dominance over women, who represented a lower, more sensual stage of development, but also their dominance over the natives of the lands they colonized. Acquisition of empire and acquisition of knowledge were conjoined through the institutions of science and engineering, but also through the ideologies of Apollonian transcendence and Heracleian brotherhood. What is pathological about these complexes is not either the idea of scientific inquiry or the idea of brotherhood, but rather the linkage of these ideas to Shadow and Anima-projection. The injustice of patriarchal formations may lie in their violence, exploitation, and denigration of Woman, Nature, and Other, but the pathology must

be explained in the radical splitting of the ego from the Self, from the unconscious springs of imagination. Cut off, the ego identified with disembodied Reason or Law does not become invulnerable as it hopes, but rather more vulnerable to the violent intrusion of irrational longings and pornographic fantasies. Inflated and grandiose, seeking, like Prospero, to *control* his unconscious demons and to deny that they are part of himself, the masculine ego inevitably fails. For the ego cannot control the rest of the psyche; it can only find health by *relating* to the unconscious creatively and accepting the play of darkness and light, flesh and imagination.

The poet William Blake would write, in nightmarish images of blood and fire, of the consequences of Reason's usurpation of the ego. Urizen, one of Blake's four "Zoas" supplants his three fellow faculties, Urthona, Tharmas, and Luvah. This splitting of the unified body of the Giant Albion may be read as the elevation of Reason in a tyrannical and unnatural rule over Intuition, Sensation, and Feeling. Blake's image of the Fall is precipitated by Urizen's withdrawal into his dark and private sphere, out of which he manufactures a Newtonian-Cartesian world of mathematical Law. It is most interesting that Blake chose to dramatize this Fall into division and discord as the emergence of gender. Each of the four Zoas, ostensibly genderless when combined in the form of Albion, splits into male and female halves (the female part called an "Emanation") in an echoing of the emergence of Eve from Adam.

Blake's visionary mythology is too complex and extensive to analyze within the scope of the present study, but I touch upon him as a voice which captures the quality of the technical man in the demiurgic figure of Urizen. Against Urizen is set fiery Orc, the son of the poet Los and the personification of the Revolutionary spirit. Orc is Blake's version of Prometheus, a god who has no place in the quaternity of Smith's masculine paradigm. Prometheus is the Oedipal son set against the ideal of Periclean manhood. He is associated with knowledge like Apollonian man, and he is

a loner, which is something like the mythical Heracles, though it is unlike Smith's Heraclean brother. Keeping Smith's models in mind, alongside Narcissus and his watery mirror, it is to Prometheus that I will turn in Part II. For it is Prometheus, the thief of *fire*, who is the god of the technician-hero. Mary Shelley provides the hint in the subtitle to *Frankenstein*, but before turning to her mythos, I will examine the Promethean complex in Percy Shelley's lyric drama *Prometheus Unbound*.

Notes

¹ *The First Book of Urizen* 3:1-10, 18-22

² For an historical tracing of this association in male education see Stearns, "Men, Boys and Anger."

³ On masculinity and active versus receptive perception see Duroche, "Male Perception."

⁴ I am not arguing that homosexuality or homoeroticism is Narcissistic, but rather the reverse. That is, I am not following Freud in the assertion that homosexuality is a "Narcissistic character disorder," but rather that Narcissism, as a pathology and as a normal complex, is founded in homosexuality. I say this because I believe, first of all, that primary Narcissism is "self-love" at the same time that it is unitary love with, and of, the mother-caregiver. As the pre-Oedipal state precedes not only gender identity but ego deintegration itself, the Ouroboric state can only be conceived as a kind of androgynous or genderless homogeneity. Second, for boys, the Oedipal break produces masculine identification out of this primal fusion with (what is only later labeled) the feminine. But it also produces an erotic engagement with the father even as it overtly takes the mother as a new Oedipalized love object. In other words, as the infant boy comes to see himself as *like his father* (that is, a male), his love for his mother assumes the particular shape of gendered, sexual love of a male for a female, however that may be culturally constructed. But the adoption of masculine identity requires, first of all, a transfer of the primary love we call *identification* to the father. Thus, homoeroticism is intimately imbricated with self-love because the boy is being asked to love *himself as a man*. Heterosexual object choice is introduced into the picture as a part of loving oneself as a man; that is, when manliness is defined in terms of a boy's ability to attract and hold the love of a woman, his self-esteem comes to depend upon his shifting love of men into the love of women as signs of his masculinity. This shift in the signification of Woman is the essential difference between a boy's "love" for his mother before and after the Oedipal complex has been invoked. Consequently, I would argue, homosexuality is at the root of masculinity but is violently repressed as heterosexual object choice is forced. Narcissism emerges both out of the pre-Oedipal fusion with the mother and the Oedipal fusion with the ideal of masculinity. The myth of Narcissus expresses the latter well as it imagines a boy loving an *intangible image* of manliness rather than engaged in embodied, homoerotic embrace with another man. Narcissism is, one might say, the *suspension* of a primary homoeroticism. This formulation is not intended to rule out the possible genetic-organic predisposition to homosexual object choice. There may be, as many gay activists insist, a biological imperative involved. I merely wish to suggest that the contrasexual archetype and the negotiations of the Oedipal stage involve homoerotic and Narcissistic complexes that may manifest in multiple ways.

PART II

Chapter IV

Promethean Fire

Go, set the Titan free;
And let his torment be to wander wide
The ashes of mankind from sea to sea,
Judging that theft of fire from which they died.

– A. D. Hope, “Prometheus Unbound”

I turn to Prometheus because of Mary Shelley’s invocation of that fiery Titan in her subtitle to *Frankenstein: The Modern Prometheus*. Victor Frankenstein is a pivot point in the development of the technician hero, a midpoint between a mythic and a realistic representation. Blake’s mythology, Percy Shelley’s *Prometheus Unbound*, and even Goethe’s *Faust* represent a supernatural world in which characters are symbols of inner struggles. Victor Frankenstein is the first step toward the realistic representation of scientists as men. He marks the combination of the Faust figure with elements of Prometheanism in an attempt to represent the psychological drama of a real scientist tempted by his identification with the god-image. Faust’s “science” is magic and demonology mixed with a bit of civil engineering, but Frankenstein’s is the emerging positivist discipline of modern chemistry and biology. His dream of creating an artificial human being in the laboratory is still a dream fostered by real biologists and roboticists today.

From Prometheus to Frankenstein and, finally, to Jules Verne’s Captain Nemo, one can trace a continuous arc from the mythic mode to the realistic. Through this

metamorphosis of literary style, the figure of the magician puts on the lab coat of the emerging professional class of technocrats. He is “demythologized” in terms of representational style, but this is really to say that the technician-hero becomes a *new* myth. In the first half of the nineteenth century, the Gothic hero-villain, the Magus, full of ambivalences and supernaturalism, becomes the sublimely controlled and empirical engineer of Jules Verne and Samuel Smiles. The process of demythologizing is a *remythologizing*.

A moment’s reflection on the Greek and Roman myths should be enough to realize that the personalities of the gods are almost all representations of pathologies. They can be read as a epic cycle of the collective unconscious, the shared dread and longing of men and women at the roots of Western culture. The Romantic fascination with Prometheus as a symbol of the power of individual genius and invention, as the creator of Mankind, and as the rebel against the paternal tyranny of Olympian Jove, points toward the archetypal roots of the technician-hero. The Titan is the unconscious Animus, an ego-ideal intermixed with the ideals of the Heraclean, the Periclean, and the Apollonian complexes described in Chapter III. His fire is set in elemental opposition to both the waters of Narcissus and the wine of Dionysus, and yet, striving against the Sky-Father, Prometheus secretly drinks from those deep springs.

(1) The Romantic Heroic Ideal

Self-consciousness is perhaps the major trait that characterizes Romantic heroes. As James Wilson has observed, “the celebration of self-consciousness is hardly unique to romanticism, [but] only during the romantic period does self-assertion become an explicit artistic credo” (3).¹ Novalis remarks that “the supreme task of human development is to take possession of one’s transcendental self, to be, in a sense, the quintessential ego of one’s ego” (qtd. in Wilson 3). Novalis’s phrase, the “transcendental self” points towards an intuition of something larger than the conscious, socially constructed Persona, and the ego that hides behind it struggling to repress any aspects of itself that are incompatible with social adaptation. His formulation, “the quintessential ego of one’s ego” might have served as inspiration for Jung’s own model of the Self as the progenitor of the ego and the source of its creative powers.

For Samuel Smiles, Victorian advocate of self-help, adaptation and the strengthening of the ego’s identification with its Persona are the requisites of “success” defined by duty and humility. The Romantic sentiment, was a struggle towards a larger idea of subjectivity, which nevertheless often fell back into ego-inflation. The centrality of the Prometheus myth to the Romantic hero is evident in his veneration of the imagination’s “godlike power to remake the world in his own image” (Wilson 4). Like Prometheus, he insists upon creating himself, and his own world, regardless of the sanction of patriarchal authority. Prometheus, in his rebellion against the restrictive chains of Jupiter as tyrant-father, insists upon the freeplay of passion motivating the creative imagination, a passion represented by elemental fire. Imagining reality is not to be the privilege of the hegemonic discourses of science or religion, but must be seized and liberated, returned to the masses by the Savior-poet.

The difficulty comes, however, when the “self” claiming this godhead is merely the ego rather than the ego in connection to the Self. Without that connection, individualism and subjectivism becomes ego inflation. For the Jungian Self is not “individual” but paradoxically *plural* and at the same time *whole* as the parts are interconnected in their very fluidity. Only ego is “individual” in the sense of *indivisible* because by definition it is a point, a center to consciousness.² Ego, one might say, is the Self’s fantasy of being an atom rather than a field interpenetrated by the larger field of culture and other people. Individualism is too easily the denial that selfhood is always constructed in relation to others. If the Romantic ego is identified with the Apollonian Logos, then Romantic self-consciousness becomes merely the reinforcing of the ego’s fantasy of disembodied control over its world. Imaginal shaping through creative interpretation and reverie is literalized into domination over a mechanized world. In the figure of the engineer as hero, Apollonian identification with Logos combines with an essentialization of Activity as energy and artifice. The Promethean over-emphasis on fire and Activity, the power to impose change on the world, throws up a shadow on the other side of the Libido map, a thanatic shadow that longs for the dissolution of the rigid boundaries of ego.

Wilson quotes a passage from Hölderlin’s *Hyperion* that captures the ideal of ego-dissolution in the Self: “There is an oblivion of all existence, a silencing of all individual being, in which it seems as if we had found all things.” The realization of the Self is an oblivion to the ego, for consciousness must return to the uncentered pre-egoic state. All things seem to be found in this oblivion because the unconscious holds the keys to unlock the world of perception and archetypal meaning. Hölderlin contrasts such a positive Receptive state to the negative oblivion of Thanatos: “there is a silencing, an oblivion of all existence, in which it seems as if we had lost all things, a night of the soul, in which not the faintest gleam of a star, not even the phosphorescence of rotten wood can reach us” (qtd. in Wilson 21). The first state,

is the romantic ideal; the second is the tragic consequence befalling those unable to progress beyond solipsism. Union with cosmic consciousness requires an annihilation of self, a condition in which, as Emerson claims, "all mean egotism vanishes" and man becomes "part or particle of God." Having transcended self through the self, the romantic poet or hero is prepared to assume his role as prophet, receiving then communicating his vision to mankind. (Wilson 21)

The Romantic hero is not the chivalric *miles*, but the Biblical *vates*, who speaks not for an elite ruling class, but against the arrogance of rule as a social expression of egocentrism. The Romantic prophet's "god" is not the father ideal of the Periclean complex but the liberated image of the Divine Child, Dionysus. The Romantic's dream is the positive aspect of the Dionysian complex, in which a man is open to the feminine, striving for individuated wholeness by embracing love, community, compassion, tenderness, sensual pleasure. The transition from Divine Child to Messiah does not mean abandoning adult strength, for Dionysus is a terrible, dark god as well as a beautiful boy. The transition lies in refusing to let the Father complex kill the *Puer Aeternus*, but also in refusing the *puer* tendency to fly off into alienation from other men and an endless despairing dependency on the idealization of woman as his ego-ideal. Some of the most typical romantic heroes go too far in rejecting the Father imago, ending merely as sensitive young men alienated from the "adult" world of Activity and true relationship. Wilson observes that

The romantic hero seems to emerge from the tradition of sentimentality permeating late eighteenth-century fiction and drama. Buffeted by ill fortune, rejected and ignored by a callous and repressive society suffering with the abuses of an *ancien régime*, the first romantic heroes are typically passive, introverted young men whose intense sensitivity and *belle âme* necessitate their own destruction. ...Byron's Childe Harold is "as a weed,/ Flung from the rock, on Ocean's foam to sail/ Where'er the surge may sweep, the tempest's breath prevail," left to become "the wandering outlaw of his own dark mind." (Wilson 51)

The image of Childe Harold underlies characters such as Victor Frankenstein or Verne's Captain Nemo. Like Goethe's Werther or Chateaubriand's René, they are essentially *failed* romantic heroes, whose desire for transcendence leads them from the calm Narcissism of introspection to the deadly Narcissism of solipsism. They long for feeling and Eros, but achieve only a neurotic and paranoid kind of anaesthesia. They are cut off from true embodied relationship by their Apollonian dream with the soul's transcendence of mere "clay." But much of Romantic literature's power lies in the tension between a longing for Eros, which is rooted in the longing for the pre-Oedipal paradise, and the longing for sublime masculine transcendence through disembodied *language*. Fire serves as a symbol both of the *light* of Logos and the flame of passionate Eros. Prometheus is the personification of knowledge and the Logos-fire.

(2) Prometheus, Jupiter, and Phallogical Fire

The satyr, says an ancient fable, wanted to kiss and embrace fire the first time he saw it, but Prometheus cried out to him, "Satyr, you will mourn the loss of the beard on your chin, because fire burns when it is touched."

— Jean-Jacques Rousseau³

The Giant Man

In such poems as Goethe's "Prometheus," the eighteenth century had already established the thief of fire as a central emblem of human defiance of natural necessity. He became an emblem, particularly, of masculine perfection and independence. "The true Romantic hero," according to Wilson,

is neither the melancholy, maladjusted introvert with the "belle âme" nor the satanic, monomaniacal figure of prodigious intellectual powers; rather, the ideal hero of the age emerges as a titanic individual who, after rejecting and overthrowing a corrupt social order, struggles on behalf of his fellows to inaugurate a new culture. Faust and Prometheus are the prototypical romantic heroes; submitting to a providential destiny that calls them to heroic action, both become agents of social and cultural redemption. (65-66)

The image of the titan is an ego-ideal, a giant man, and so linked imaginally to the father archetype. The huge masculine body carries such mythic power, whether in the illustrations of Blake or in contemporary body-building magazines, because it idealizes the infantile memory of the father's body, far larger and more powerful than the infant's own smallness. How much of the dream of a godlike ascent and flight into spiritual heights is the continuing memory of a father's strong hands tossing our tiny bodies into the air and catching us as we fall earthward? This father represents physical power, but more than that, an all-embracing control or mastery of

movement. If the mother is troped as Nature in the cultural unconscious, then the father is troped as the master of that nature, he who transcends it and is free to come and go. In bourgeois capitalist culture, as it evolved in the nineteenth century, the father was the source and fount of riches, which means freedom. His income was the nodal point at which the family's members were plugged into the machinery of economics by which means Nature was to be mastered and freedom gained. In the broadest sense, the father's Logos, his knowledge or *techne*, was his connection to the bourgeois economy of individual earning, the technology of the market system.

Shelley's *Prometheus Unbound* and the myth upon which it was based are concerned, at a deep level, with the problem of the idealized father. The story of Prometheus has several parts. At the center is the struggle between two generations of divinities, the Titans and the Olympians. Prometheus, as Graves writes, "was the son either of the Titan Eurymedon, or of Iapetus by the nymph Clymene; and his brothers were Epimetheus, Atlas, and Menoetius" (II:143). Grimal notes that Prometheus' mother is also called Asia, daughter of Oceanus. Asia is, of course, an important figure in Shelley's drama and I shall return to her. One must note at the outset that although Prometheus is normally identified as a Titan, he is, in fact, like Zeus, the son of a Titan. This makes him Zeus' cousin, if his mother is taken to be Asia, but in the version of the story that identifies Eurymedon as Prometheus' father, his mother is none other than Hera, the wife of Zeus, who was raped by the "giant" (Grimal 148). The variant is interesting because it seems to point to the ambiguity of Prometheus' position once he has been subjected and bound by Zeus. He takes on the position of the punished son of the castrating father.

In Shelley's drama, Prometheus has been imprisoned by Jupiter (Zeus) for stealing fire from the gods and giving it to men. Prometheus is credited with both the creation and the salvation of mankind: he fashioned them in the first place and he later argued with Zeus to spare them. The aspect of his character as savior and

mediator with the supreme deity – the father-god – resonates with the myth of Christ. The image of Prometheus bound to the cliff, his liver being torn by the eagle of Zeus each day, resonates with the image of Christ on the cross, his side stabbed by the Roman guard to see if he is dead. A major difference, however, is that Prometheus is being punished eternally for his own act of theft, an act of subversion that transmits one of the secrets of the Olympians to men – the secret of fire.

Fire-Knowledge

But what is this fire? Literally, it is the knowledge of how to make fires, but also how to maintain them. Prometheus is said to have stolen into Olympus and taken fire from the wheels of the Sun's chariot. According to Graves, he lit a torch from the wheel and then "broke from it a fragment of glowing charcoal, which he thrust into the pithy hollow of a giant fennel-stalk" (144). By this means, he preserved the fire and could deliver it to mankind. Fire is not simply the means by which humans could thenceforth cook their food and keep themselves warm; it is, more broadly, the first human technology. Prometheus' preservation of fire in charcoal is a sign of the foresight his name implies (Greek *prmmhJeia*, forethought) and this in turn represents a crucial aspect of the knowledge the fire signifies: it is Reason, the ability to think ahead and solve problems, the ability to plan for the future. It is this element of reasoning that justifies the traditional association of Promethean fire with knowledge.

I prefer the Germanic word *lore* to "knowledge" because it moves one away from the modern academic idea of formal *learning* to something more culturally primitive, more ordinary. Sons learn their father's lore, whether it be the farmer's understanding of seed and rain, the specific craft of an artisan or artist father or, as is the case with my own father, conventional masculine lore such as how to change the oil in a car or replace an electrical outlet. Much of fatherly lore is explicitly

technological – the use of machines or tools, how to build a barn or make a slingshot, how to hunt or plow, or to play a sport according to set rules.

Linguists trace the word *lore* to the Proto-Indo-European root *leis-* which they identify as a track or furrow, and thence to Old English *last*, or *læst*, “sole, footprint” (Watkins 36). This gives birth to the words meaning “to follow a course (of study)” (Germanic *liznon*) and “to learn” (OE *leornian*) which suggests both learning to hunt by following tracks, and learning to plow, but also disciplinary knowledge production in which the sons are led in their courses by following the footprints of their ancestors. The connection between these knowledges is still very much present in library research in which one feels the excitement of the hunt, of discovering traces, following footnotes, and engaging the help of interlibrary loan to procure an elusive and crumbling quarry. The *logos spermatikos* sprouts in the furrowed brow of the reader.

Likewise, Logos itself is rooted in Indo-European *leg-* which begets the compound meaning in Greek *legein*, “to gather or speak” and Latin *legere*, “to gather, choose, pluck, read” and *lex*, “law” from which derive lexicon and legislation (Watkins 35). Logos, in the sense employed by analytical psychology, partakes of all these meanings. It is the law, a collection of rules, a code, a way of reading – which is to say, an ideology and its interpretative practices – but also, more simply, the gathering and collecting of things, an activity which corresponds well to hunting and suggests the roots of our bureaucratic and legal systems in hunting and gathering: filing triplicate forms; sorting different seeds.

The fathers’ appropriation of lore, law, and the authority to determine correct reading practices is a merging of the Periclean and Apollonian complexes and should not be thought *essentially* masculine in any ontological sense. Nor do I mean to suggest that the mother has no lore of her own, or that finding the myths of such lore in literature and art is in any way a secondary pursuit or irrelevant to male

development. Mothers, after all, are chiefly responsible for passing on the “mother tongue” the fathers shape into their authoritative discourses. The archetypal father is the proprietor of Logos because in patriarchy the father is associated with legal power. Boys are constructed as boys by being taught the particular kinds of knowledge marked as male in their particular society. On an affective level there is little structural and emotional difference between the “primitive” lore of the father — as hunter and gatherer of food, lawmaker and enforcer — and the more elaborate and impersonal forms one encounters in the modern world — the father as accumulator of capital, or as engineer, the master of machinery. Each is erotic, establishing affective bonds between father and son in socially acceptable, homosocial exchange.

Connell observes that a quantum leap in social complexity and abstraction has occurred over the last five hundred years. In this period, empires of unprecedented size spawned new rationalized bureaucracies, rationalized agriculture, industrial manufacturing, a revolution in mechanized transport, and powerful state structures “which have developed not only an unprecedented capacity to educate and control, but also an unprecedented capacity for mass killing” (155). This thorough-going transformation of culture also required a transformation in masculinity and the myths justifying its social power. Connell notes that the “rationalization of administration is incompatible with forms of masculinity that were hegemonic in the aristocratic ruling classes of the old regime. Even in the military branch of the state, heroic personal leadership is steadily displaced by the calculating masculinity of General Staffs and logistics experts” (155).

Beneath the complexity of social forms and practices, the deep imagining of the senses and the elements forms complexes that structure dreams and feelings about the social roles and professions one enters. The “imagination of matter,” as the philosopher Gaston Bachelard put it, is a mediation between the imaginal processes of psyche and the practices of the social plane. It is at this level that the lore of the

father becomes attached to the phallus as a symbol. It is also here that his lore becomes associated with fire. In *The Psychoanalysis of Fire* and his other books on the “reveries” surrounding the four elements, Bachelard develops a theory of knowledge and cognition rooted in the waking dream. Reverie accompanies even the most supposedly objective and rational thought rising from the *chora*, the voice of the body. The material imagination finds its beginning in sensation, and the four elements provide a framework in which Bachelard examines the “material reveries,” which “precede contemplation.” “Dreams,” he says, “come before contemplation. Before becoming a conscious sight, every landscape is an oneiric experience. Only those scenes that have already appeared in dreams can be viewed with an aesthetic passion” (*Water* 4).

The first psychic interests which leave indelible traces in our dreams are organic interests. Our first ardent belief is in the well-being of the body. It is in the flesh and organs that the first material images are born. These first material images are dynamic, active; they are linked to simple, surprisingly primitive wants. Psychoanalysis has caused many a revolt by speaking of the child’s *libido*. The action of this *libido* would perhaps be more clearly understood if it were allowed to retain its confused and general form, if it were linked to all organic desires and needs. The *libido* would then appear to be responsible for all desires and needs. One thing is certain, in any case, and that is that the child’s reverie is a materialistic reverie. (*Water* 8-9)

Bachelard describes his search in *The Psychoanalysis of Fire* as the tracking down of “the old man in the young child, the young child in the old man, the alchemist in the engineer” (4). He examines texts throughout the history of natural philosophy that demonstrate the various reveries surrounding fire, reveries which later positivistic writers cannot entirely shake off because they have become embedded over the centuries in the human Imaginary. “[T]he fascination exerted by the object *distorts inductions*” (5), writes Bachelard, and not only *substances* but also “the notion

of totality, of system, of element, evolution and development” are built on the unconscious foundations of unquestioned values and associations. They are, in short, complexes of metaphors as well as scientific terms.

Within the Logos-complex in our culture, knowledge is intimately associated with fire, perhaps because fire is seen to be a substance which hides within objects, within the human body, and which upon flashing out, transforms the world, illuminates it, destroys it.

Fire and heat provide modes of explanation in the most varied domains, because they have been for us the occasion for unforgettable memories, for simple and decisive personal experiences. Fire is thus a privileged phenomenon which can explain anything. If all that changes slowly may be explained by life, all that changes quickly is explained by fire. Fire is the ultra-living element. It is intimate and it is universal. It lives in our heart. It lives in the sky. It rises from the depths of the substance and offers itself with the warmth of love. Or it can go back down into the substance and hide there, latent and pent-up, like hate and vengeance. Among all phenomena, it is really the only one to which there can be so definitely attributed the opposing values of good and evil. It shines in Paradise. It burns in Hell. It is gentleness and torture. It is cookery and it is apocalypse. It is pleasure for the *good* child sitting prudently by the hearth; yet it punishes any disobedience when the child wishes to play too close to its flames. It is well-being and it is respect. It is a tutelary and a terrible divinity, both good and bad. (*Psychoanalysis of Fire* 7)

Bachelard follows his own reveries about fire, memories from his childhood and the ubiquitous flames of the fireplace and the candle that were the primary sources of comfort and illumination until scarcely more than a generation ago. In the time of Blake and Shelley, it is worth recalling, fire was a much more common and omnipresent substance in daily life and, as in Bachelard's childhood, the lighting of the hearth-fire was a special and important skill and ritual. Who can build a fire yet today, in the fireplace or alongside the rocks of Lake Superior under the stars, as I

have often done, without feeling its mystery? Indeed, fires of this sort may be considered the very source of reverie. Bachelard writes that “the reverie in front of the fire, the gentle reverie that is conscious of its well-being, is the most naturally centered reverie” and exemplifies the general difference between the linear, narrative quality of the dream and reverie that “is always more or less centered upon one object... The reverie works in a star pattern. It returns to its center to shoot out new beams” (14).

The fire confined to the fireplace was no doubt for man the first object of reverie, the symbol of repose, the invitation to repose.... [T]o be deprived of a reverie before a burning fire is to lose the first use and the truly human use of fire.... [O]ne only receives comfort from the fire when one leans his elbows on his knees and holds his head in his hands. This attitude comes from the distant past. The child by the fire assumes it naturally. Not for nothing is it the attitude of the Thinker. It leads to a very special kind of attention which has nothing in common with the attention involved in watching or observing. (14-15)

Empedocles and Thanatos

Such attention is more akin to the gaze of the lover than to the gaze of the scientist, and yet the two are imaginably linked in a cycle of love and fear and fascination. What Bachelard calls “respect” for fire, which allows it to be controlled, arises from fear of its capacity to destroy as well as preserve life. What Bachelard calls the *Empedocles complex*⁴ is the union of “the love and the respect for fire, the instinct for living and the instinct for dying” (16). The contemplated fire suggests not only “the desire to change, to speed up the passage of time, to bring all of life to its conclusion” in this instrument of sudden change, it also suggests the “*funeral pyre*,” the contemplator’s own ultimate consumption by Nature. The “life of a log” is linked metaphorically to “the life of a world” in the reverie before the fire (16). “Death in the flame... is truly a cosmic death in which a whole universe is reduced to nothingness

along with the thinker" (19). This symbolic union of love and death in fire, the use of fire as a metaphor for love and as a literal instrument of death, is of course an ubiquitous motif in literature and in dreams. Romantic love is felt as a death; the withdrawal of love's fire or its feeding equally cause the flames and anguish and ecstasy of passion.

If the Empedoclean impulse toward self-immolation is one response to fire's association with passion, the Promethean impulse is in one sense its opposite. Prometheus reaches out to the fire not to be possessed by it, but to possess it. He does not throw himself into the cosmic conflagration that signifies the infinite and ever-changing energy of the cosmos. Rather, Prometheus seizes the sun's fire and finds it within himself. The fire is in him rather than he being in the fire. The gesture of Empedocles is ultimately a private gesture of renunciation, a relinquishment of society in the embrace of the Infinite. The gesture of Prometheus, by contrast, is intimately social. It is a theft, the violation of a primitive prohibition. Bachelard meditates on the fact that children are almost always forbidden to touch fire, to respect its power, *before* they actually experience that painful, destructive touch. "Whether this fire be flame or heat, lamp or stove, the parents' vigilance is the same. Thus, fire is initially the object of a *general prohibition*" (*Psychoanalysis of Fire* 11). Bachelard goes on to point out that such a litany of angry voices and interdictions comes to surround fire in our childhood that

the natural phenomenon is rapidly mixed in with complex and confused items of social experience which leave little room for the acquiring of an unprejudiced knowledge. Consequently, since the prohibitions are primarily social interdictions, the problem of obtaining a personal knowledge of fire is the problem of *clever disobedience*. The child wishes to do what his father does, but far away from his father's presence, and so like a little Prometheus he steals some matches. (11)

Fire of Logos, Fire of Eros

Bachelard distinguishes what he calls the Prometheus complex from the Oedipus complex, but the relationship to the father is very similar and it is not quite so easy to separate sexual desires from the desire he finds most properly Promethean, that is, the “*will to intellectuality*,” the desire “*to know as much as our fathers, more than our fathers, as much as our teachers, more than our teachers*” (12). As he puts it, “The Prometheus complex is the Oedipus complex of the life of the intellect” (12). But I would go further: the desire for the father’s knowledge is also the desire for his Law, his power of interdiction, his control over the physical and mysterious power of the fire to bring comfort, to inflict pain or threats of pain (in the myths of the fires of Hell, if not through literal employment of burning in torture or punishment). The fiery word of damnation or the fiery outbursts of anger: these are the actions, symbolically and literally violent and dominating, that the young boy longs to steal from the father. The act of theft, of defiance and disobedience and cunning, is itself a gesture toward domination, for it is in resistance to domination. Fire is, then, not merely the source of reverie; it is also the source of action, anger, hatred, defiance, and domination. In Classical myth, fire is the lightning strike of Jupiter’s vengeance. In the Pentateuch, it is the burning bush and the pillar of fire in the desert, the holy presence of an omnipotent and omniscient Lord. In the hands of Prometheus, however, the fire of the Sun’s chariot is the instrument of creation, comfort, technological mastery over the weakness of the human body pitted against the elements.

Prometheus and Oedipus are especially brothers through the sexual connotations of fire, for it is here that the Law and Logos of the symbolic Phallus are grounded in the bodily sensations of the physical phallus. The eighteenth-century philosopher Robinet expounded the theory that fire was alive and reproduced itself.

Whether lightening, volcanic flames, or the burning of phosphorus, fire seems to possess life, the ability to grow and multiply. Its sparks act like seeds to start new life. Fire is fecund, claimed Robinet, as evidenced by the proliferation of new volcanoes charted in his century (*Psychoanalysis of Fire* 44). The medieval theory of elemental spirits, the salamanders as the elementals of fire, is scientized by Robinet into postulated “igneous animalculae” (45). These may be full of energy or recalcitrant; like a reluctant lover or a fatigued phallus, fire is sometimes hard to arouse; at other times it bursts into a conflagration against the wishes of its handler. Fire is taken up in this complex of metaphors for human passions, both sexual and intellectual, because of the unconscious origins of passion. Passion and ardor *feel* in the body like energy, like excitement; they make the adrenaline flow, the hot blood pulse, and this feels like (and is) a heightening of energy. Passionate Eros makes us perspire, gives us a warm feeling inside, makes us uncomfortable, consumes us – all the contradictory traits of fire.

Such reveries led scientists of the seventeenth and eighteenth centuries to theorize an equation between masculinity and heat. The metaphoric association of seed and spark combined with the alchemist’s supposition of different types of fire to produce the idea that men were men because they were hotter than women. The organs of generation extruded from the body in men, rather than being retained within it because of their greater heat.⁵ The male sexuality is an inner fire that is all the more powerful because it is contained and must be coaxed out into its eruption. Bachelard quotes the seventeenth-century chemist Pierre-Jean Fabre as saying that masculine fire is the source of wisdom and prudence and is most intense in men with a vigorous constitution, a thin body, and a dry disposition because then it is in its most concentrated form: “nothing in nature that is scattered and diffused is ever strong and powerful. Force needs to be compact and compressed; the strength of fire

is seen to be all the stronger when it is compressed and contracted. Cannons demonstrate this fact..." (*Psychoanalysis of Fire* 49).

Masculinity is metaphorically identified with power, compression, containment, and the image of the gun, increasingly the instrument of violent authority in the eighteenth-century armory. The gun is not only phallic in shape, but it operates by the control of explosive fire. Fire is a form of power and of wealth and must be guarded. Alchemy intimately links fire and gold. The enclosed fire of the crucible, the furnace, and the cannon are the predecessors of the internal combustion engine and the atomic pile,⁶ the technological substantiation of the sexualized hearth fire. Bachelard notes that some of the vessels and receptacles of the alchemists were called "the Breasts" or "the Testicles" suggesting that the types of fire are explicitly sexualized and gendered. An anonymous seventeenth-century text describes feminine fire as "a white smoke" that may easily disappear through the alchemist's negligence: "It is almost impalpable, although, through physical sublimation, it appears to be corporeal and resplendent." The masculine fire, on the other hand, "is so torpid and so strongly concentrated within metals that it cannot be set into action without persistent effort" (52). It is at the center, concentrated, essential. As Bachelard puts it, "The feminine principle of things is a principle pertaining to surface and outer covering, a lap, a refuge, a gentle warmth. The masculine principle is a principle of the center, a principle of power, active and sudden as the spark and the power of will" (53). He remarks that such formulations arise from the reveries of lonely men producing a doctrine "strongly polarized by unsatisfied desires" and not directly informed by the reveries of women. The "initiate cut off from society" is the Promethean male in this case; the superman is at essence a figure of the super fire. This is the fire, particularly, which because of its inwardness, can open up bodies, can possess them from within. Bachelard notes that in the alchemical texts such possession of the body is obviously sexual.

Here, in the musings of early scientists one discovers the same pattern of reverie Theweleit finds in his *Freikorps* soldiers. Masculinity is defined in terms of its secret, inner power, but correspondingly becomes obsessed with the containment of this fire. Lust for the penetrating phallic fire is lust for the warmth of the inside of the human body. The soldier-male dreams of disemboweling and exploding his enemy, and in the end, himself in the final, Empedoclean explosion of the phallic volcano or cannon. So Prometheus, tied to his rock, is punished for his rebellion by being repeatedly disemboweled by the eagle of Jupiter. His liver, seat of the soul's fire, is consumed in a symbolic act that is a repeated violation of his body by the archetypal father and, at the same time, a castration, the theft of his soul's fire. The inward and outward qualities of fire give it an inherent ambiguity. Its inwardness – felt in the fundamental sensation of the heat of one's own body, the fiery process of digestive acids, the heat of blood – produces reflection.

[T]he mind in its primitive state, together with its poetry and its knowledge, had been developed in meditation before a fire. *Homo faber* is the man of surfaces, his mind is fixed on a few familiar objects, on a few crude geometric forms. For him the sphere has no center, it is simply the objective counterpart of the rounding gesture he makes with his cupped hands. On the other hand the *dreaming man* seated before his fireplace is the man concerned with inner depths, a man in the process of development. (*Psychoanalysis of Fire* 55-56)

Rodin remarked that "Each thing is merely the limit of the *flame* to which it owes its existence." To this Bachelard responds: "Were it not for our conception of the inner, formative fire, of fire understood as the source of our ideas and our dreams, of fire considered as a seed, the usual concept of an objective and completely destructive flame could not explain the profound intuition of Rodin" (56). This intuition is much like Blake's doctrine of Reason and Energy. Energy is the true fire of imagination; Reason its circumference, its limit. The way that such reveries of fire

intermingle with actual technologies is beautifully illustrated by a passage from D'Annunzio's *Le Feu* in which he describes the annealing oven of a glass works in explicitly gendered terms. The "shining vases" newly removed from the oven are "still slaves of the fire, still under its power" but

Later, the beautiful frail creatures would abandon their father, would detach themselves from him forever; they would grow cold, become cold gems, would lead their new life in the world, enter the service of pleasure-seeking men, encounter dangers, follow the variations in light, receive the cut flower or the intoxicating drink. (qtd. in Bachelard *Psychoanalysis of Fire* 56)

D'Annunzio captures the gendered quality of fire as it is perpetuated by the cultural myth. Fire is masculine power acting on a feminized Other, shaping it for the pleasure of men. From this specifically gendered image the taming of fire becomes a metaphor for all technology and artifice, indeed for all thought, for it is fire that impresses the primitive mind with the idea of radical transformation. "[T]hat which has been licked by fire has a different taste in the mouths of men. That which fire has shone upon retains as a result an ineffaceable color. That which fire has caressed, loved, adored, has gained a store of memories and lost its innocence" (57). Fire must be watched, and so it is imaginally at the root of all intense watching, all regulation, all understanding. As the Sun, it is the all-watching and unblinking eye, the divine gaze that cannot be met. This is its connection to Logos and discipline.

But its connection to Phallus and Eros is also rooted in a fundamental metaphor: the production of heat in rubbing. The rubbing of bodies in sex or in tranquil relaxation around the bonfire of the primitive tribe, the sharing of body warmth against the cold: these are the archetypal roots, the "common human experiences" that operate along the longest and slowest wavelength of history, hovering with seeming changelessness, yet taking on new forms in every generation

as the primal associations are applied to new cultural forms. These are the experiences that deepen our associations of fire with passion, warmth, and love.

If Promethean fire is the stolen Phallic fire and seed of the father, it is in a sense representative of both Logos and Eros. The passion of Prometheus for humankind, the desire to give them comfort and happiness, moves him to the theft. It is Jupiter's lack of Eros that makes him a tyrant and causes his fire to be usurped. The love and rivalry (Eros/Phobos) between the two male gods is played out in the field of Logos, each trying to outwit the other, until Jupiter moves the game into the realm of brute force. Logos which is supposed to be supreme, must be dethroned and returned to the fire that unites it with Eros. The Law of hierarchy and subordination erected by Jupiter must be broken down through the Promethean act of defiance and cunning, even a deception engineered with the help of Athene, who lets Prometheus in through the Olympian back door.

The artifice of the Titan is important in two ways: first, as deception, but also as the archetype of the plan, the blueprint, the representation. The fire of Logos implies not only consciousness and contemplation, but the application of this consciousness to the future, to manipulation, to art and engineering. Even as Jupiter resorts to force in binding Prometheus, he does so by calling upon that other fire-god, Hephaestus, to forge the tools of his torture – the unbreakable chains meant to end the freeplay of Promethean thought. The Phallogical fire is thus the *desire* of the fathers and the sons, as well as the *techne* which is employed to prevent the freeplay of Eros between them. Instrumental Reason and its technologies are an intervention of Law, the Logos-desire against the desire of Eros. As such, it is a symbolic castration or sacrifice of the sons by their fathers.

Father-Son Rivalry

In the myth of Prometheus, Jupiter occupies the role of archetypal father, the patriarch who has seized social power by killing his own father, Cronus (who, in turn, dethroned his father by literally castrating him). The genealogy of the Greco-Roman gods illustrates the foundation of patriarchy in anxieties over castration and the son's usurpation of his father. It is a better model than the myth of Oedipus, which Freud chose as his model. Freud found the Oedipus Rex to be a model of the unconscious processes of father-son rivalry because in that story the son does not *know* he has murdered his father. But Oedipus *never* knew Laius was his father while the infant boy, when he fantasizes patricide and possessing his mother, knows perfectly well who he is thinking of. The fantasies are only unconscious in the sense that the boy's ego has not yet fully formed or in the sense that such reveries may be repressed almost at once out of guilt (though this is putting the cart before the horse a bit, since guilt emerges only from the development of the super-ego).

The great conundrum in *Oedipus Rex* is the protagonist's lack of *intention* in his crime. That, after all, is what makes it tragedy. Oedipus is, thus, an imperfect analogy of the actual ruthlessness of father-son rivalry, even if it does give a particularly vivid example of the father-mother-son triangle. The history of Uranus, Cronus, and Jupiter, by contrast, points toward the way the patriarchal social order is structured upon symbolic murders or castrations. Indeed, the violence is often *not* symbolic, even today when masculinity is especially constructed as *essentially* violent. Moreover, Jupiter's genealogy points to the father's *fear* of his own castration, not just his *threat* of castration directed toward the son.

The myth of Prometheus can be read as an attempt to break the chain of unconscious Oedipal murders. The theft of the fire of the gods may be read as a symbolic castration of the father, but it is a castration with a difference, for Prometheus leaves Jupiter in power and replicates the fire through a clear understanding of its nature. The symbolic fire, like libido, is not a finite, limited

commodity, but a natural force that can be produced. The lore of the father may always fuel the creative impulses of the sons, but that fueling can be seen as growth and perpetuation of the father's power, not the extinguishing of it. Such an interpretation translates "power" to mean *ability*—power *to do* rather than power *over*, in the classic feminist formulation. It is only if libido and the father's Phallic power are conceived as *domination* that they become finite and limited and must be usurped to be possessed.

Bettina Knapp points out that Prometheus is not the typical hero identified by Jung and his followers. The archetypal hero usually represents the ego's emergence from the ouroboric unity of the pre-Oedipal paradise, the necessary separation of the child's identity from its mother. By contrast,

In Prometheus' situation a patriarchal struggle was being fought, father against son, as compared to the case of many heroes that fought against the Great Mother archetype... Prometheus had already separated himself from the unconscious, which was regarded as the feminine principle and had been equated in hero myths with the dragon forces. Prometheus was now struggling against the patriarchal order; an overly conscious, cerebral, rational attitude that the father figure stood for. (Knapp, *Prometheus* 28, note 33)

Prometheus, chained to the cliffs above the Scythian desert, symbolizes for Knapp the exile from social relations that is attendant on the child's initial ego growth, its separation and realization of itself as an individual capable of self-fashioning. The image of Prometheus is a moving one from this standpoint, for he is, like Oedipus, chained and abandoned in the wilderness in order to subjugate him to the father's fundamentally paranoid authority. As a true fire deity, his response is not passive acceptance or death, but anger, bitterness, and feelings of violence. Chained, as the boy is chained by his physical smallness and lack of knowledge in comparison to his father, he responds with verbal violence—the curse.

(3) The Shelleyan Reverie of Fire

Percy Bysshe Shelley opens *Prometheus Unbound* with the filial curse of the bound son and enemy. Shelley wrote his great lyric drama in the winter and spring of 1818-19 when he was twenty-six. He was living in Rome at the time, enduring a painful self-exile from the English society that had scathingly condemned him for atheism and political radicalism during the tumultuous period of the Napoleonic Wars. Shelley was born into an upwardly-mobile family of the Sussex gentry, the heir to substantial estates carrying his father's hope for social advancement of the family name. It is in part against such a patrimony that the radical Shelley rebelled as an undergraduate at Oxford. There his friendship with Thomas Hogg, their anonymous publication of a tract called *The Necessity of Atheism*, and Shelley's subsequent expulsion for insubordination earned the young Percy the infinite disappointment of his father Timothy. Paternal censure only enflamed Shelley into open revolt against the injustice of his family's lack of sympathy stacked on top of the injustice of the expulsion.

One can hardly read Shelley's biography without seeing in this early part of his career the lineaments of Promethean desire. Seizing the lore of the fathers from his dons at Oxford, he turned the reasoning of Hume and Rousseau against the complacent theologians of that aristocratic refuge, demanding freedom of thought and expression. His expulsion was, in the official language, for "contumacy in refusing to answer certain questions put to" him (Holmes 55), and thinking of Prometheus' refusal to tell Jupiter which of his sons would overthrow him, one cannot fail to see the ironic resemblance. The son refuses to discipline his use of Logos to the will of the fathers. The young Shelley was fired by the cause of liberty and equality promulgated by the American and French Revolutions, and the younger poet having the additional fuel of a sheltered genteel upbringing and boyish naiveté, he turned Jacobinism into an engine to drive his Oedipal rebellion.

Richard Holmes traces Shelley's angry correspondence to his father asking for money after he had eloped with his first wife Harriet Westbrook. The letters are shrill in their denunciation of his father's abandonment of him and culminate in one which contains what Holmes calls "not finally an accusation, a blow, or even a threat [but] a kind of self-consecration... a curse" (82). Shelley wrote to his father on 15 October 1811 from York:

I shall take the first opportunity of seeing you – if *you* will not hear my name, *I* will pronounce it. Think not I am an insect whom injuries destroy – had I money enough I would meet you in London, & hollow in your ears Bysshe, Bysshe, Bysshe, aye Bysshe till you're deaf. (qtd. in Holmes 83)

Shelley's own name – which was also his grandfather's family name and a sign of the patrimony – becomes itself a curse, a word of power turned against the men who gave it to the young poet. The Oedipal dimension of the struggle can be felt very clearly in a later letter in which Shelley accuses his mother of adultery. His own ambivalence about his sexuality – pursuing free love, yet seeming to disdain the physicality of sex with his new bride, is wound up in the skein of his idealistic attachments to his mother and father. The intense affection he developed for Hogg was in one respect typical of English undergraduate love affairs in this time, but in Shelley's case it was particularly a way of transferring the pent-up Eros he would like to have directed at his father into a peer, a soul-mate of his own age, who accepted him and agreed with him and who had no power over him that could be abused. Similarly, his elopement with the sixteen-year-old Harriet seems like a mother-substitution combined with sister-substitution, for Shelley had grown up as the master and adored deity of his younger sisters. He had been trying for some time to create a romance between Hogg and his sister Elizabeth (whom Hogg had never even met) and after his elopement, Shelley took his bride to live with Hogg who was staying in York. The three made up a kind of *ménage à trois* that self-destructed

when Hogg wanted to turn the homosocial exchange of Harriet into an actual sexual exchange. Harriet, by this time joined by her elder sister who intervened, was horrified and Shelley, siding with her, broke off his intimacy with Hogg to the accompaniment of passionate recriminations and obvious suffering. I dwell on these details of Shelley's early life in order to suggest the deep unconsciousness with which Shelley approached erotic relations – both his male friendships and his sexual liaisons with women. This is especially pertinent to the discussion of how his Promethean images and ideals interacted with those of his second wife, Mary. Behind Percy's Prometheus and Mary's Frankenstein lies the problem of male friendship, both the ability of two men to love each other expressively, and the ability of men and women to be friends.

The philosophy of free love was, on the one hand, a rejection of the cornerstone of patriarchy and institutions of property and inheritance upon which the old regime and the bourgeoisie was founded. But it was also a philosophy that conveniently permitted men to have vicarious sex with each other by sharing women. Even the sharing of female friends on a Platonic level could carry the erotic charge between men that was otherwise highly taboo. One should not be misled on this point by the prevalence of the Man of Feeling as an ideal of masculine romantic interest. The work of Louis Crompton on Byron has forcefully demonstrated the violence and danger directed at male homosexuality in Regency England and the non-phallic exchange of Eros among men cannot be simply separated from sexuality. The homosocial exchange, at its most extreme form, articulated by Smith, is the Heracleian brotherhood that completely dispenses with heterosexual relations and treats women only as enemies. But there is a continuum of homosociality from this extreme all the way to the Dionysian complex in which men effectively disappear as they become immersed in the feminine. It is a mistake, however, to think of the Dionysian male as a loner without connection to men just because his Persona is based in pre-Oedipal

infancy. Adult men can bond with other men in a Dionysian spirit through their *shared* immersion in the worship of the feminine. It is worth considering how common in an ideology of Romantic love it is for men to desire to “lose themselves” in their beloved. But one must stress that such a sentiment has very little to do with real connectedness to women in a positive sense and more to do with male Narcissism and Anima projection

Shelley’s refusal to submit to the sexual morality of his culture and class took the form of an early rejection of marriage. In a letter to Hogg he remarked, “*marriage* is hateful detestable – a kind of ineffable sickening disgust seizes my mind when I think of this most despotic most unrequired fetter which prejudice has forged to confine its energies” (qtd. in Holmes 68). Such a remark operated unconsciously to cement the homosocial bond between Shelley and Hogg, their mutual desire to lose themselves freely in the archetypal feminine, the mother’s body, without the interference of the Periclean father and his laws. His hatred was aimed at Christianity as the source of the institution of marriage, but one must recognize in his extreme boyhood disgust the shadow of Oedipal jealousy – the boy’s rage against the father’s prohibition that he could “marry” his mother. I do not mean to reduce Shelley’s politics to Oedipal rage, but rather to suggest that the two levels of affect were operating together.

On a conscious level, Holmes’ estimate of the position is correct: “In attacking marriage as it was formulated at the beginning of the nineteenth century, without legal protection for women and without provision for divorce, Shelley was attacking a nexus of fundamental social values: inheritance, property, possession and legal representation” (69). Yet, as Holmes is quick to add, “Shelley was largely mistaken in reading his own personal problems into Harriet’s life” (69). Indeed, not only was Harriet’s father no particular tyrant, but Shelley’s father wasn’t either. Yet, on an archetypal level, these ordinary fathers could come to represent patriarchy in all its

violence and limitation on the freeplay of libido in the form of Eros or Logos. When Shelley retaliated for his father's lack of support after his expulsion from Oxford by resigning his claim to the family inheritance of Sir Bysshe Shelley's property, he particularly insisted that the remainder (after his annuity) be divided among his sisters and mother. As Holmes remarks, "Shelley had instinctively struck at his father's most sensitive point: the ambition, inherited from grandfather to father, to secure the family name in the undivided and orderly inheritance from generation to generation of a solid body of English landed estates" (60).

This war between father and son was being played out on the level of the collective unconscious – Shelley seeking to reject the Periclean ego-ideal that he consciously despised and unconsciously longed after. The arch-rebel against patriarchal authority could nevertheless, in a different, equally volatile mood, write to one of his female correspondents, "I have long been convinced of the eventual omnipotence of mind over matter; adequacy of motive is sufficient to anything, & *my* golden age is when the present potency will become omnipotence" (qtd. in Holmes 89). Like his Prometheus, the rebel wishes to supplant the god in his potency, yet there is something Dionysian in his belief that he could do so through the assertion of free love. This rebellious liberty draws its strength from a dependence upon an infinitely loving mother. Shelley's dream of omnipotence is a remnant cloud of glory trailing from the realms of the Ouroboros.

Body Politic and Body Erotic.

Knowing how his first feelings of financial and intellectual abandonment by his father and his mother wounded Shelley, one feels the significance of the opening scene of *Prometheus Unbound*, which focuses on the curse of Prometheus. Shelley's Prometheus begins his own transformation and the release of himself from Jupiter's Phallic power by recognizing that the wording of his curse included a dare to let Jove rain down his fury on Mankind. He intended to show Jove that even torturing those he loved would not make him yield to tyranny. The Titan's hatred for his persecutor blinds him to the fact that he has invited suffering not only on himself but on those for whom he originally carried out the theft of the Father's fire. The revolutionary hero conceives himself as a savior of his fellow men. He gives them hope of power, but may only bring down on them pain and suffering through the violence of revolution and counter-revolutionary reaction. For the second generation of Romantics in England, the lesson of the French Revolution and the Napoleonic Wars was frustratingly clear: it was not so easy as Rousseau had implied to exercise the will of the people through the will of individual leaders. Enlightened self-interest did not seem to work. The political problem of rebellion finds its resonances very clearly in the son's rebellion against his father's power and the men of his father's generation.

Without suggesting that the complex events of history can be reduced to psychological formulae, I do wish to suggest that this problem in politics resonates strongly with the problem of the father's law and the benevolence it is supposed to provide for the father's family. The tyrant's absolutism is based on a particular idea of patriarchal authority, yet this authority is continually subject to the split between the father's desire for personal gratification and the basis of his authority in a supposed love and connection to his dependents. Olympian Jupiter originally disavowed any love for humankind. It was Prometheus, after all, who had created

Men. Jupiter in retaliation for Prometheus' theft of fire, ordered the manufacturing of Pandora, the prototypical ideal woman made on the forge of Hephaestus.

The myth has it that Pandora went to Epimetheus as a wife against the better judgment of Prometheus who, representing foresight, could see the trouble it was intended to cause. The insertion of Woman in the form of Pandora—a sort of Greek Eve, manufactured as an after-thought (Epimetheus meaning, of course, “afterthought”)—highlights the fact that all of the transactions in the forefront of these myths are between males of various generations. “Men” are the grandsons, so to speak, of the Oedipal drama between senex and puer. The important division in patriarchy is a division of age from youth, and the empowered few from the subjugated many, personified archetypally as the senex and puer complexes in the Self. Whether or not the players are represented as literal fathers and sons is not the question. The existence of a hierarchy of men that inflates some of them into “gods” and subjugates others is sufficient to permit us to recognize the lineaments of patriarchal desire.

Lewis notes that tyranny, in the political theory of Locke so dear to Shelley, is “a monarchy voluntarily entering a state of war (enmity and destruction) against its people” (Locke's *Second Treatise of Civil Government* qtd 158). The body politic troped as a Titanic human form, an organic unity, is fragmented when the leader, whether elected or selected through an hereditary system, asserts his own self-indulgent will against that of the body. The imagery of Mind or Will in rebellion against Body, which underlies these political metaphors, is a problem at the heart of masculine consciousness, for as I have suggested, the masculine ego is constructed to dissociate itself from the body and Nature as Other, as feminine. In a sense, one might read Shelley's *Prometheus Bound* as the myth of the bound phallus (with a small p)—particularly in the sense that a man's erection is always subject to the appropriation of castration. Before he, as an infant, has a chance to claim it as part of his Self, it is

objectified and made taboo. To play on the double meaning of “subject,” the phallus is subjected in the same way the subjects of the monarch are subjected. Eros, the dynamic of connection and relationality, is replaced by an instrumental rationality whereby the King-ego is abstracted into a complete autonomy from its People-body which is, in turn, objectified and instrumentalized. Such an operation is the assertion of Logos over Eros – Reason over Love.

Prometheus, then, in his polysemic openness, is both the rebelling people pitted against the tyrant in his role as political savior, but also he is Jupiter’s beloved, rejected. This erotic relationship may be thought of as brotherly love or the love of father for son. In either case, it is the denial of relationship that is the problem and which precipitates violence. Lewis notes that Shelley’s Prometheus is drawn in distinction to Milton’s Satan or the classical notion of Titanic character: “he is innocent of Titanism, the excesses of arrogant pride, fraud, and lust for power, and the potentiality for violence that Hesiod, Dante, and Milton condemn” (160). All of these qualities are instead placed onto Jupiter as the personification of absolutism. Lewis also notes that Shelley’s ideas about tyranny as a social contract derive from Volney’s *Ruins of Empire*, the same book from which Frankenstein’s monster receives his political education. In this work a convocation of the people declares tyrants to be “rebels” because they rebel against the popular sovereignty, the will of the people. “In *A Philosophical View of Reform* Shelley echoes Godwin by maintaining that a man has the right to ‘impersonate’ the role of king or lord only so long as the people judge it to be beneficial that he do so” (Lewis 159). This “impersonation” is the basic mental process of prosopopoeia – personification – that underlies the formation of the major components of the Self.

Archetypal King and Solar Phallos

The *techne*, which Prometheus represents, is intimately imbricated with the Oedipal struggle against the archetypal father and the image of the King was, in Shelley's day, the locus of much ambivalence about patriarchy. Under the Regency, anti-royalists had a particularly good example of the injustice and waste of kingship as an institution. As an idea, however, the image, like the father imago, carries positive and negative symbolism. The positive archetypal King, as Moore and Gillette describe it, is the masculine generative power, the ability to create oneself as the center and source of a nurturant order, a community, family, or nation. This generative King is a mythic image for what Monick calls positive solar Phallos. As I described in chapter III, this "solar" image of masculinity is only part of the masculine spectrum. The sun's fire is, in many ways, the ultimate fire. It is the source of light and life. It is the mythical center. It represents fire's glory, which, like a god, cannot be looked at directly without going blind. Moore and Gillette describe an image of the Egyptian boy-king Akhenaton which captures the generative-relational quality of this masculinity as well as the solar symbolism.

There is a beautiful ancient Egyptian painting of the Pharaoh Akhenaton standing in his royal balcony, splendidly embraced by the rays of his Father god, Aton, the sun, throwing rings of gold down to his best followers, his most competent and loyal men. By the light of the masculine sun-consciousness, he knows his men. He recognizes them, and he is generative toward them. He bestows upon them his blessing. Being blessed has tremendous psychological consequences for us. There are even studies that show that our bodies actually change chemically when we feel valued, praised, and blessed. (61)

They go on to say that young men are often starved for blessing from older men. There is a psychodynamic in this action of praise across generations and across the power hierarchy that causes psychic healing and wholeness in the younger man—or indeed in both. The King is another image of Self, the *imago dei* that signifies wholeness against the fragmentation upon which the ego is constructed.

But the *negative* King wields a destructive fire, Jovian lightning, the sudden, destructive, and violent fire directed at particular individuals, sometimes with wrath or punishment, sometimes with mere caprice – the shadow-side of solar phallos. The fire Jupiter withholds from men is the fire from the wheels of the Sun’s chariot, the fire of life. Jupiter’s rule is an expression of Phallus, the Law and Logos, that *cuts itself off from* chthonic phallos, the spirit of male sexuality and embodied Eros. The non-generative king is thus an autocastrating father; that is, phallus (the actual sexual organ and the polymorphousness of bodily sensuality) is sacrificed to achieve the kingly powers of control over others and law. Kingship thus expresses the ontological split of Enlightenment science that separated the rule of Mind from the Body as, at best, an obedient slave.

Shelley depicts this quality of the tyrant father enslaved by his own addiction to enslaving others. Asia, in her dialogue with Demogorgon in Act II of *Prometheus Unbound*, observes that even after chaining his enemy to the mountain, Jove yet “trembled like a slave” (II.iv.108) and when she asks the shadowy spirit if Jove too has a master, if he too is a slave, Demogorgon replies, “All spirits are enslaved who serve things evil:/ Thou knowest if Jupiter be such or no” (II.iv. 110-11). If one answers yes to this enigma, one sees that, like Theweleit’s soldier-male, Jupiter is a slave to his own defenses. He is paranoid and consumed with fear that he will be overthrown as he overthrew his own father. He is preoccupied with the need to inflict pain on others in order to reinforce his own bodily boundaries, his separation, his negative-erotic stance. The Logos of law must be seen in this configuration as a compensation for the negative-erotic stance. That is, the use of words and reason to control and dominate others is caused by the assumption of negative-Eros, the rejection of relatedness.

It is important to note that in Shelley’s revisioning of the myth Prometheus is Jove’s creator, in a sense, before he is his enemy, for it was he who

Gave wisdom, which is strength, to Jupiter
 And with this law alone: "Let man be free,"
 Clothed him with the dominion of wide Heaven. (II.iv.44-46)

Jupiter desired to have omnipotence, which, according to Shelley, required that he "know nor faith nor love nor law" and be "friendless" (II.iv.47-48). It is this prerequisite of omnipotence that made the omnipotence of Milton's God so paradoxical and unacceptable to his Romantic readers. Omnipotence required the rejection of love, for to love is to be powerless against the beloved, to bend one's will to that of another. The mentality of conquest and domination that produced the notion of an omnipotent deity was, in fact, rooted in love's opposite, Phobos, or fear. This is the contradiction that resulted in the Romantic interpretation of Satan as the hero of *Paradise Lost*, for he was rebelling against a father-god whose nature was anti-Eros and whose claim to be the god of love was incompatible with his claim to his own omnipotence.

In the sphinxian dialogue between Asia and Demogorgon, the latter repeatedly replies to Asia's queries about who is responsible for the world's evils with the enigmatic "He reigns." This leads Asia to ponder just what it means to "reign," and she comes to see that reigning is a state of being into which anyone can enter, an egocentric state of lovelessness and alienation that is the corollary of the objectification of the Other and the exercise of social power for self-gratification. The central problem of the play is that Prometheus himself, in refusing to submit to Jove's omnipotence, thereby implicitly asserts his own "reign" and becomes like his enemy, locked in hatred. Like the typical Byronic hero – most notably Manfred – Prometheus is locked in alienation from others. This is the significance of his realization of the evil contained in his curse:

Let thy malignant spirit move
 Its darkness over those I love:

On me and mine I imprecate
 The utmost torture of thy hate
 And thus devote to sleepless agony
 This undecending head while thou must reign on high. (I.276-81)

This indirect curse of those he loves is an act of hubris, to make his defiance all the more powerful because his suffering is great. It neatly illustrates the Periclean mentality that subsumes family and loved ones into the circle of the ego. To Jupiter he aims his direct venom when he says:

all-prevailing foe!
 I curse thee! let a sufferer's curse
 Clasp thee, his torturer, like remorse,
 Till thine Infinity shall be
 A robe of envenomed agony;
 And thine Omnipotence a crown of pain
 To cling like burning gold round thy dissolving brain. (I.285-91)

Jupiter is to accumulate his evil deeds in his "self-torturing solitude" until the hour comes when he "must" of necessity "appear to be/That which thou art internally" (I.295-99). But this statement is not so much curse as Promethean forethought, for the Titan knows that, like Blake's Urizen, the omnipotent god is cutting himself off from all connection with others. Jupiter's own autocastration dooms him to make himself a Satanic Hell within his own psyche.

Lord Byron, whom Shelley greatly admired despite their philosophical differences, had resigned himself to skeptical alienation, the heroic defiance of society that ostracized the Promethean who would wield fire. The defiance of Byron's poem "Prometheus" would never find reconciliation. Ego and Other (whether this was conceived as society, a lost beloved, or Nature herself) were irrevocably alienated from each other. It was partly in response to this Byronic reading of Prometheus as the heroic defiance of a hated fate that Shelley composed his lyric drama. As Charles

Robinson has argued, “the differences between Byron’s and Shelley’s Promethean poems are metaphysical. Shelley could agree with Byron that man was ‘in part divine,’ but for him the ‘divinity in Man’ was equivalent to the imagination, a liberating and integrating power of the mind, whereas for Byron the ‘Faculty divine’ was the reason, ‘chained and tortured’ by the body” (116-17).

Prometheus Unbound is fundamentally a drama of this “divine” imagination—divine in precisely the sense of the Jungian *imago dei*, because it could resolve fragmentation into wholeness. The philosophical position of Shelley, that Man could perfect himself, was a claim that he could become whole, could restore a prior wholeness for which he longed. But the Promethean masculine, alienated from Eros, is only defiant hatred and enduring suffering. This alienation is enacted in Shelley’s drama in the separation of Prometheus from Asia, his Anima, and the personification of Love. Jupiter’s parallel alienation is figured in his brutal perversion of *union* with Thetis in rape. The result of this alienation is the emergence of that most shadowy of shadow figures, Demogorgon.

Yet we may well ask: whose shadow is Demogorgon? As is to be expected of any mythic image, he is not simply reducible to allegory. What is certain at the outset is that Shelley’s Demogorgon captures the fact that the shadow is not necessarily evil. Rather it is those impulses that have been rejected from the conscious personality, those qualities that lie in darkness because they are denied. From the standpoint of Jupiter, Demogorgon represents the power of the body politic which lies behind the power of the King—he is the lie given to Jupiter’s claim to omnipotence. He is, in this reading, the oppression implicit in Jupiter’s tyranny, and the power that oppression gives to overthrow the pretender King. But this oppression is explicitly directed at the feminine. Demogorgon is the offspring of Jupiter’s rape of Thetis, who is not only the personification of the feminine complex in her identity as a sea goddess, but is specifically one of the daughters of Nereus, the Old Man of the Sea. If the sea

signifies the maternal feminine, Nereus personifies the immersion of the masculine in the oceanic feminine. Chthonic Demogorgon likewise signifies the repressed oceanic union with the Mother which undergirds the masculine Sky-father. Formless, he is the unconscious merged with the archetypal mother out of which the father-complex as well as the hero is born. In the elemental reverie, the unconscious, the ocean, and the cave all come to be associated with the Great Mother.

Read another way, however, Demogorgon signifies Prometheus' own repressed desire for omnipotence, the desire contained within his theft of the solar-phallic fire. As Robinson notes, "When Prometheus heard his own words repeated by the Phantasm of Jupiter, he recognized that he had grown like the selfish and proud Jupiter or, in other words, that his own intellectual and moral errors were externalized by Jupiter's existence and tyranny" (122). Prometheus, representing the imagination, demonstrates

that the imagination itself... can increase its comprehensive circumference through virtuous action or confine itself within a narrow limit by selfishness [and so] is responsible for man's liberation or enslavement.
(123)

This is to read Shelley's psychodrama as an epiphany in which the ego (Prometheus) realizes its imaginal potential to open outward into the Self rather than to identify with the father's Law. Prometheus, in this final play of the tragic cycle, realizes that Jupiter is indeed his creation, a projection of his own desires, and that he has been enchained by that projection—or more specifically by the projection's being unconscious. Paul Cantor puts it this way:

Prometheus symbolizes the way man has created gods like Jupiter to account for his suffering. Because he forgets their source, man ends up subjected to the divine images he has projected out of his own brain. (82-83)

The unconsciousness of the projection of the tyrant-god binds the subjected worshipper or rebel alike in the self-division of fear, envy, and hatred. But it is still clearer to realize that it is not so simply “man” that is prone to this illusion, but the ego which succumbs by repressing its own origins in, and vulnerability to, the multiple personalities of the unconscious matrix. Demogorgon, in this respect, personifies the dark secret that Prometheus and Jupiter are doubles – each in a sense the projected and denied half of the other. In Monick’s terms, they are the mutually denying positive and negative poles of Solar Phallos. Both of them can only come to know this brotherhood through the agency of Chthonic Phallos – the embodied Dionysian man.

The Mother and the Man of Reason

The body of the Promethean man is chained by his willful striving after the Apollonian ideal of disembodied Logos. As a god of *techne*, he has repressed the potential evil and destruction in his gift of fire and this evil returns to him from the region of negative Chthonic Phallos in the form of the Furies and the inner demons they evoke. From within Prometheus come images of humankind and the evil it has wrought with fire. He sees the use of fire in the Inquisition against “The wise, the mild, the lofty, and the just” who are “impaled in lingering fire” (I.612). The sons of men are “kneaded down in common blood/ By the red light of their own burning homes” (I.614-15), and, finally, Christ is crucified in imitation of the agony of Prometheus himself. Christ who is both the positive solar King and the archetypal Savior Hero, suggests vividly the way the Titan’s curse has taken in the whole world into his suffering. The dual nature of fire is captured vividly in the Furies’ tortures, for fire is knowledge that permits creation and destruction; it can warm or it can burn and consume. Moreover, the fire of imagination can give agony from knowledge of evil, or it can be turned into Hope.

This is in fact what happens after the Furies have been dispelled. The female Furies are traditionally the spirits of vengeance for crimes against the mother. Prometheus, in his hatred, has effectively become a matricide in his repression of Chthonic Phallos, for it is the instinctual nature of the male erotic body which connects it to the feminine and the maternal. It is appropriate, then, that the tormented Prometheus is restored by his mother's love. Mother Gaia, the Earth, sends her son spirits of the Earth who minister to him with visions of the good and compassionate acts of humans who imitate Promethean self-sacrifice. In this way the return to the nurturance of earth and Mother represent the ego's return from engagement with the grotesque perversion of nurturance proffered by Logos and its renewed involvement with Eros. As Gelpi puts it, "the Mother Goddess acts as Prometheus' ally in contesting patriarchal power" (137).

Prometheus makes the actual return to his origins in the chthonic unconscious through the mediation of another pair of females, the two sister Oceanids, Panthea and Asia. Panthea is something of a supporting chorus secondary to Asia, but the particular image of the pair of sisters (Ione and Panthea in Act I) is important to Shelley. In that crucial period of turmoil as an undergraduate, the young Bysshe remarked to Hogg that although "The love of the sexes, however pure, still retains some taint of earthly grossness... [t]he love a sister bears towards a sister... is unexceptionable" (from Hogg's *Life* qtd. in Holmes 44). This purest of spiritual loves is, in Shelley's drama, the setting in which the love of Asia and Prometheus can find its symbolic perfection and it is worth considering Shelley's habit of placing himself within a loving pair of sisters in his several domestic menages.

Asia is the personification of embodied love as Prometheus is the personification of disembodied thought. She is Feeling to his Thinking. Or, perhaps more fully, she emerges as his second double thereby breaking down the logical categories of Thinking and Feeling to permit their union. They are each the "soul" of

the other, for Asia calls Prometheus her soul (II.i.31). Asia's "transforming presence," which makes frozen vales flower like gardens, is dependent upon her mingling in spirit with her masculine Animus (I.832-33).

All of this psychodrama of mysterious doubles and shadows may seem to have precious little to do with nineteenth-century engineering or science. However rarefied and poeticized, Shelley's drama is an attempt to represent the fragmented nature of psyche and the Dionysian masculinity which runs like a shadow beneath the surface of the philosophy of science and instrumental reason. The association of the instinctual, the dark, the sexual, and the wilderness with women forms the myth underlying theories of "solar" rationality as the essence of the masculine. Shelley seems to argue in *Prometheus Unbound* that this Promethean and exalted Reason or Mind is bound and enslaved to tortures until it is reunited with its Erotic, feminine half.

William Ulmer discusses Shelley's brief essay "On Love" in which the poet "locates desire in the self's thirst for an antitypical complement, a beautiful other pursued for its promise of wholeness" (4). The image is taken from Plato's *Symposium*, which Shelley translated. In that work, Plato has Aristophanes tell the story of the androgynous beginnings of human life and how the original being is split into male and female halves, which are then doomed to search for each other. Shelley develops the mythic image into a reflection on the propensity of the Romantic lover to idealize his beloved. Jung used the same tradition as a psychological allegory for the splitting of the whole personality into gendered halves charged with alterity. Ulmer notes that "as a pursuit of integral likeness, Shelleyan Eros is metaphorically constituted and structured" (6), that is, Eros seeks likeness, and draws together unlike things in a metaphoric identity. The contrasexual complex is, to employ Ulmer's analysis, a Derridian "supplement" that complements, completes, and ultimately *replaces* the ego.

This experience of supplementarity is what Jung captured in studying the Anima as a “soul-image.” Anima images are not simply the internalized ideal of the feminine with which a man falls in love through projection. They are experienced as images of the man’s soul, that is of his essential, transcendental Self. The Anima is a psychopomp and indeed, Asia in *Prometheus Unbound* takes the active role against Prometheus’ enchained passivity. It is she who descends to the underworld of Demogorgon. She is not merely another double for the Promethean male ego (the first being Jupiter who is a Shadow double), but actually takes the place of the ego in order to bridge the gap between consciousness and the unconscious. It is also significant that Shelley names Prometheus’ Anima-beloved “Asia,” for in the Greek myths Asia was not the spouse of Prometheus, but of his father Iapetus. Shelley’s revision connects Asia to the Mother-complex, just as the Anima-complex is, in fact, an outgrowth of the mother complex. In the Romantic imagination, too, the continent of Asia is set in opposition to the seats of rational and legal culture, Greece and Rome.

In her ascension and transformation in the chariot of the Spirit of the Hour, Asia is described with the iconography of Venus. The chariot that conveys her into the heavens is shaped like a shell and driven by a spirit with “dovelike eyes.” Born of the spermatic foam, Aphrodite is linked to the myth of the Oceanids. Watery by nature, Venus is linked to the phallic fire in love and marriage with two other gods: Ares and Hephaestus. Panthea’s description of the chariot evokes the fire of desire:

An ivory shell inlaid with crimson fire
 Which comes and goes within its sculptured rim
 Of delicate strange tracery – the young Spirit
 That guides it, has dovelike eyes of hope.
 How its soft smiles attract the soul! – as light
 Lures winged insects through the lampless air. (II.iv.156-62)

The charioteer says, "My coursers are fed with lightening... / And when the red morning is brightening/ They bathe in the fresh sunbeam" (II.iv.163,165-66) and again at the beginning of the next scene, "...their flight must be swifter than fire:/ They shall drink the hot speed of desire!" (II.v.4-5). Even the "lampless air" evokes the temple of Prometheus with its eternal lamps fallen into disuse. The lamp of Promethean wisdom is thus linked imaginatively to the transformative fire of sexual passions. Love, not subject itself to change, changes all. Asia, after descending under the impetus of an irresistible impulse to the Cave of Demogorgon, ascends and becomes imbued with such light that she replaces the Sun as the source of illumination. Her beauty becomes so radiant that Panthea can no longer look at her, but only "feel" her "unveiled" presence (II.v.17-18). The image is a symbolic shift of the symbol of the Solar glory from the Apollonian reason to the goddess of love. Through the story of her first emergence from the sea on a "veined shell," Asia is once more identified with Venus and with fire when, as Panthea says,

love, like the atmosphere
Of the sun's fire filling the living world,
Burst from thee and illumined Earth and Heaven
And the deep ocean and the sunless caves. (II.v.26-29)

The solar similes parallel Asia's own description of Prometheus' liberation when he "shall arise/ Henceforth the Sun of this rejoicing world" (II.iv.126-27). Panthea sees this transformation in one of her dreams in Act II. She describes how in the dream

his pale, wound-worn limbs
Fell from Prometheus, and the azure night
Grew radiant with the glory of that form
Which lives unchanged within, and his voice fell
Like music which makes giddy the dim brain
Faint with intoxication of keen joy...

...the overpowering light
 Of that immortal shape was shadowed o'er
 By love; which, from his soft and flowing limbs
 and passion-parted lips, and keen faint eyes
 Steam'd forth like vaporous fire; an atmosphere
 Which wrapt me in its all-dissolving power
 As the warm ether of the morning sun
 Wraps ere it drinks some cloud of wandering dew.
 I saw not—heard not—moved not—only felt
 His presence flow and mingle through my blood
 Till it became his life and his grew mine
 And I was thus absorbed... (II.i.62-67,71-82)

This dream image contrasts pointedly with the actual release of Prometheus by Hercules in Act III, scene iii. The Promethean salvation is most pointedly *not* the product of the burly son of Jupiter's feats of strength and daring. Nor, if one reads Hercules as the Smithean Heracles-complex, is salvation to be credited to the alliance of one titanic male hero with another. Instead an erotic merging of masculine and feminine is the psychological-symbolic event operating behind the material action of Heraclean rescue. That is, this symbolic transformation and spiritual union in the fire of love is an experience of the soul which lies behind the fleshly experience of love.

The passage is strikingly erotic, a kind of mystical-sexual union that transcends the body and yet which reproduces the passive and subordinated position of the feminine partner who is "absorbed" in ecstasy like St. Teresa in the famous statue by Bernini. She is water, "the cloud," and drunk by the solar hero in an image that is appropriately oral for the apotheosis of Logos. The sexual mingling in the blood stands in contrast to Jupiter's rapes (and yet in ambiguous similarity to other stories of Jove's passionate coupling—for example the story of Leda and the Swan). The tropes of the vision involve Prometheus in a kind of elemental synaesthesia in which

he exudes “vaporous fire.” His limbs, “soft and flowing,” seem liquid, and the steaming atmosphere of love shadows his light.

This image parallels the sublime vista Panthea and Asia enter as they are swept by the force of Desire to the volcano which is the entrance to the Cave of Demogorgon. The vapors from this cave are also intoxicating and the poet likens them to the “maddening wine of life” sacred to Dionysus. The “oracular vapour” is taken by “lonely men” for “truth, virtue, love, genius or joy,” but the voice they lift up like the Mænads is a sinister, even perhaps venereal, “contagion to the world” (II.iii.4-10). This is the voice of false prophecy and religion that breeds senseless destruction instead of love and beauty. It is religion mistaken for spirit, literal wine mistaken for libido, the true intoxicating fire.⁷ Yet, the reader learns, after the transformation of the world is completed by Demogorgon’s dethronement of Jupiter, that this oracular volcano and its fire were perverted by that reign of terror and violence of the “Sceptred Curse,” Jovian tyranny (IV.338).

Earth Father

Earth, who is represented as the Great Mother in the first half of the play, is represented in Act IV by a male spirit who is the celestial guiding intelligence of the planet. This avatar of Earth courts the female Moon as a lover in parallel with Prometheus and Asia. He is described in words that echo the terms of Prometheus’ transfiguration in the dream of Panthea. The Moon speaks to him as a brother:

Some Spirit is darted like a beam from thee,
Which penetrates my frozen frame
And passes with the warmth of flame —
With love and odour and deep melody
Through me, through me! — (IV.327-331)

The imagery clearly evokes the connection between Eros, Spirit, fire and the melody which is poetry. The inclusion of odor is a delicate touch of embodiment that

resonates with the sexual metaphors at the same time that it enhances the intangible quality of the spirit world. The change in the gender of the Earth's representative draws one's attention to the Phallic connotation of this spiritual and radically transforming agency. It is the male generative principle, the agency of life in the planted seed as a mystery. The Spirit of Earth is her Animus, who sets his own generative power in opposition to the destructive negative Phallus of Jupiter:

Ha! ha! the caverns of my hollow mountains,
 My cloven fire-crags, sound-exulting fountains
 Laugh with a vast and inextinguishable laughter.
 The Oceans and the Deserts and the Abysses
 And the deep air's unmeasured wildernesses
 Answer from all their clouds and billows, echoing after.

They cry aloud as I do – "Sceptred Curse,
 Who all our green and azure Universe
 Threatenedst to muffle round with black destruction, sending
 A solid cloud to rain hot thunderstones,
 And splinter and knead down my children's bones,
 All I bring forth, to one void mass battering and blending...
 ...stamped by thy strong hate into a lifeless mire (IV.332-343, 349)

The anger and violence of Jupiter's patriarchal alienation seeks to reduce the Other – in this case all Nature – into a bloodied mass. Theweleit discusses the psychic significance of this mass as not merely the revolutionary masses but the linking of these class fears of the Other with a fear of the soft and liquid insides of the human body. For the masculine ego, the boundaries of the body, like the boundaries of the ego, must be rigid, solid, impenetrable. The press of "the masses" of humanity threaten the individualism of the soldier-male.

The emergence of revolutionary masses into the public arena...threatens to undermine the internal dams of these men, as if their bodily boundaries

might collapse under the pressure of the masses without. Their own inner mass “dissipates” into the mass which is outside, and the external mass comes to embody their own erupted interior. The man is “inundated.” (Theweleit II.3)

One of Theweleit’s *Freikorps* sources describes the face of the revolutionary mass as “formless, the face of the mass, rolling sluggishly onward, prepared to suck anything that offered no resistance into its mucous whirlpool. I had no wish to succumb to the maelstrom” (II.4). The image of the maelstrom is one I shall return to in discussing *20,000 Leagues Under the Sea*. It is part of the larger complex of associations between “the flood” and archetypal Woman. But the whirlpool that sucks one inside is also the fearful image of penetration, the fear of which is, in men, particularly a fear of the very identification with masculinity upon which the gendered male ego is founded. For it is the phallus that is the instrument of penetration and the vulnerable member that is sucked inside and thereby potentially conquered or *lost*. The trampling lust for death exhibited by Jupiter, alongside his brutal rape of Thetis, comes back to him in the shadow of Chthonic Phallos: the formless darkness of Demogorgon.

I would not wish to pretend to a definitive reading of such a mysterious figure but, in the context of the present reading, Demogorgon seems most remarkable as a figuration of the bounded ego’s shadow-body. Demogorgon, in his very lack of shape, signifies the lost male body repressed as the mass, or mere “clay” – that is, Earth and Water mixed. His awakening by Asia signifies the reanimation of the male body discovered by Eros. He sits upon a throne in the deep, a mirror image of Jupiter. He is the dream shadow that can only be met by traveling, as the spirits say,

To the Deep, to the Deep,
 Down, down!
 Through the shade of Sleep...
 Through the veil and the bar

Of things which seem and are (II.iv.54-56, 59-60)

The images of the veil and the bar are suggestive as symbols of the barrier the ego fears to cross. Sleep and death are one in their frightening dissolution of consciousness in the “cloud of unknowing.” Demogorgon’s form is described as veiled (II.iv.1) and yet as soon as Asia gazes upon him the veil falls (as the reader also sees the veil fall from Asia and Prometheus). As Panthea describes him in this scene, Demogorgon is the antithesis of her later vision of Prometheus. He shines with “rays of gloom” that are “as light” but dark. He is “Ungazed upon and shapeless” as Prometheus, in his effulgence, is only to be *felt* as a presence, a “living Spirit.” It would be incorrect to see Demogorgon as evil for all his devilish appearance. Shelley’s antipathy to the philosophy which dualistically made of evil a fundamental principle of the universe, led him to this more classical image of the underworld king of darkness. Just as Promethean fire paradoxically “shadows,” so the darkness of Demogorgon enlightens. He is Receptivity to Jovian Agency, and between the two stands the Promethean Logos. Demogorgon’s enigmatic answers to Asia’s queries force her to find the answers in herself. This is a representation of how the unconscious operates: even when we descend into its depths, it remains unknown and unseen. And yet this ultimate Unmanifest is the source of all manifestation in consciousness. This silence is the source of all words. This passivity enables the ego to be an agent in the sunlit world.

The Cave of Demogorgon and the Cave of Prometheus both represent a feminine, chthonic space – or rather a chthonic dimension that can be found within masculinity without losing the masculine. The cave is filled with the “bloody mass” in the form of volcanic lava and fire, but this is a sign of life not death: the libido that transcends any individual death. Which brings me from the Prometheus Complex of Bachelard back to the Empedocles Complex. The former is driven to know; the latter

to cast itself into the Unknown and thereby offer itself up to the flow of life that exists in all things – animate or inanimate by scientific standards. For while the scientist insists that he will judge what is animate from that which is inanimate, the poet-vates breathing the fire-vapours of the volcano sees that imagination makes all things animate by projecting our Anima into them, that is, by bestowing them imaginally with soul.

Jung, in *Alchemical Studies*, gives a gloss on “Daemogorgon” while discussing Ares as the spirit that bestows “form” upon all things.

Mars is also called the Daemogorgon, “ancestor of all the gods of the Gentiles.” “Surrounded on all sides by thick clouds and darkness, he walks in the midmost bowels of the earth, and is there hidden... not begotten of any, but eternal and the father of all things.” He is a “shapeless chimaera.” Daemogorgon is explained as the “god of the earth, or a terrible god, and iron.” (For Paracelsus, as we saw, the body purified by the fire was associated with iron, in so far as the residue was “without rust.”)... Daemogorgon, or Mars, thus corresponds to the Ares of Paracelsus. Astrologically, Mars characterizes the instinctual and affective nature of man. The subjugation and transformation of this nature seems to be the theme of the alchemical opus. (141, n. 39)

Given Percy Shelley’s reading in Paracelsus and other medieval and Renaissance alchemical writers, it does not seem far-fetched to connect the traditional descriptions quoted by Jung and the Demogorgon of *Prometheus Unbound*. As I noted above, Mars is the lover of Venus as opposed to her lame husband Hephaestus; he is male sexuality, as well as aggression, and while it is true that the alchemical opus seeks to “subjugate” this animal Eros, the subjugation is also a *sublimation* that elevates chthonic Phallos in a positive form. Only as negative chthonic Phallos, alienated and fragmented, is Mars the source of war and violence. In that role, he turns the physical phallus into an externality, a weapon or tool. In conjunction with the Self, on the other hand, Mars is, as Jung puts it, “the principle of individuation”

(140) that makes the personality grow and transform itself. What Jung is articulating is the interdependency of the ego as agency (Activity) and the Self as its opposite, working from below, unfolding the psyche's possibilities in the unconscious accessible only through tranquil introspection. The fiery Spirit, manifest in the passion and sensation that moves one to action is set in counterpoise with the earthy, centered, and silent intuition.

Resist not the weakness —
Such strength is in meekness —
That the Eternal, the Immortal,
Must unloose through life's portal
The snake-like Doom coiled underneath his throne
By that alone! (II.iii.93-98)

Agency, or Mars, gives all things form by naming them, but only after imagining them, and these mental images are the product of desire, the liquid fire that rises of its own accord out of the body's interior, the volcanic darkness. Desire is that "deep truth [which] is imageless."

But in the Prometheus myth, Mind and Body are interdependent. It is, after all, another figure of masculine brute strength and body — Hercules — who ultimately unchains Prometheus. Logos does not of its own power alone unchain itself from its mind-forg'd manacles. The ego's turn toward Love and compassion, toward relatedness and away from rigid rational defiance and distinction of self from Other, leads it to open outward into Self, the whole, embodied psyche. Bettina Knapp considers the suffering of Prometheus as a rite of passage. "The word *initiation*, from the Latin *in ire*, means 'to go within,' to reconstruct one's knowledge of life" through the "ordeal of psychological dismemberment, mutilation, and purification" (29). But, as Theweleit suggests, psychological mutilation is rooted in the body, so it is only in actual physical pain that Prometheus can open himself, drop his boundaries, and be

restored to those qualities of love, compassion, feeling, and vulnerability represented by the archetypal Anima. Prometheus's body, one recalls, is daily violated, its boundaries torn open and the bloodied liver, seat of the soul and vehicle of the augur, consumed.

The polarization of the Self into ego and shadow-body, animus and Anima, and the resultant paranoid fears this splitting produces is the problem of the Prometheus Complex. The knowing masculine agent, absorbed in Logos, loses his soul and cannot regain it without recovering his body and his shadow. To do this, he must reconcile himself to the Paradise of the Mother, not by regressing into Dionysian self-effacement but by recreating his own masculinity into a self-conscious art. He must draw together the positive qualities of the Dionysian and the Apollonian man, of Logos and Eros. Demogorgon is, according to the alchemists, after all, the ultimate Father-Chaos that precedes even Ouranos, the Sky-Father and the line of Oedipal murders that leads to Jupiter. It is fitting that Shelley resolves this history of bloodshed and usurpation through the intervention of the primal, chthonic Father awakened by Love to rise up from the unconscious unknown of the Earth Mother's body.

Language and the Chora

It is possible to read Demogorgon the Terrible Mother herself, as Thomas Frosch has done. It is hard to say whether Percy Shelley was able to distinguish consciously between the omnipotent Mother and that male counterpart which is effectively the recognition of Eros in the male body. Reading Shelley's life, I find him (when he's not writing poetry, at least) to be markedly Narcissistic and blind to his own extreme Dionysian dependence on the archetypal mother as his ego-ideal. Frosch argues that the journey of Asia and Panthea to Demogorgon's Cave is essentially "regressive, a return to the mother and to an original sense of

oneness" (72). It is Beauty that is the "revolutionary force in the world of the father because it brings us back to a different, earlier world from which we feel we have fallen, the archaic world of the mother" (72). Like the speaker in Wordsworth's "Ode: Intimations of Immortality from Recollections of Early Childhood," Asia and Panthea are driven to Demogorgon's cave "As inland boats are driven to Ocean" (II.ii.46). The image of the archetypal Ocean, like the image of the dark and formless presence in a cave, is essentially uterine. Regression takes Asia and her sister "past Age's icy caves,/ And Manhood's dark and tossing waves/ And Youth's smooth ocean... Beyond the glassy gulphs.../Of shadow-peopled Infancy,/ Through Death and Birth to a diviner day..." (II.v.98-103).

But such regression is felt as a leap *forward* toward a utopian future. It is a journey from the material world of "shadows" into the divine world of Platonic forms, which we may read psychologically as the adult intimation that the archetypal longings for union with the maternal body are somehow more "real" than the adult order of the Symbolic, which mediates consciousness and reality. To pass through death or through birth is to pass out of the Symbolic and by implication into the roots of language in the Imaginary. At the same time, it is through the poetic manipulation of language and image in the Symbolic register that Shelley evokes this "Paradise of vaulted bowers/ Lit by downward-gazing flowers/ And watery paths that wind between/ Wildernesses calm and green,/ People by shapes too bright to see" (II.v.104-108). The Symbolic thus becomes a medium through which the adult imagination can return to the Imaginary – or put differently, the Imaginary can be shown to coexist within the Symbolic sphere. The Imaginary is the "formless" interior of the body of symbolic understanding.

This inner core or stratum of language and semiosis beneath the rationalism of scientific fire-knowledge is the Mythos. It is a poetic understanding of language and symbolism that accepts the freeplay of meaning and the openness of variant myths,

which in their fictional quality dispute all claims to control and mastery. Where Logos insists that its meaning is the correct and scientific one, Mythos understands that Logos is itself merely a useful myth. I believe Percy Shelley understood this quality of the Symbolic intuitively, or in his creative imagination. It is not clear, however, that he was able to accept, in his everyday life, the play of myth and relinquish his own lust for power over others through the medium of language. The recognition of the Self as the prime mover of the psyche, rather than the ego, seems to give way in Shelley's own life to mere ego-inflation. I read both of these psychic configurations in *Prometheus Unbound*. On one level, Shelley seems to have grasped that Promethean ego must let go and, by embracing connectedness rather than separation, unchain the power of Demogorgon, the deep Self. Yet, in the images of light and fire that fill the culminating release of Prometheus from his mountain top, I wonder if he completely escapes the philosophic appropriation of fire to *masculine* libido that denies its embodiment in the flesh.

As Asia is transformed into her original radiance in her upward journey from the cave, a spirit voice sings praises to Prometheus as he is unbound. As in Panthea's premonition, his limbs burn through the body that "seems to hide them" as dawn burns through the clouds at the horizon (II.v.54ff). He is called "Lamp of Earth" and the spirit, fainting in ecstasy at his beauty, exclaims, "where'er thou movest/ Its dim shapes are clad with brightness." This is the same image as those "shadows" who people Infancy and are transformed in the "diviner day" into "shapes too bright to see." Shelley's point is not, I think, to valorize infancy or an existence before infancy that lends its "clouds of glory," to use Wordsworth's phrase. Shelley believed that such glories were not out of the reach of the adult mind, but that the "shades of the prison-house" could be burned away by the fire of imagination which is the fire of liberated desire. The image itself, however, treads very close to simply repudiating the body, burning the clouds away, the better to see the purity of the sun. Potentially

the restoration of Prometheus and Asia is an apocalyptic *heiros gamos*, a sacred marriage of the opposing categories associated with male and female. The chthonic Earth Mother is joined to the Solar Father and the imagery of swans on water, the rocking boat, and the return to the deep interior – all is potentially sexual and embodied, yet in Shelley's hands remains ethereal.

In her closing hymn of Act II, Asia sings, "My soul is an enchanted Boat/
Which, like a sleeping swan, doth float/ Upon the silver waves of thy sweet singing"
(II.v.72-4). She conjures an image of the Anima as a boat conducted by the soul of the pilot spirit, "like an Angel" sitting at its helm, through "A Paradise of wildernesses"
(II.v.81) "Till," she says, "like one in slumber bound/ Borne to the Ocean, I float
down, around,/ Into a Sea profound, of ever-spreading sound" (82-4). She says, the
"instinct of sweet Music" drives the "boat of my desire" to "Realms where the air we
breathe is Love... Harmonizing this Earth with what we feel above" (II.v.90, 94-5, 97).
Erotic desire is the ego's motive force and the waters of the unconscious Imaginary
act on consciousness through the enveloping music with all the mystery of that
"envelope of sound" Julia Kristeva has described as the precursor to language. The
Anima of the hero, thus transports him to the realm of the Mother's *chora*.

This image of the ocean and the vessel carried across its mysteries is one that I shall return to again, particularly when examining Captain Nemo and his submarine. Here, as in the case of Nemo, the return to the Mother is the act of a male figure intimately associated with *language*. Asia's boat is "enchanted," that is, moved by words in poetic, magical song. The spirit who is her guardian angel-helmsman is the Symbolic imagination which produces such songs. Thus Shelley tells his reader that not only is the liberation of Logos dependent upon Erotic motivation, but the liberation of Eros into the endless "paradise of wildernesses" is dependent upon the enchantment of Logos, the "Lamp of Earth." The voyage from the mirrorlike "glassy

gulphs" of Infancy into the world transformed into the Promethean lamp is the epistemological shift delineated in M. H. Abrams' *The Mirror and the Lamp*.

Abrams traces the evolution of Romantic theories of the imagination from the eighteenth-century metaphor of the mirror reflecting the world, to the Romantic metaphor of the lamp. The Promethean Lamp symbolizes a transformative power of imagination that renders perception itself possible and shapes the world as it illuminates it. One feels that it is this ethereal shift of understanding and perceiving that gets most of Shelley's attention. Love, reduced to the symbolic representations of his poetic myth loses its flesh and blood. The impression is supported when one turns to the poet's life, for Shelley's attitudes about sexual love and relatedness were wildly out of joint with his ability to actually engage in a connection that united feeling and body.

When Shelley was writing *Prometheus Unbound* in 1818-19, his life was wrenched by extremes of joy and sorrow. His sexual affairs with Claire Claremont and Mary's maid Elise, as best the biographer can estimate, left him with possibly two dead children – Elise's daughter by Shelley and, Holmes speculates, a miscarriage by Claire. These erotic and sexual wanderings left his relationship to Mary strained and seems to have caused both of them recurrent pain and physical depression. Asia's hymn of her soul as a boat is haunting in the context of Shelley's growing fascination with sailing while in Italy, a fascination that was to be the indirect cause of his drowning in 1822. The young man who could write so passionately about the union of love and reason, and the power of imagination to create a new world, was to die in the midst of his Byronic adventuring leaving his second young wife with her children abandoned in his wake. There is something about Shelley's wild racing about Europe, searching for utopia, that seems to court death. Chasing his dreams of transcendental power, the poet was careless, even heartless, towards the women he professed to love. When I say that his vision of the union of Logos and Eros fails to

truly unite them in the body, I do not, of course, mean that Percy Shelley was not sexually active. Rather, the very frenetic activity of his amorous escapades betrays its cerebral quality. Shelley, like so many men, was searching in “free love” for the lost pre-Oedipal union with the mother.

What I have tried to suggest in the images I have highlighted from *Prometheus Unbound*, is the unconscious representation of this dream. Seemingly a young man who could not escape his *puer aeternus* complex, Percy Shelley could nevertheless capture the complex itself in the web of metaphors as he wrote his myth. The longing for the maternal, the ambiguity of the shadowy Demogorgon beneath his fiery volcano, bespeak the lack of resolution, the lack of consciousness, in the poet’s own Prometheus complex. Jupiter, the father against whom the son’s rage is directed, is all too easily overthrown and the Mother gained as reward. When Shelley decided to end his drama differently than Aeschylus apparently ended his, he was rebelling against the reconciliation of the Titan to the tyrant. However, as I have suggested, the underlying psychological drama in the myth is the reconciliation of father and son, notably through the intermediary son-figure of Heracles. One can thus read Shelley’s revisioning of the myth as the refusal of Heraclean and Periclean masculinity in favor of an Animus which strives for the Apollonian veneration of disembodied mind even while longing for Dionysian engulfment by the mother’s body. In a sense the Apollonian, intensely solar Prometheus Shelley produces is a compensation for his Dionysian longings.⁸ He longs for the spiritualization of the mother’s body, so that he can join it in the purity of fire, rather than in the Earth or the Water. He thirsts for the mother’s breast, her nurturance, rather than being able to find it in other men.

Let me be clear on this point. I am not suggesting that men need to have sex with each other, or for that matter with women, in order to live in their bodies. I mean, more generally, that they need to recognize their bodies as mortal, imperfect, vulnerable, and capable of intimacy in all the daily, nurturant acts one human may

perform for, and with, another. What is needed is the acceptance of loving touch as an expression, not just of Narcissistic “depth of feeling” as in the stereotypical Man of Feeling, but of empathic connection. Much of the cult of “feeling” and “sensitivity” that captivated the Romantic movement was a Narcissistic cultivation of emotion, spontaneous outbursts from the unconscious and the pleasure that can be derived from allowing one’s ego to be swept away as if by overpowering forces outside itself. Even in the ideal of Romantic love, the lovers may have no interest in actually nurturing each other and in loving each other without simply reacting to projections of Anima or Animus ideals. Striving after the Mother is, to a large degree, the thirst for a truly empathic link, but sex difference and the socialization built upon it, as I’ve suggested, make it hard for men to get out of the position of the infant, the position that receives empathy rather than gives it. It was towards empathy and connection that the images of *Prometheus Unbound* flow, even if the poet himself could not realize the goal outside his imagination.

Percy was instrumental in capturing the psychological dynamics of the Promethean myth and intimating the dependence of the rational ego upon the erotic depths of the maternal *chora*. But it would be Mary Godwin Shelley who would most vividly represent the horrors attendant on his idealistic pursuit of omnipotence and his failure to bring his own Logos down to earth in the body. In *Frankenstein*, she would create a study of the Man of Reason, the technical man, his masculinity disconnected from connection. She would, in fiction, permit the dreams of the man seeking to be a new Prometheus to come to life in the flesh and reveal his incapacity to deal with them in that form. Percy Shelley was such a man, dreaming of the magical omnipotence promised by science. He was an amateur chemist and natural philosopher, enchanted by his childhood fantasies over Paracelsus and other medieval alchemists. Welburn suggests that he may have met and read *The Magus* of Francis Barrett, one of the classic compendia of early nineteenth-century ceremonial

magic and alchemy. It is this Faustian side of Shelley that I wish to take up next in pursuing the transformation of Prometheus into Victor Frankenstein and his creature.

Notes

- ¹ Peter L. Thorslev's *The Byronic Hero: Types and Prototypes* (1962) is the classic study. James D. Wilson's *The Romantic Heroic Ideal* (1982) is a more recent and excellent study building upon Thorslev. Neither these writers nor I take "Romanticism" as a simple construct. One cannot write of the Romantic ideology without being asked, "But, which Romanticism?" The great debate between René Wellek and Arthur Lovejoy over the unity or plurality of Romanticism(s) has left proponents on both sides. For my part, I believe that the term Romanticism is a convenient category into which a diverse and sometimes contradictory array of cultural motifs and interests are collected. To say "the Romantic Hero," for example, must be considered a kind of shorthand. I am concerned in this chapter mostly with British Romanticism as opposed to the Continental varieties, but certainly there were points of communication among Germany, France, the United States, and England, where the main strands are customarily identified. Much of what is Romantic in the Shelleys is carried over into the France of Jules Verne and it is on these common threads that I wish to focus. Certainly much could be said about differences between cultures as well.
- ² But even this is not the whole truth if the ego is recognized to be itself a complex of images and affect. It is questionable whether the metaphors of "center" and "indivisible" point of view need to be components of a healthy ego-complex at all.
- ³ *Discourse on the Arts and Sciences*, note 5
- ⁴ The fifth-century Greek philosopher Empedocles developed the theory of the four elements as well as the idea that nothing is ever destroyed but merely transformed by the unifying force of Love and the separating force of Strife. He brought about his own death by throwing himself into the volcanic fires of Mount Etna.
- ⁵ As Eugene Monick observes in *Castration and Male Rage* (24), the modern biological theory of prenatal development posits something surprisingly similar when it says that all fetuses are female until the presence of the male chromosomes triggers the production of testosterone and the male genitalia develop out of the primary morphology which is closer to the female genital arrangement--labia become scrotum, clitoris becomes penis. Testosterone, in this explanation, replaces fire as the element which produces the "externalizing" effect in the male. Monick remarks that the new scientific mythos supports the traditional association of maleness with "change" or, one might say, *Activity*, the departure from a prior state of being. It also supports the association of Woman with the *natural* from which masculinity is created as a "higher" expression, a "further" development. One is only a step away from the Victorian doctrine of Man as the evolutionary advancement over more "primitive" forms, among which were associated women and "savages."
- ⁶ *Promethium*, interestingly, is the name given to one of our century's artificially created radioactive metals.
- ⁷ On the intoxicating fire also see Bachelard, *Psychoanalysis of Fire*, ch. 6.

⁸ Barbara Charlesworth Gelpi in *Shelley's Goddess: Maternity, Language, Subjectivity*, performs a detailed biographical and psychological reading of Prometheus Unbound and Percy Shelley's mother-complex.

Chapter V

Frankenstein and the Monstrous Subject

I am not a mechanism, an assembly of various sections.
And it is not because the mechanism is working
 wrongly, that I am ill.
I am ill because of wounds to the soul, to the deep
 emotional self
and the wounds to the soul take a long, long time, only
 time can help
and patience, and a certain difficult repentance
long difficult repentance, realisation of life's mistake,
 and the freeing oneself
from the endless repetition of the mistake
which mankind at large has chosen to sanctify.

— D. H. Lawrence

(1) Approaching the Monster

Frankenstein is a key revision of the Promethean myth, the intersection of Prometheus with the figure of the modern “mad scientist.” This intersection reshaped both Prometheanism as an attitude and our culture’s view of the scientist as a masculine role. The machismo of scientific professions becomes a dominant theme of twentieth-century science fiction and of popular movements to curb the power of science conceived as a particular philosophic attitude and, in this context, the Frankenstein myth becomes a cautionary tale about the power of new technology, But for its author, the young Mary Godwin Shelley, I believe it was a foreboding meditation on the mentality of technicism and the Apollonian masculinity that I have suggested Percy Shelley exemplified.

The novel cannot, of course, be *reduced* to this theme. Indeed a host of scholars have offered many fascinating readings of this particular text.¹ Veeder conveniently summarizes many of the points of consensus in the psychological and biographical interpretations. Among the points many critics have repeated are: “that Mary expresses through Victor Frankenstein her responses to Percy and to [her father, William] Godwin; that the monster bodies forth both Victor and Mary; that Victor and the monster are in various respects ‘doubles’”; and that Victor and Percy share many characteristics, suggesting that Mary was, in part, writing a portrait of her Quixotic husband (Veeder 230). Moers and Rubinstein are two of several feminist critics who have analyzed images of the mother and motherhood in *Frankenstein*, suggesting, among other things, that Victor represents Mary’s horror of the experience of childbirth and the death of her daughter Clara. Another major line of interpretation focuses on birth and scientific creation as allegories or analogies for the process of artistic creation and the artist’s feelings of alienation from society. There are political

readings, as well, that focus on the Godwinism of the novel and see the monster as a representation of the monstrous lower classes rising in revolution or, alternatively, as Napoleon. I will touch upon some of these readings at more length than others, but it is not my intention to form a comprehensive synthesis, nor to examine the issue of masculine identity that is more or less implicit in other interpretations.

Frankenstein derived its immediate power, in its time, from its echoes of Aeschylus, Milton, Rousseau, and Godwin, as well as the poems of earlier Romantics, such as Coleridge's *Ancient Mariner* or Byron's *Manfred*. Nameless, Frankenstein's monster has become a kind of blank into which readers may insert Prometheus in his rebellion, Adam in his creaturely relation to God. Satan as demonic rebel wronged by an omnipotent tyrant, the wandering, exiled Byronic hero along the lines of *Manfred*, or equally well, the Shelleyan hero of *Alastor, or the Spirit of Solitude*. Victor, likewise, can be interpreted as the exile haunted by crime, and also as Prometheus the thief of the fire of life (or knowledge) and maker of man, but he also resembles the withdrawn and obsessed Faust. Such polyvalence is compounded as the century unfolds after 1818 and the protagonist and antagonist of *Frankenstein* merge in the cultural imaginary with the "mad scientists" of Hawthorne, Hoffmann, Poe, and, perhaps most significantly, Stevenson's *Dr. Jekyll and Mr. Hyde*. Baldick has observed that the *myth* of Frankenstein and his monster derives as much meaning today from later works that it influenced as it does from works that preceded it. The entire complex of images and narratives which have come to comprise the Frankenstein myth serve as a meditation on masculine identity as it has evolved alongside the professions of modern science and engineering.

One may see Mary Shelley not merely launching a critique of Percy, nor merely a critique of Romantic Prometheanism, but a critique of masculine ideology as it is constructed within scientific ideology and practices. Like Percy, Victor Frankenstein enacts the tension between the Man of Feeling and the Man of Reason as

two masculine types. This tension can be examined in its historical moment within Europe in the first three decades of the nineteenth century, but it should also be examined as a recurrent tension that persists to this day and has emerged in the popular forms of the men's movement. I will suggest that Prometheanism, as a myth of masculinity, comes to be expressed and examined through literary figures of magicians and scientists, and that during the Romantic period a transformation took place in which the modern scientist was invested with the alchemist's starry robe at the same time that he was set up as an opposition to the ancient magicians and necromancers. The "Modern Prometheus" was a new order of masculine power over the natural world, and the modern physicist, physician, or technician is elevated by representing him as a modern magus.

The hegemony of the Man of Science as icon of male power in the nineteenth century is constituted within a process of merging *and* polarization – he is both the magician and the positivist dispeller of magicians. Scientist and magus are archetypal figures operating in the masculine mythos as Mary Shelley encountered it in men like Percy, Byron, Godwin, and the heroes of the new technocratic culture. In 1818 the role of magus existed as a viable career Persona for few men (if it every did). Francis Barrett and a few others preserved the old image on the liminal verge of fiction and fact,² but the new role of scientist that emerged in the Romantic period would insist upon its secularity and materialism and so become one of the dominant role-models for subsequent generations of boys.

(2) The Inner Demons of the Romantic Scientist

The term "scientist" did not yet have any currency when *Frankenstein* was published, not entering the public vocabulary even as a reviled neologism until 1834. It is interesting to note that Whewell's coinage of the term "scientist" on an analogy with "artist" follows within two years the publication of the second edition of

Frankenstein (see Ross). Victor Frankenstein is a transitional figure who, in his romantic sensibility, represents the *artist*. In his attempts to privilege empiricism and technical rationalization, he epitomizes the new *scientist* who promised to unlock and seize all of Nature's secrets. His likeness to Faust lies principally in his solitary and "unhallowed" arts and in his association with the raising of demons, but one must immediately notice that there is as much dissimilarity as likeness, for Victor's "devil" is not a Mephistopheles offering him power;³ Victor's devil is his creature, whom the reader is moved to accept as more man than devil, more human in his feelings than his creator.⁴ Frankenstein's creature is, after all, not a spirit but all too much flesh and blood, and this excess of fleshliness is a quality that I wish to keep foremost in mind. The creature is not an evil spirit, even if he likens himself to Satan metaphorically and Victor calls him "devil."

Frankenstein's intention in calling his creature a devil seems almost literal rather than metaphoric, a reversion to his earlier belief in devils and magic. Victor's literalization of the identification the creature feels with Milton's Satan (an identification he also feels for Adam) signals a breakdown in his ability to keep a grip on reality, which might be called psychotic. He spiritualizes his adversary and turns him into a personification of enmity, of alterity, rather than giving him individual personhood. In a sense, Mary Shelley has made Frankenstein suffer the slippage between Gothic magic and scientific empiricism. Victor is lost in his own fantasies of the supernatural. Percy Shelley appears to have suffered from his own hypersensitive imagination nurtured in a childhood, which Richard Holmes describes as full of "magical and monstrous creations" (3) that gave young Bysshe the aura of "a kind of magician" to his younger sisters (2). The Faustian overtones of *Frankenstein* come in no small part from the narrative of the hero's boyhood fascination with Paracelsus, Albertus Magnus, and Cornelius Agrippa, a fascination that parallels that of young Bysshe.

Looked at from another angle, of course, Frankenstein's calling his monster "daemon" is quite correct in the Jungian sense of the word. A daemon is a psychic "object" with whom Victor has relations that never escape the fantasy of the bedeviled sorcerer fleeing the thing he rashly evoked from Hell, and at the same time this "fantasy" is "psychologically real" to the subject experiencing it. The brilliance of Mary Shelley's presentation is that the uncanny dichotomy of reality and hallucination is maintained perfectly throughout the book. The monster is a fleshly being, but Frankenstein can only relate to him as part of himself—a "brainchild" who has taken on an autonomous subjectivity. The reader hears of the monster almost entirely through Victor's unreliable narration, except in the two moments when he appears to Walton. The story is, in one sense, a case study of an autonomous complex come to life in the exterior world, a projection made manifest.

Callahan has noted that when Frankenstein leaves home to pursue knowledge in the solitude of the laboratory, he is like "the traditional types of the sorcerer" in that "his soul has already [as he leaves the sphere of domestic relatedness] been somewhat partitioned into intellectual avarice on one hand, his humane emotion and conscience on the other" (43). In Marlowe's *Dr. Faustus* the germs of the Enlightenment present in the Renaissance were already shifting the image of the magician's tragedy across the "metaphysical boundary" from sin, the legal transgression of God's prohibitions, to a question of *social* behavior. As Slusser and Guffey remark, "the substitution of moral quandary for sin... marks the turning point between the magician answerable to heaven and hell and the scientist terrifyingly alone, responsible only to the world and the self" (187). Alchemists were consigned by Dante to the Inferno because they were *antisocial*, damned alongside thieves and con men as types of the trickster or prankster (Slusser and Guffey 187-88). Magic was frightening to the mentality of the Renaissance because it was "knowledge as pure instrumentality... morally indifferent" and disconnected from Christianity's official

laws of conduct and punishment. The magician's mentality is similar to the attitude of Machiavelli's *Prince*, providing a Promethean "instrumentality by which the egotist can realize his increasingly unchained will" (Callahan 42).

The literary tradition upon which Mary Shelley drew was concerned with this shift toward the secularization of the problem of antisocial pride and the pursuit of knowledge as power over other human beings.⁵ The Christian attitude viewed magic and witchcraft as transgression into territory forbidden to human knowledge—it was a repetition of the eating of the fruit of the Tree of Knowledge. Such transgression was bound to reap God's punishment. The Promethean myth of the theft of fire is similar. Prometheus, the trickster, encounters the wrath of a deity with pretensions of omnipotence because he has stolen the god's property and given it to a lower class of beings. The transgression against Jupiter can be seen as an essentially antisocial one, in the sense that it is rebellion against paternal law, that is, against the conventional privilege of the ruling group—in this case, the Olympians—and their leader. Prometheus withdraws himself from the society of the gods in this betrayal of the secret of fire. What is more, his ardent framing of the conflict between Jupiter and himself purely in terms of two rival male wills is a fundamentally antisocial conception. He renders himself a solitary individual and his tortured state of chained individualism becomes an alluring icon for the Romantic will. As *Prometheus Unbound* suggests, Prometheus's act is one of hubris, an attempt to make a fool of Jupiter, not simply to aid humanity. In other words, the act rises from a desire for glory, and is not a communal action considered by the whole social group to be affected. Fire, as I have argued, represents life, technology, change, security, comfort, and sexual love. Each of these has the potential to hold groups together or split them apart, the potential to be pursued for communal good or for individual gain. The seemingly worthy act of Promethean salvation, choosing martyrdom instead of submission, contains all of fire's ambiguous gifts and potential dangers.

Frankenstein's Prometheanism repeats the trickster's antisocial quality as it explores the role of creator of human beings and technician of electrical fire.⁶ His actions are motivated by an overt desire to bless humanity with expanded life, but, more deeply, by a desire for self-aggrandizement and power over others through the possession of secrets. Frankenstein is a modern empirical experimenter, but by keeping his work secret, he shuns the scientific community and the very social contact that grounds mature reality-testing. Frankenstein's secrecy is one of his greatest mistakes, second only, perhaps, to his rejection of the monster. Science is predicated on the sharing of results, so Victor's solitary pursuit of knowledge and mastery is, on an intellectual level, antithetical to scientific method. On an emotional level, however, it is entirely consistent with the competition built into science as the pursuit of glory. Walton's rhapsodies on this subject serve to illustrate the point. The emphasis on solitary thinking in science is shown to draw the thinker away from others and into himself – that is, away from extraverted feeling.

In a solitary chamber, or rather cell, at the top of the house, and separated from all the other apartments by a gallery and staircase, I kept my workshop of filthy creation... my eyes were insensible to the charms of nature. And the same feelings which made me neglect the scenes around me caused me also to forget those friends who were so many miles absent... I wished, as it were, to procrastinate all that related to my feelings of affection until the great object which swallowed up every habit of my nature, should be completed. (*Frankenstein* 55)⁷

Even in the real, institutionalized practice of science in the time of the Shelleys, one can read the isolated removal of the thinker as master, although within a hierarchical community of laboratory technicians and assistants. Sir Humphrey Davy, one of the natural philosophers read by Mary and Percy, looks back on his laboratory work in his *Consolations in Travel, or the Last Days of a Philosopher* (1830). The following passage gives an indication of the "philosopher's" Apollonian isolation

in his identification with pure mind, detached from the body and free of its vulnerabilities to error, damage, and death.

The chemist... requires also a good eye and a steady hand; but these qualities would probably be lost in the dangers of the laboratory, and therefore assistants who know nothing of what one had in mind on commencing an experiment, should be employed. (qtd. in Knight 80)

The eyes and hands of the assistants are expendable. In Davy's own laboratory notebook, used to convey instructions to his lab assistants, he writes, "No experiments are to be made without the consent and approbation of the Professor of Chemistry and the attempt at original experiments unless preceded by knowledge merely interferes with the process of discovery" (Notebook, August 30, 1810; qtd. in Knight 81). Ross comments that men like Davy and Faraday, who earned their livelihood from science in this period, nevertheless maintained the attitude of the gentleman amateur for whom "the thought of... pursuing science for money was distasteful" (66). This was one of the reasons they so vehemently resisted the neologism "scientist" as a label. Professionals as well as amateurs regarded themselves as "benefactors of mankind" (Ross 66) and the term "scientist" "implied making a business of science; it degraded their *labors of love* to a drudgery for profits or salary" (66, my italics). *Amateur* of science literally denotes a lover of the feminized and personified Nature they sought to master.

The Eros that inspires this sort of love-mastery is antithetical to the faculty of feeling which draws persons together as equals in a mutually connected embrace. William Veeder, in his analysis of androgyny and the Shelleys, reserves the term "Eros" for an "acquisitive" and "ego-centric" love, a love of love itself. Such desire either absorbs the beloved into the lover's ego (its Platonic form), or else the lover's ego seeks to be absorbed into the beloved (its Dionysiac form) (25-26). Veeder's "Platonic" love corresponds to Smith's Periclean complex and its erotics of

domination. His Dionysian love which treats women as a “goddess-projection” rather than an “integral other” corresponds, of course, to Smith’s Dionysian complex, though Veeder emphasizes the point that the Dionysian attitude, in its negative form, is itself a kind of domination over women when it exists within a society structured on Periclean patriarchy. Woman on a pedestal, fantasized as omnipotent, is ironically a component of a patriarchal arrangement of social power. In the terms of my libido map in Chapter III, one can speak of the Periclean complex as introverted Eros combined with extraverted Limitation, that is, the archetypal father incorporates his beloved into his own Narcissistic ego-complex while, at the same time expressing this Eros as domination over the beloved. Similarly, one can speak of the extreme extraverted Eros of the Dionysian complex which is combined with introverted Limitation, which is to say that the ego is projected outside itself into the sphere of the beloved. The unconscious corollaries of these manifestations of love are introverted Phobos (self-loathing and shame) on the part of the Dionysian complex and the inverse, extraverted Phobos (fear or loathing of the Other), on the part of the Periclean complex. One must stress that both the Periclean and the Dionysian expressions of Eros may manifest in various degrees of pathology, even when it is the normative Eros within patriarchy. Bram Dijkstra’s *Idols of Perversity* suggests that dominance, fear, and exaggerated adoration were all interwoven in the century’s ideology of love. Moreover, the Heracleian Eros, which is violent towards women and to some degree homosexual moved as a silent shadow of the Periclean and Dionysian masculinities.

The ideal of androgyny that Veeder finds operating in Mary Shelley’s writing is, as Jung’s analysis of the androgyne suggests, a striving for psychic wholeness. In my terminology, this is a constructive form of introverted Eros, free from its Phobic shadow to direct the forces of love and connection between the ego and the Self. Similarly what Veeder describes as Agape, the Christian ideal of non-dominating love between empathic equals is a constructive extraverted Eros that cultivates connection

to the Other without becoming absorbed. I agree with Veeder that the Shelleys strove for the ideal of Agape but *Frankenstein* is an exploration of the failure to achieve this healthy Eros. It deals with the fourth quadrant of Smith's chart, the Apollonian, its extraction of Eros out of the realm of human relation. Instead of loving others as persons, the Apollonian lover adores abstract ideas and the technical passion for law and order.

Periclean Eros conforms to the dominant marital model of love in the nineteenth century, a model based in male dominance. By contrast, the Apollonian love of problem-solving and pure mentation is a sublimated (or one might say, sublime) form of the patriarchal Eros, one dependent on the withdrawal of the father into his private study. Such sublimated father-passion in turn produces professionalism as a particular expression of the Narcissistic Eros of Heraclean brotherhood. Men of science move from the gentlemanly clubbiness of the amateur into hierarchical institutions and corporations comprised of masters and servants. Professionalism is an identification with the collective and its ideological authority or its physical force. It creates a sense of belonging and often a sense of genuine affection and attachment among the "insiders." Even the men at the very bottom of the organizational chart may feel a warm love-rivalry for the men above them, with whom they identify as apprentice to master. Heraclean complex describes the relationship of captain to crew and also that of mentor to student. Iconographically, the arrangement of men into offices and laboratories, antechambers and inner sanctums, resembles Easthope's image of DaVinci's castle and its concentric, fortified walls. At the center, the Heraclean ego feels what security it may within an existence structured on competition between men, and initiations that often consist of ritual abuse (emotional or physical). But the ego security of the Heraclean brotherhood is always already undermined by its fear of the Other – the excluded female, racial, or

sexual Other upon which the brotherhood is based, but also, just as darkly, the rival men *within* the brotherhood.

Prometheus exists largely in contrast to the Heracleian identification with the collective. He is a lone figure who represents the combination of the Apollonian and Dionysian complexes. He combines Liberating Activity with pure Logos in the act of scientific innovation and in his knowledge-power. His rejection of the body is apparent in his thousand years of torture on the mountain top, and in his transformation into a being of pure light after his release in *Prometheus Unbound*. But this Apollonian apotheosis is achieved through Asia and Demogorgon and a love whose symbolism suggests a Dionysian immersion in the Mother. It is the light, the brilliant solar fire of Prometheus, that captured the imagination of Mary Shelley and others in the first few decades of the nineteenth century, for artificial light was becoming the most conspicuous and magical wonder of the new machine age. In *Frankenstein*, the young student of natural philosophy, who seizes the fire of electricity, symbolic of a universal force of life and machine-energy, is transformed from a trickster-magus into a “technologist,” the “scientist-hero... who engineers tricks” (Slusser and Guffey 189).

During the nineteenth century the etherealization of manliness into *energy* became an ubiquitous trope of literature on boys, anger, physical fitness, and the ways men might channel the energy of boys into socially productive Activity.⁸ But the Promethean technician rejects Heracleian channeling of his fire into the projects of the collective, and instead reaches to the sun to steal the Phallus for himself and so satisfy his own Narcissistic longings for paradise. He longs for the transcendence of the feminine into the disembodied light of Logos, but is, at the same time, shadowed by the Dionysian longing for the opposite extreme, the immersion of ego in the feminine and the Mother’s body.⁹ This tension in the Promethean technician between transcendence of and immersion in Mother Nature is the basic dynamic that

Frankenstein explores. It is, in Bachelardian terms, the persistence of the reverie of fire underlying scientific theorizing, a reverie that preserves the contradictory dual nature of fire, its constructive and destructive associations, and its associations with both Eros and Logos, sex and reason.

(3) The Puer Aeternus and Desire for the Father

I have suggested the extent to which Percy Shelley rebelled against and antagonized his father Timothy and his grandfather Sir Bysshe. Mary did not reproduce that painful feud directly in *Frankenstein*; her hero does not lose his violent temper against his father's perceived complicity with patriarchal tyranny, as Percy did; but Frankenstein admits to having a fiery temper and his sublimation of it into the pursuit of power-knowledge may be read as the sublimation of his Oedipal rebellion. Such a boy may seem to embrace the world of the fathers, the ambitions to power appropriate for a young man, but when such ambitions take an intensely introverted form they may express more a feeling of rivalry and rejection than of identification and acceptance. The desire to be like the father, to possess the father's power and so gain his respect, may mask an involvement with the symbolic Phallus that does not remove the boy from the Imaginary. Half initiated into the world of Logos, the boy remains unconsciously captivated by the world of the maternal chora from which he nevertheless feels profound alienation. His flights of ambition seek fantastic heights of male achievement, a desire to transcend the father rather than to follow him. The result is a man arrested in the dreaming aspirations of youth, a type that may be harmless enough, or even charming, but one who may also be one of Theweleit's not-yet-fully-born, whose flights to embrace Logos can raise up a spirit of violence and death.

A critique of the *puer aeternus* mentality and its elevation as a masculine ego ideal seems implicit in *Frankenstein*, where the struggle to embrace the father's Logos

masks an adolescent Dionysian complex. Percy Shelley almost epitomizes the *puer aeternus* personality. Friends frequently remarked how unusually young he looked even after he was an adult and he clearly could not settle down in a career, a relationship, or a single location for more than a few months at a time. He was prone to fantastic and utopian schemes and the Don Juanism that would endear him to Byron. Yet, in Mary Shelley's novel, one finds more than just a veiled critique of her husband's waywardness. The meditation on this masculine problem was undoubtedly inspired by Percy, but goes beyond him. Victor Frankenstein is different from Percy Shelley most strikingly in that he is a scientist working with flesh and blood matter, and not an idealist working in the ephemeral medium of words. One might interpret this difference as Mary's fear that Percy's brand of idealism could become more than just talk. This is, after all, quite literally, how *Frankenstein* was given its genesis: Mary listened in silent wonder or skepticism as Percy and Byron talked the night away at the Villa Diodati expounding the possibilities modern science held forth for Man's mastery of Nature – a mastery, moreover, that would lead to transcendent power and ultimate paradise. This latter is a particularly *puer* sort of aspiration: leaping in the imagination far beyond the experiments of men like Davy and his apprentice, Faraday into dreams of godlike power.¹⁰

The early decades of the nineteenth century generated romantic euphoria over the new molecular theories, the electrical battery, and the electrical nature of the nervous system. But it was also the period which saw the practical application of coal gas in lighting (notably the installation of street lights along Pall Mall in 1820) and the development of steam engines. Engineering schools were becoming formalized and engineering as a profession was emerging in stature alongside the wonders of the scientific laboratory and the daring of world explorers. Instrumental reason combined with the romantic attitude of transcendental genius to feed the mentality of the *puer aeternus* in both its positive and negative manifestations. Aspirations and

dreams led to wonderful inventions but, at the same time, encouraged the Narcissistic idealism and fantasies of omnipotence inherent in Romantic masculinity. Thus the *puer aeternus* complex, a variety of Animus or Persona for a man, is deeply rooted in infantile magical thinking. Roberts persuasively argues that such feelings of a lost omnipotence or lost connection to one's environment are intimately implicated in Romantic theories of creativity and imagination. He sees Romanticism as an oscillation between the poles of infinite hope in a world which, like the infant's, "can be fulfilling and satisfying," and unspeakable grief and guilt over the failure to achieve this hoped-for unity with the external world (Roberts 8).

Captain Walton and Victor Frankenstein each represent the *puer* mentality. In the opening scenes of the novel, one can see Romantic hope and Romantic despair meet face-to-face. Each seeks to conquer Nature through his transcendent male activity, his intimations of immortal boyhood. In his youth Frankenstein was absorbed in dreams of omnipotence, first overtly magical, then the pursuit of godlike powers through chemistry. But in the beginning of the novel when he is telling his tale to Walton, Frankenstein is a wreck of his former power, driven past all human endurance and on the verge of death. Against his creature's superior speed and agility, Frankenstein seems impotent even in his pretended determination. The sense of impotence lies in the fatalistic way in which he sees his life, as if it were directed by an omnipotent agency outside of himself, and this agency is troped in feminine terms, indeed in the imagery of the Goddess Destiny. Such imagery signals Frankenstein's self-abandonment to an archetypal mother imbued with omnipotence. Such a mother is the Terrible Mother aspect of Neumann's Great Mother complex, a fantasy of suffocation and abuse. The fantasy is an autocastration, a reduction of self to infantile helplessness. For all Frankenstein's bluster, he has reduced himself to this state. In an echo of Percy Shelley's constant hypochondriacal illness, Victor drives himself to a point where he must be nursed.¹¹

As Frankenstein looks back on his life, he has come to believe that his tragedy is due to a battle between his (female) “guardian angel” and a more powerful, evil goddess, “Destiny.” In retrospect, he interprets the lightning bolt that destroyed the tree outside his family’s house as a sign of predestined destruction through his attempt to harness that same elemental force in galvanic energy. It is this incident that is the seed for his pursuit of the study of electricity, but he now sees it as a doomed act: “Destiny,” he says, “was too potent, and her immutable laws had decreed my utter and terrible destruction” (*Frankenstein* 42). Rather than see his situation as the logical consequence of his irresponsible abandonment of his creature, or even of his hubris in creating an artificial man, Frankenstein avoids all responsibility, by declaring his fate sealed by an omnipotent Goddess. Jupiter, the omnipotent deity projected by Prometheus in Percy’s drama, is here transformed from the terrible father into the terrible mother.

Asia, the Goddess figure, and Prometheus’ reunion with her in his turn from hate to love, are the source of apocalyptic salvation in Shelley’s drama. But Mary Shelley suggests that idealization of women may be rooted in imaginal absorption in the idealized mother and that such absorption can lead to a paranoid delusion of powerlessness and, alternately, omnipotence – each of which is irresponsible. Percy’s vision of masculine Logos reunited with feminine Eros, in *Prometheus Unbound*, may miss the mark if it does not fully recognize that both Logos and Eros are powers of the Self, not powers inherent in each gender exclusively as its essence. I suspect, whenever I read Percy Shelley, that he never escaped the projection of divine Eros onto a mother goddess. One may even see this in *Prometheus Unbound*, in which Prometheus is reduced to an almost mute and inactive figure after his reunion with the dynamic and powerful Asia. He moves from enchained rage to unchained retirement and withdrawal.

Knoepfmacher is among the critics who consider images of the mother and father in *Frankenstein*. He calls it a “novel of omnipresent fathers and absent mothers” (90), but I would contend instead that both fathers *and* mothers are effectively absent. Victor’s mother may die as a result of nursing Elizabeth, her adoptive daughter – in a situation that echoes the death of Mary Wollstonecraft – but Alphonse Frankenstein’s indifference toward his son’s feelings and lack of understanding of his inner life also echoes William Godwin’s inability to relate to Mary and Timothy Shelley’s “failure of fatherly love” (Holmes 105), as Percy perceived it. Victor himself reproduces this emotional absence in his own act of “fathering” a motherless “child,” making him another echo of Mary’s experience of her father. One can see Victor Frankenstein when Christopher Small remarks of Godwin, “Like most rationalists of his time he regarded infants as mere parcels, to be handed from one person to another without adverse effect.” Small quotes from *Political Justice* a remark that captures this careless attitude toward the PreOedipal stage of development: “The mature man seldom retains the faintest recollection of the incidents of the two first years of his life. Is it to be supposed that that which has left no trace upon the memory can be in any eminent degree powerful in its associated effects?” (Small 70). Knoepfmacher quotes a striking remark by Mary herself as she reflected on her father’s disconnection:

My Father, [she writes in her journal] from age and domestic circumstances, could not ‘*me faire valoir*’. My total friendlessness, my horror of pushing, and inability to put myself forward unless *led, cherished, and supported* – all this has sunk me in a state of loneliness no other human being ever before, I believe, endured – except Robinson Crusoe. (95)

It seems likely that Mary’s exile (for her health) during the sensitive years of adolescence just prior to her elopement with Shelley set the stage for desperate rebellion against her father. Her apparently sincere surprise when Godwin displayed outrage at her elopement (the same sort of outrage Timothy Shelley had displayed

after Percy's *first* elopement) suggests the degree to which her rebellion was unconsciously motivated. In Percy, Mary seems to have sought a surrogate father, the Romantic and passionate lover she imagined her father to have been when he was the lover of Mary Wollstonecraft. Percy's inability to take the place of a father and his own emotional absence became quickly apparent over the following few years of their exile together. The Crusoe feeling Mary suffered is due to a lack of ego-reinforcement from both parents, which left the boundaries of her ego vulnerable. It is that castaway feeling of the Romantic artist-exile, cut off from relatedness and taking refuge in a compensatory fantasy of romantic love or dreams of one's own genius reforming the world. *Frankenstein* expresses the romantic longing for paradise through an idealized representation of motherhood, which, nevertheless, seems to result in a damaged sense of self on the part of her son.

Victor Frankenstein's mother, Caroline, is a meditation on the idealized good mother. She is represented as the nineteenth-century "angel in the house," perfectly self-sacrificing and devoted to the men and children in her life — first her destitute, fallen father, once a great merchant, then Alphonse Frankenstein, her savior, and finally to her son Victor, who calls her a "guardian angel to the afflicted" (34). She is occupied solely in the roles of mother and wife. There is a hint of the Goddess in the way Caroline reproduces herself, in a kind of parthenogenesis, by taking in the orphaned Elizabeth Lavenza, while her husband is away, to be "a pretty present" for Victor. When, on her death bed, she gives Elizabeth to Victor and simultaneously bids her to take become the mother's to her younger children, the gesture is uncomfortably incestuous.

Looking for "bad" parenting in Victor Frankenstein's parents may seem unwarranted when both are described as doting and unblemished in their benevolence. Yet Victor's representations of the past have the fantastic glow of a fevered nostalgia for paradise lost. The same dying man who reverted to magical

thinking in attributing his hubris and incapacity to a malevolent Goddess Destiny turns his childhood into a perfect paradise of Narcissism.

My mother's tender caresses, and my father's smile of benevolent pleasure while regarding me, are my first recollections. I was their plaything and their idol, and something better – their child, the innocent and helpless creature bestowed on them by heaven, whom to bring up to good, and whose future lot it was in their hands to direct to happiness or misery, according as they fulfilled their duties toward me. (33-44)

That this memory is more dream than reality is also suggested by the powerful irony it takes on when set beside Frankenstein's terrified rejection of his own "child." He attributes to his parents a "deep consciousness of what they owed towards the being to which they had given life," the very consciousness he lacks toward his creature. Childhood is a lost paradise of omnipotence for the adult Frankenstein, to think of which gives him "exquisite pleasure" (38). It is a time of "bright visions of extensive usefulness" contrasted to his life after he has created his monster which is consumed in "gloomy and narrow reflections upon self" (38) and bouts of madness culminating in the madhouse (198). Such a turn follows the pattern of Narcissism: the inflation of the ego in the young boy rising to a crescendo in adolescence and followed by disappointment. The grandiose ego is prone to depression as it reflects constantly either on its own failure to live up to its dreams or that failure projected onto a universe which fails to cooperate in the pursuit of greatness.

The Narcissism of the *puer aeternus* is evident in Victor's withdrawn and introverted character: "It was my temper to avoid a crowd," he says, "and to attach myself fervently to a few. I was indifferent, therefore, to my schoolfellows in general" (37). Henry Clerval is his only recorded male friend and is characterized in Romantic terms: "a boy of singular talent and fancy. He loved enterprise, hardship, and even danger, for its own sake. He was deeply read in books of chivalry and romance. He composed heroic songs, and began to write many a tale of enchantment and knightly

adventure" (37). Clerval is another type of aspiring eternal youth, the more traditionally heroic type, and Clerval matures into a young man seeking his fortune much in the manner of Captain Walton. He is a *puer* who may grow up to direct his energies towards industry, politics, or trade—that is, towards human society. He pursues the virtues of Apollonian, Solar Phallos, or what Smith calls the Periclean Complex.

Victor's own Apollonian attitude can be glimpsed when he attributes all goodness and virtue in himself and Clerval to the influence of the idealized feminine embodied in Elizabeth. For Clerval, she "unfolded... the real loveliness of beneficence, and made the doing good the end and aim of his soaring ambition" (38). She "subdues" Victor's natural "ardour" and prevents his becoming "sullen" and "rough," and he deifies her in almost the same terms Percy Shelley used for Asia in *Prometheus Unbound*: Elizabeth "shone like a shrine-dedicated lamp... She was the living spirit of love to soften and attract" (38). Mary Shelley is precise in her representations of the Shelleyan type—his Promethean aspirations of omnipotence, his desire for a community of worshipful disciples. His flights of genius depend upon a dream of the feminine embodied in a beloved who is kept at home while he struggles against the chains of the flesh, nailed to the heights, and in this way the feminine is troped as Other than the ego, a mysterious (unconscious) and overpowering salvation or doom.

The aspiration of Frankenstein is not, however, Shelley's desire to become the archetypal visionary poet, but to be a visionary scientist. Mary Shelley suggests that the psychological etiology of both careers may lie in the same fantasies when she makes Frankenstein, like Shelley, begin his course in the study of the alchemists, and when she makes Walton's career as an explorer follow a failed career as a poet. Shelley's transformative vision lay in a mystical union with Nature through Eros, both personified by Asia. Frankenstein's vision lies, likewise, in sexual mastery over

feminine Nature achieved through “ardour” or “passion” of a completely intellectual sort – the Logos represented by Prometheus whose fire penetrates the father’s Law and steals its power.

Victor describes himself “as always having been imbued with a fervent longing to penetrate the secrets of nature” (39). He cites Isaac Newton’s remark about feeling “like a child picking up shells beside the great and unexplored ocean of truth,” a feeling which leaves him discontented. The writings of the natural philosophers held no glory, only an elaborated version of the peasant’s practical knowledge. “The most learned philosopher... had partially unveiled the face of Nature, but her immortal lineaments were still a wonder and a mystery.”

He might dissect, anatomise, and give names; but, not to speak of a final cause, causes in the secondary and tertiary grades were utterly unknown to him. I had gazed upon the fortifications and impediments that seemed to keep human beings from entering the citadel of nature, and rashly and ignorantly I had repined. (40)

Albertus Magnus, Agrippa, and Paracelsus, however – whom he discovered by accident in a moment of “apathy” – “were men who had penetrated deeper and knew more” (40). Nature is couched in the traditional tropes of the feminine and the male scientist’s activity (both physical and mental) is described in terms of penetration and as the siege and conquest of a “citadel,” imagery common to sexual euphemism of the time. Scientific knowledge is troped as the interior of a female body, the hidden recesses of Nature or the watery interior of the body from which we come. The alchemists become Victor’s surrogate fathers – ego ideals taken from the archetypal Magician-Senex; they are the magically mature men who have penetrated the female body and become masters over it. Nature, the Dark Continent, the sea, all become the vehicles of this metaphor in the discourses of adventure and empire in the nineteenth century.

The magus personifies the magical omnipotence associated in the infant mind with the father – an omnipotence significantly based in magic words, that is, in the Symbolic. But the father’s mastery is, in a sense, secondary, for he achieves his Oedipal status as symbolic and physical master over the mother, who carries all the pre-Oedipal associations of omnipotence, magic, and enveloping Nature. The magus is consort and commander of the Goddess – everything the *puer aeternus* longs to be. Like the puer personalities described by Corneau and von Franz, Frankenstein suffered several traumas to his fiery and intense temperament. The most obvious of these, to which Victor himself points, is the death of his mother while nursing Elizabeth through a bout of scarlet fever. Victor was at a crucial moment of his life when this happened, almost the worst conceivable moment for a boy whose life had been so “remarkably secluded and domestic” (45), the moment of his leaving home at seventeen for the university at Ingolstadt. The loss of his mother causes a powerful transference of the idealized feminine onto Elizabeth. Caroline Frankenstein ensures this transfer of Anima projection when she tells Elizabeth, “you must supply my place to my younger children” (43). She looks forward to the marriage of Elizabeth and Victor as the remaining “consolation of your father” (43), a replacement for the wife’s as well as the mother’s Eros.

This dramatic – even melodramatic – loss of the mother obscures another wounding sense of loss, that of the father, who, one might note, is completely dependent on his wife and later Elizabeth for his own emotional support. Alphonse Frankenstein is not physically absent. Indeed, he seems unusually *present* when he resigns his intense involvement in Genevese politics and commerce to devote himself to his new wife. But he is remote in other ways. First, he is unusually old, having married late in life. Second, he is, like most men of his time and class, not involved with the day-to-day raising of the children. Victor remembers his smiling regard as an infant, but in the one instance where we are afforded a glimpse of his intercourse

with his son, we find him to be typically abrupt, derisive, and lacking in empathy. The moment is remembered by Victor as full of fatal consequence, for it is the moment when, as a boy of thirteen he discovers his alchemists.

A new light seemed to dawn upon my mind; and, bounding with joy, I communicated my discovery to my father. My father looked carelessly at the title page of my book, and said, "Ah! Cornelius Agrippa! My dear Victor, do not waste your time upon this; it is sad trash." (39)

Had his father taken the time to explain why he considered his son's wonderful new knowledge to be "trash," Victor says, he would have thrown Agrippa aside and returned to the study of natural philosophy. "But the cursory glance my father had taken of my volume by no means assured me that he was acquainted with its contents; and I continued to read with the greatest avidity" (39). This vignette is the main one by which Mary Shelley permits her readers to imagine what Alphonse Frankenstein is like. First of all, he seems to be little interested in what his children are doing. It was assumed by fathers of this time that their wives or governesses were regulating the children's lives. Second, however, one senses that he is permitting complete freedom to his son's pursuit of books. He does not become overly concerned that Victor is reading "sad trash" or take the book away from him. Nor does he offer a substitute and when they return home from their trip to the baths at Thonon, where this momentous incident occurred, Victor has no trouble procuring his own copies of "the whole works" of Agrippa along with those of Paracelsus and Albertus. This suggests a remarkable lack of supervision, not to say careless neglect. Victor's mother is apparently not supervising his studies either, but it is the act of seeking the father's approval and being rebuffed that I find most significant for Victor's later behavior.

Frankenstein describes his parents' style of child-rearing as "indulgent" and possessed of no spirit of tyranny. He intends this characterization to be an admirable

one, but at the same time his father's lack of interest in what his son was reading is identified as one cause of his strange obsession with "the elixir of life" (40), which would later be replaced by the chemical and physiological "principle of life" (51). Alphonse Frankenstein's emotional distance from his son and the relative neglect of any of the usual initiations into manhood prevalent at the time,¹² left Victor to his introverted fantasies of grandiosity: "what glory would attend the discovery, if I could banish disease from the human frame and render man invulnerable to any but a violent death!" (40). How much this dream is carried over into his later pursuit of natural science may be seen in his description of his feelings as he discovers the secret method of "bestowing animation upon lifeless matter" (52):

Life and death appeared to me ideal bounds, which I should first break through, and pour a torrent of light into our dark world. A new species would bless me as its creator and source; many happy and excellent natures would owe their being to me. No father could claim the gratitude of his child so completely as I should deserve theirs. (54)

The fantasy is absorbed in the idea of fatherhood, as well as the image of the Promethean bringer of light. Moreover, Victor dreams of a father good enough to deserve absolute love from his children, implying that his father failed in this respect, although Victor would never admit it consciously.¹³ As has been observed, Frankenstein's act of creation is fatherhood without a mother. It is, in other words, a dream of escaping the mother entirely and assuming the power of the archetypal Father's Logos. Frankenstein's "torrent of light" in this passage is the bringing of the Promethean fire and its link to procreation in fatherhood is a particularly vivid example of the associative link between fire, patriarchal power (or Jupiter's "reign" as Demogorgon put it), semen, and libido.

Perhaps the most striking image of the phallogical fire comes in the lightning bolt which first introduces Victor to modern theories of electricity. At fifteen, after

studying the occult and trying to raise ghosts for two years, Victor watches a violent storm over the mountains of Jura with “curiosity and delight” rather than fear.

As I stood at the door, on a sudden I beheld a stream of fire issue from an old and beautiful oak, which stood about twenty yards from our house; and so soon as the dazzling light vanished, the oak had disappeared, and nothing remained but a blasted stump. When we visited it the next morning, we found the tree shattered in a singular manner. It was not splintered by the shock, but entirely reduced to thin ribands of wood. I never beheld any thing so utterly destroyed. (41)

Victor’s psychological shock is contrasted with the reaction of “a man of great research in natural philosophy” who was with Victor and his father at the time. He, “excited by this catastrophe... entered on the explanation of a theory which he had formed on the subject of electricity and galvanism, which was at once new and astonishing to me. All that he said threw greatly into the shade Cornelius Agrippa, Albertus Magnus, and Paracelsus, the lords of my imagination” (41). It is significant that Victor’s reaction to this overthrow of his father surrogates is to completely reverse his ardour for knowledge. He withdraws into despondency rather than embrace the actual “fathers” represented by the scientific friend. It is interesting that this passage from the 1832 edition of the novel is a revision. In 1818 Mary Shelley wrote:

The catastrophe of this tree excited my extreme astonishment; and I eagerly inquired of my father the nature and origin of thunder and lightning. He replied, “Electricity;” describing at the same time the various effects of that power. He constructed a small electrical machine, and exhibited a few experiments; he made also a kite, with a wire and string, which drew down that fluid from the clouds. (235)

Written this way, Alphonse becomes a much more powerful figure, the actual father representing the new discourse and practices of the masculine, scientific Logos

and much closer to his son and to Victor's interests. Instead, Mary Shelley distanced this power from Alphonse and distance Alphonse from his son, so that in the 1832 edition, Victor complains that "My father was not scientific, and I was left to struggle with a child's blindness, added to a student's thirst for knowledge" (40). The effect of this distancing and the symbolic emasculation of the father, who in the earlier version was an amateur of science, creates the vacuum of father-absence. The powerful archetypal *myth* of the father remains untouchable and Victor must travel away from home to Ingolstadt before he encounters a surrogate father in the flesh in M. Waldman. Unable to obtain the father's power in an intimate emotional-embodied connection that could rival the primary attachment to the mother, Victor withdraws from natural science as well as magic. Faced with a vivid enactment of the transitory nature of bodies in the exploded tree, he tells us:

I at once gave up my former occupations; set down natural history and all its progeny as a deformed and abortive creation; and entertained the greatest disdain for a would-be science, which could never even step within the threshold of real knowledge. In this mood of mind I betook myself to mathematics, and the branches of study appertaining to that science, as being built upon secure foundations, and so worthy of my consideration.
(41)

Mathematics is a retreat into the pure abstraction of reason. Victor's dismissal of natural history as a "would-be science" fully accords with the use of the term "science" at the time. The university professors insisted that the only real "sciences" were those that could be logically proved using deductive reasoning rather than empirical induction or experimental demonstration (Ross 66). But mathematics is also a mental discipline that is completely removed from the world of living things and human relationships. In Frankenstein's case the retreat to math is part of an adolescent withdrawal. Embarrassed by what appears to be a mistaken loyalty to the wrong magical father, Frankenstein decides natural philosophy is all a sham. The

turn from natural science to math is not, as he represents it to Walton, the renunciation of Logos-power, but an even more intensified attempt to attain its purity as the polar opposite of feeling, relatedness, and the sensual world of embodiment. He does not wish to be reminded of his fear of vulnerability.

It is only after the traumatic loss of his mother that Victor finds in the lectures of M. Waldman in Ingolstadt a idealized male self-object. Now, fully removed from home and his actual father, Victor's careless attitude belies the lingering thirst for an image of powerful Solar Phallos. Waldman's name seems to evoke both the "walled man" (Veeder 83) of the DaVincian ego and the "wild man" that the disciplined subject wishes to deny. He extols the accomplishments of modern scientists in simultaneously sexual and spiritual terms:

"They penetrate into the recesses of nature and show how she works in her hiding-places. They ascend into the heavens; they have discovered how the blood circulates, and the nature of the air we breathe. They have acquired new and almost unlimited powers; they can command the thunders of heaven, mimic the earthquake, and even mock the invisible world with its own shadows." (47-48)

These words, says Victor, in retrospect were "the words of the fate—enounced to destroy me. As he went on I felt as if my soul were grappling with a palpable enemy; one by one the various keys were touched which formed the mechanism of my being; chord after chord was sounded, and soon my mind was filled with one thought, one conception, one purpose." That night he cannot sleep. He says, "My internal being was in a state of insurrection and turmoil" (48).

The beginning of his career as a scientist is the first of a number of scenes in which Frankenstein loses control of his mind. He behaves as if possessed and describes the sensation in images that speak of madness or hysteria as well as demons. He places himself in the passive, "feminine" position as if he were being

raped – ravished by female Fate or by the words of his fatherly mentor. He describes his body as an “organ” upon which the ravishing power plays. It is not merely a pipe organ but an ecstatic sexual organ that is “touched,” for it is the phallogical fire that is being once more offered. The trope renders his body a “mechanism” like the uncanny doll, Olympia, of Hoffmann’s “The Sandman.” Such feelings lead directly to Frankenstein’s laborious studies of anatomy, in which the passive attitude is repeated: he is “forced to spend days and nights in vaults and charnel-houses” by his desire (52). He tells us that his rationalist “father had taken the greatest precautions that my mind should be impressed with no supernatural horrors” (51), but this attitude of professionalism and lack of feeling will turn in an instant to hysterical fear and paranoia directed at the living body he has manufactured. As he builds the artificial man, he says “often did my human nature turn with loathing from my occupation, whilst, still urged on my an eagerness which perpetually increased” (55). It is not hard to read in these phrases the kind of split emotional response to sex that many men experience: driven by their body’s lust, they are nevertheless, at some removed level, disgusted with their body and the act. Objectification represses embodied sensuality and imaginal empathy with the object of love.

Imagination encompasses the full range of psychic functions – sensation, feeling, intuition, and reasoning – it is, one may say, an awareness of the imaginal basis of cognition. Frankenstein’s denial of feeling as he observes the decomposition of human bodies and their dismemberment is a repression of imaginal identification, of the metaphoric process that permits us to identify with other human beings. Victor represses his feelings of horror and disgust by refusing to acknowledge his likeness to these Others, and viewing the body (including his own body) as Other is the fundamental denial of connectedness between ego and body, ego and Self. Such denial is configured by masculinity because the erotic and sexual body is culturally

defined as feminine territory. In the Urizenic act of creation, Frankenstein walls off his transcendent intellect from bodies, from feeling, from connection of any sort.

Seeking to take on the mantle of idealized fatherhood as the creator of a new race, Victor conjures himself as an object, a solitary pinnacle to the hierarchical arrangement of male power. He thus objectifies himself in the act of making himself a perfect objective reasoner, ignoring the complexities of psyche and its fundamental inability to be fully controlled by ego. Desiring to be seen as an ideal father himself, Frankenstein tries to make an ideal son. Upon animating it, however, he realizes that it only dwarfs him, making *him* feel ugly and wretched and completely overmastering him. He longs for a boundless source of love and seeks it in a “larger-than-life” man, but he cannot embrace his beloved because he is unable to see love as an act he must perform, rather than an infantile state of passively being worshipped. The scene is vividly pornographic in a Dionysian mode trapped between a desire to be absorbed into the sublime body of the mother and a desire to become the sublime body of the father.

Mary Shelley’s vision explores a male psychology founded on the wound of separation from the mother and the inadequate mirroring of an emotionally absent father. She certainly felt this herself and for this reason may have recognized, perhaps half-unconsciously, the wounds in the men she encountered. She had ample experience with the *puer aeternus* and to some extent may have identified with that ideal herself. In that respect, then, I would like to place *Frankenstein* and the psychic formations I have been describing into the context of the lives of the men Mary Shelley knew, the models for her critique of the masculinity expressed and constructed in the technician-hero.

(4) Heracles and the Victors

Volcanoes be in Sicily

And South America
 I judge from my Geography –
 Volcanoes nearer here
 A Lava step at any time
 Am I inclined to climb –
 A Crater I may contemplate
 Vesuvius at Home.

– Emily Dickinson

Percy Shelley went by the nickname “Victor” in the time just prior to the summer of 1816 in which *Frankenstein* found its genesis. It is not difficult to see that in many ways Victor Frankenstein is an oblique exploration of Percy’s psyche and struggles. I have found a reading of Percy’s biography and his troubled relationship to his father instructive for the interpretation of the fictive representation of the monstrous failure of paternal loving. This “failure” is not simply an individual failure, but a systemic problem that derives from mother-exclusive child-raising. This system separates men from the embodied affectual relatedness most infants have with their mothers or other women. Without intimate, bodily contact, subjective stresses result in the dissonance between idealized images of masculine power and the actual experience of the real father. I believe the male infantile wound to result, in the first place, from the general taboo, particularly enforced in the nineteenth century, against babies’ exploring the male body with the same level of physical intimacy and tenderness as they are permitted to explore the body of their mother. The corollary of this, moreover, is that fathers have seldom been permitted to touch and caress and care for the bodies of their babies to the same extent and with the same tenderness as mothers.

These are generalizations, to be sure, and one should not lose sight of differences across race, class, and culture, as well as from one family to the next. It is nevertheless worth considering the extent to which a wound may be created as the

masculine body is abstracted to the realm of myth as a *distant* object. The female body is certainly idealized as well, but not in the same way. Where the androcentric culture of the male gaze abstracts women's bodies, it is a repetition of the young boy's longing for a forbidden body, a forbidden sensuality that may be for the father's body as well as, or even more than, the mother's. For while the Oedipal taboo against too much sexuality or sensuality with the mother may force the boy's mind to idealize the female as a longed-for but somehow inaccessible dream of paradise, the same structure leaves him fundamentally forbidden to relate that way to the male body too. This prohibition is in some ways perhaps more important psychologically, for it is a prohibition against sensually and sexually and *emotionally* knowing his *own* body.¹⁴ This prohibition is an aspect of the prohibition against touching the phallogical fire.

In western society during the nineteenth century boys' relationships to their bodies and to each others' bodies were increasingly channeled into physical activities such as sport. Yet, as Sam Femiano observes, "[a]lthough men seem to be very body oriented through their participation in competitive sports and other types of bodybuilding exercise, in fact, most of these activities require that the body be treated like a machine to be controlled, regulated, and used" (122). The struggle that emerges is, thus, one between the boy's ego and two idealizations or abstractions: the idea of paternal power, on the one hand, and the idea of the male body as an instrumentality of the mind, on the other. To an extent the two are united in the symbolic Phallus which may take many forms in the symbolic meditations of the unconscious.

Percy Shelley's experiences of a distant and antagonistic father-relation are part of the context for *Frankenstein*. Timothy Shelley was a wealthy and influential landowner and M.P. and fit the ideal of male power separated from the domestic sphere into its own mythologized realm. His authority was relatively lax but nevertheless perceived by young Bysshe as tyranny. The son fell into deeper and deeper adolescent rebellion against him, and indeed against the whole concept of the

father's Periclean power over his children. Percy's furious atheism in his brief stay at Oxford (for which he was expelled) was, beneath its politics, an attack upon the archetypal father in the form of the Christian deity. His refusal to submit to the censure of the faculty was also a rebellion against the fathers and their law. Oxford dons were, at this time, still very closely associated with the church establishment.

That God was also particularly associated with Percy's actual father is suggested by Holmes' reiterated references to the picture of Christ that hung in Timothy Shelley's study. Timothy was, for all his power, entirely subject to his father, Sir Bysshe, and so, like Christ, could be construed as a puppet of the patriarchal hierarchy. It is the fact of the father's subjection to bigger and more powerful "fathers" that is perhaps the ultimate disillusionment for his sons. The "name of father" is a title that withholds power at the same time it grants it, so long as the "grandfathers" (symbolic or literal) live and hold sway. For the *puer aeternus* personality, rich fantasies of omnipotence and admiration from all around them make submission to others seem intolerable. Percy's violent antipathy for the traditional, submissive Christ may stem from the mythic connection between the *puer aeternus* and the sacrificial consort-god that lies behind the Christian mythos. Such seems to have been the case with Percy Shelley, and to some extent with Mary Shelley too.

The image of the medieval magus or the lone scientist in his laboratory are images of escape from that odious submission to the patriarchal hierarchy. They feed the boyish fantasy of superseding the power-knowledge of the father. Victor Frankenstein rapidly outstrips his mentors and, while he engages in his solitary task of parthenogenically reproducing the ideal masculine, Victor's professors have no idea what he is up to. The situation is Promethean because it provides an image of absolute freedom, the freedom to seize the father's fire, to wield the phallus as a solitary Sun god independent of any Heracleian brotherhood or social institution.

Frankenstein's adoption of the role of God the Father combines with his name to link him to Christ the Victor, as opposed to Christ Crucified.

The myths of Prometheus and Christ each depend on the transmission of the archetypal father's freedom to a new generation. In the case of Christ, freedom comes through a martyrdom that obeys the father's desires – the Oedipal desire of father to kill his son – in the case of Prometheus, freedom devolves from martyrdom that is a refusal to obey.¹⁵ Both Prometheus and Christ martyr their bodies to a vocation and so transcend all other men, but Prometheus' vocation comes from an internal "fatherhood," his own potential to become and supplant the father. Christ, by contrast, is prevented from realizing this fact of human biology by remaining eternally the Son and keeping his "fatherhood" externalized, projected into the form of an eternally Other father. Yet, even in the case of Christ, Trinitarian doctrine makes Son and Father, in a sense, One, which points toward the same archetypal pattern of Oedipal interchangeability. Obedience or rebellion may thus be seen as two responses to the need for sons to transform into fathers (symbolically, if not biologically). Yet in both the mythos of Christ and that of Prometheus, the male body is sacrificed to a higher ideal of immaterial and immortal existence that is particularly set in opposition to Woman as Nature and flesh.

It seems remarkably significant that Timothy Shelley should have had, besides the picture of Christ on his study wall, a picture that symbolized this opposing power of Mother Earth in the eruption of Mount Vesuvius. Vesuvius is not Empedocles' *Ætna*, where the philosopher chooses to reunite his body and soul with the elemental unity. But it is that Titanic force associated with Hephaestus, divine technician and the forger of Prometheus' chains, a destroying fire from the interior of Mother Earth. As the Dickenson verses quoted at the beginning of this section suggest, the image of the volcano is a vividly sexual image, an image of the passionate, eruptive Eros of the body's interiors.

Percy and Mary would visit Vesuvius in 1818 during one of the most sexually trying periods of their life in Italy. Richard Holmes describes how Vesuvius wove its rumbling fire in and out of their lives at a time when love and fidelity seemed to be crumbling, and the death of children sapped the hope from life. Holmes delineates how Percy, out of these personal catastrophes, created his Promethean apocalypse in images of volcanic eruption. The father's fire – that image of Vesuvius – is stolen by Percy to be formed into the symbol of Demogorgon's chthonic power of transformation. Holmes reads the eruption of spirits from the underworld in *physical* terms as "a Vesuvian explosion, and the restoration of Nature to her golden equilibrium of fruitful and seasonal fluctuations" (504). He reads them in *psychological* terms as "Love, the private creative and sexual part of human relationships... freed from its inhibitions and repressions, and recombined with the social elements" that are "the Promethean aspect of man's mind." The eruption "forms the unity of mind which Shelley believed could alone produce the great scientist, the artist, the doctor, the architect, and the law-giver. The divine nature is healed" (504). In other words, the reunion of the chthonic and the solar aspects of being is brought about by the overthrow of the tyrannical authority of the fathers. This occurs through the descent of the son's Eros to the source of transformative Fire: the body of Mother Earth.

What is most fascinating to me when juxtaposing *Frankenstein* and *Prometheus Unbound* is that Mary Shelley depicts a modern man utterly failing to make this bold reunion. Instead of glorifying idealization and imagination as the road to the reunion of Reason and Love, she sees idealization as the perversion of imagination, which, in its flights of fancy, flees the body. The story envisions men caught in the gears of a masculinity fabricated from Enlightenment Reason and Romantic Idealism – the cultural currents that constitute solar Phallus and Apollonian manliness. Percy Shelley is an exemplary child of this transitional age, as precociously fond of

pyrotechnic and electrical experiments as he was of ghosts and monsters. Indeed Holmes suggests that electrical fire, conceived as the universal life-energy, is the chief symbol of Promethean fire in Acts III and IV of *Prometheus Unbound*, and image which, in the final analysis, fails to be convincing.

Electricity would be the great new power source to liberate man from physical servitude. But as a metaphor of the liberation of spiritual and political energies it suffers, like the whole of Acts III and IV, from irresolution. [It] could signify any kind of vague radiation of goodwill. (507)

He goes on to argue that from the beginning of Act III “the poem completely disintegrates. The dethronement of Jupiter is a piece of creaking epic stage machinery; there is no confrontation between him and Prometheus, and thence no reconciliation. The evil principle is merely dismissed” (507). In the terms of my reading of the family drama enacted in the play, there is no confrontation or reconciliation of father and son. The son’s fantasy of overthrowing the tyrannical father is accomplished, in the play, by calling up the dark force of destiny in which I have traced both the chthonic Mother and the chthonic phallus. Read in this way, the dénouement of *Prometheus Unbound* exalts Eros but yields a Prometheus who is reduced to utter passivity, who is, in effect, reabsorbed into the PreOedipal uterine paradise. “Prometheus’s reaction to his liberation and the revolution of human society,” writes Holmes, “is to retire into a kind of rural hermitage, ‘a cave, All overgrown with trailing odorous plants, Which curtain out the day with leaves and flowers’... a *hortus conclusus* [that] symbolizes a rejection of the world rather than universal social revolution.” The actions of Prometheus “are those of a leader who has escaped defeat and gone into a jaded exile, rather than those of a genuine victor” (507).¹⁶ The masculine Spirit or Mind is symbolically restored to union with embodied Eros, but Shelley’s symbolism is conventionally gendered: the body is

Asia's and the male body, so spectacular when chained to the rock in agony, may now be completely ignored.

In Victor Frankenstein Mary Shelley describes a man who also tries to cast off this living body to master a world of dead matter, despiritualized by modern chemistry. His attempt backfires driving him deeper and deeper into madness, loss of his conscious faculties, and an obsession that dismantles even his capacity to reason. Indeed, she seems to say, the longing for a *hortus conclusus* of Reason and mastery is in the first place irrational because it is self-destructive. What is most significant, however, is that she locates both the perpetuation of this myth and its possible solution in the very thing that is most conspicuously absent from Percy's mythology: that is, friendship between men.¹⁷ Captain Walton's dream of a tropical paradise at the North Pole expresses that Longing for Paradise that Jacoby links to the pre-Oedipal state of blissful unity with the Self-Mother-Environment that embraces the infant psyche. Frankenstein's desire for the ultimate Victory over his shadow-self, like Walton's desire for glory and immortal fame, is symbolized by the pursuit of the pole. The pole represents the perfect singularity, the ultimate Narcissistic point, the ego's desire for a purified, Euclidian Reason that will make the Imaginary become Real. This dream is the child who is father to the man's waking devotion to grand schemes and plans.

But the dream of paradise played out in lonely desire for glory must implicitly exist in a mythos of male brotherhood. Heracles, rescuer of Prometheus, is the archetypal brother as well as the archetypal muscular hero. In contrast to Percy's Dionysian salvation, Mary Shelley's Promethean hero is not rescued by his beloved Elizabeth. The feminine, indeed, is ruthlessly destroyed by the struggles between two male characters. These rivalries, as well as the friendship that offers salvation to Victor, are all Heraclean in their objective orientation towards the work of men. The Heraclean body is a liminal body that may be the object of homoerotic desire, but is

most often, under the homophobic imperatives of modern western culture, eroticized as a terrible machine. One can see the inverse of Victor's hatred of his monster in the erotic chord that runs beneath his conversations with Walton. He exhibits the relief of Narcissistic longing in a mirrored self-object in the frame narrative surrounding his central struggle against his shadow. It is significant that the metaphors in which Walton expresses his Promethean enterprises are metaphors of fire and sacrifice, the two prominent motifs of the Promethean myth. Describing Frankenstein to his sister in his fourth letter, Walton says:

[A]lthough unhappy, he is not so utterly occupied by his own misery, but that he interests himself deeply in the projects of others. He has frequently conversed with me on mine, which I have communicated to him without disguise. He entered attentively into all my arguments in favour of my eventual success, and into every detail of the measures I had taken to secure it. I was easily led by the sympathy which he evinced, to use the language of my heart; to give utterance to the burning ardour of my soul; and to say, with all the fervour that warmed me, how gladly I would sacrifice my fortune, my existence, my every hope, to the furtherance of my enterprise. One man's life or death were but a small price to pay for the acquirement of the knowledge which I sought; for the dominion I should acquire and transmit over the elemental foes of our race. (28)

In this conversation, Frankenstein is lifted out of his Narcissistic self-absorption and self-pity by discussions of scientific adventure and exploration. How many boys and men have experienced that shift of consciousness from the inner world of confused emotions and ambivalences over one's self-image to the outer world spread out as a map on which a military or pseudo-military campaign can be waged? It is a gesture of *abstraction* as the two men retire into the familiar masculine world of logistics and supplies, ships and manpower. Victor is removed from feeling into thinking as he listens to and appreciates Walton's argumentative reasoning. The move is from a state of masculine insecurity to a state of masculine power in which

Logos and power are experienced as one. The element of power is socially constructed between men, and embodied in images of muscular force such as Heracles.

Because of this, Walton, who in his temperament combines intellect and heroic action the way Henry Clerval does, grows passionate. He couches his feelings in images of fire and points toward a shift in his discourse from one “language” to another, from what we may call the language of the mind or the spirit, to the “language of the heart.” This “language” expresses “the ardour of [his] soul... the fervour that warmed [him]” – significant tropes for a man speaking in a frozen, ice-locked waste land to a companion who has almost frozen to death. It is worth noting that the “elemental foes of our race,” of which Walton speaks, are water and ice (or earth). The two intellectual explorers of Nature’s secrets exchange this fearful embodiment of Mother Nature in the form of rational “projects,” that is, bodies of ideas formulated through reason, mathematics, scientific theories of natural laws. I am struck by the alternative meaning of the word itself beyond its ordinary sense of “plans” or “exploits,” for it can also be read as *projections*, or “project” as the noun opposed to “introject.” The masculine love of projects is one through which the love of men can be exchanged in socially acceptable form – that is, exchanged in a homosocial rather than homosexual form, in which Eros is disembodied even as it evokes Heraclean muscle. For projects or adventures such as Arctic exploration emphasize – on the level of their commanders and backers – logic, mathematical precision, and invulnerable mastery in opposition to feeling, openness, and vulnerability.

I read Percy Shelley in these conversations because he too was characterized by an intense love of projects and a sad inability to fully realize them. The sailboat that was the instrument of his demise was one such beloved project, for Shelley had always had a love of boats – a love notoriously expressed in his habit of floating

paper boats on any available liquid surface. The desire can be seen as archetypal. One could venture that toy boats or real ships both carry the archetypal fascination of fragile mastery over the liquid medium from which the human being emerges at birth, the enveloping water associated with the archetypal mother. It is also a mastery of the sublime, the feeling of being dwarfed before a beautiful and terrible Mother Nature.

The significance of the voyager who takes his ship into the frozen waters of the polar regions is something I shall return to in Chapter VII where I discuss *20,000 Leagues Under the Sea*. The significant factor here is Mary's adoption of the ship-born adventure as a parallel "project" to Frankenstein's construction of an ideal man. She recognizes that mastery of the feminized element of water is also expressed in physiological chemistry. That is, Victor seeks to conquer the body as a symbol of Nature intimately associated with the feminine. The physical excitement of technical accomplishment expresses the embodied desire that underlies sailing, Arctic exploration, and the intricate work of the surgeon, cutting and stitching human flesh. The rush of adrenaline is a feeling of power over forces larger than the ego and its self-image: ship, sea, the complexity of organisms, complexes of abstractions, complexes of people, in short, the sublime. All of these are controlled and manipulated by the technician's "plans."

Such instrumental planning carried to the level of sublimity is a signature of the *puer aeternus*. The plan, however elaborate, is valued for its visionary quality, its magical ability to transform the objectified world. The pursuit of egoic grandeur lies at the root of Apollonian complex and its striving for the heavens, the poles, the heights, or, indeed, the depths, as we shall see with Captain Nemo. *Prometheus Unbound* captures the importance of sublime heights and depths in its journeys from the Heavens of the Sky father to the underworld of Demogorgon. The adventurer's identification with sublimity fulfills a psychic need for self-confirmation, and the

more inadequate the empathic mirroring a young boy receives from his father, the more desperate will the need for confirmation be. In its milder, more ordinary forms, such as the boy's striving for attention, as well as in its extreme forms, such as megalomania, the pursuit of Apollonian or Heracleian power is a struggle to recapture the lost feeling of infantile magical omnipotence. As Smith suggests, the Heracleian identification with the body of the collective and the Apollonian identification with the infinity of disembodied Mind, are each sublimations of the Dionysian desire to merge ego with archetypal Mother. Percy Shelley's dream of establishing a utopian community of friends and lovers, sharing ideas and sex in free love was another kind of *puer* project. It bears the signs of the PreOedipal paradise in its longing for enclosed wholeness and polymorphous connection between bodies. It is significant that Shelley desired to surround himself with women, as if unconsciously reproducing the audience of mother and sisters who worshipped him as boy.

Captain Walton and Victor Frankenstein are drawn to each other instantly through the sense of brotherhood they share through their Apollonianism. The embrace of this kindred spirit after so many months of loss and death, evokes from Frankenstein the well of repressed emotion beneath his obsessive façade. Victor's response to Walton's "language of the heart" is to lose control of his feelings. He becomes gloomy and the emotion is expressed only in his face – that is, silently. Then he tries "to suppress his emotion" by placing his hands over his eyes. There is a striking echo in this gesture of another scene later in the narrative, though earlier in the story's chronology: the encounter on the Mer de Glace between Victor and his creature. Victor cannot stand to gaze upon his creation and when he tells the monster, "Begone! relieve me from the sight of your detested form," the creature (rather wittily, one has to feel, given the situation) places his hands over Victor's eyes saying, "Thus I relieve thee, my creator" (101).

When he covers his own eyes before Walton, Frankenstein attempts to wall himself up, to stop his bodily orifices, which threaten to let escape his vulnerable interior fluids. But he cannot repress them: tears flow and a groan escapes him. Walton responds empathically with a quivering voice and silence. Frankenstein's breast heaves and at length he cries out "Unhappy man! Do you share my madness? Have you drank also of the intoxicating draught?" (28). Notice how desire is troped as liquid too, and how the scientist's eruption echoes the convulsive "birth" moment of the monster (and, perhaps, Vesuvius as well?). Walton describes Victor as the passive victim of an inner agency in this moment of explosion: the "paroxysm of grief" seizes and overcomes him. "Many hours of repose and tranquil conversation were necessary to restore his composure" whereupon "[h]aving conquered the violence of his feelings, he appeared to despise himself for being the slave of passion" (28).

This is the final in a series of episodes in which, after being overcome by emotion and self-loathing, Victor must be nursed tenderly by a man who cares for him. In these scenes of nursing one can glimpse the embodied father caring for the bodily needs of his son. Sickness and immanent death breaks through the homophobic walls that divide men to make possible a homoerotic caring of a healing, empathic Eros. The sequence of presentation is important too, for Mary Shelley gives us first Walton, essentially a stranger, then Clerval, Victor's childhood friend and virtual brother, and finally, Alphonse Frankenstein, his father. Walton, who may be perceived not only as a stranger, but also as Victor's encounter with himself, offers Frankenstein the last chance of male embrace. Victor opens himself, but only in hysterical loss of control. In the first two instances of male nursing the "feminine" father is eventually killed. In the final instance, Walton is spared, but only as Victor himself and his monster-lover-son perish in the suicidal flames of longing.

Walton cannot save Frankenstein because they suffer from the same illusion of rational quest. Neither perceives that his “ardour” is rooted in a repression of Eros, indeed in the fear and loathing of embodiment and Nature. Frankenstein objects to Walton’s passion principally because the explorer is willing to kill *himself* to achieve his glory. Victor, who has come to regret his own self-sacrifice through the abandonment of domestic affections, expresses self-pity in his apparent concern for Walton. He feels the deaths of his loved ones, not empathically, but egotistically, as features of his own misery. By turning the monster into an aspect of himself and the monster’s murders into his own fault as its creator, he denies the creature’s independent subjectivity, and this is the very problem that precipitates so much death.

The objectification of the Other is, in a sense, the problem of the Heracleian complex. Other men are seen less as subjects in their own right than as mirrors or rivals. What Walton and Frankenstein feel is a recognition of brotherly likeness, but it is not founded on actual intimacy so much as on the potential for intimacy. At the point of this conversation, before Victor has told his bloody story, Walton does not seem to even know the man’s name. This detail suggests how Walton is idealizing the man as a mystery, projecting all his own shadowy and unarticulated emotions onto him. His namelessness also connects Victor to his monster who never receives a name or names himself and thus never achieves full stature as a subject.

Walton’s Promethean love of self-sacrifice implies another evil overlooked by the two technicians in their tête-à-tête: Walton’s crew is being set up to die along with him. This is the blindness of the master, a class bias, to be sure, but also an attitude built into masculinity defined in terms of mastery and administration. Other people can only be seen and valued in relation to the master’s ego. And that ego is inflated to its grandiose proportions, subsuming others in its scope, by identification with “projects.” Put another way, the project in all its material complexity and

administrative detail is a material and practical expression of the masculine ego-ideal founded on instrumental reason.

What such projects have in common is the Enlightenment belief in “the perfectibility of humanity, rationalist or apocalyptic, or both, as in the French Revolution” (Levine 28). D. H. Lawrence in his essay on Benjamin Franklin in *The Symbolic Meaning*, calls this the idea of “man created by man” (43), the *idée fixe* that, broadly speaking, motivates science imaginatively. It is the corollary to the desire to control Woman and Nature. According to Levine, Lawrence believed that the monstrosity of masculine dominance and control lay in “the attempt of consciousness [that is, the ego] to impose itself on the world, either in the form of morality or science” (Levine 29). Scientific laws are thus, like moral laws, forms of masculine control, rule, dominance. They are, in Shelleyan terms, Jove’s “reign”; in Lacan’s terms, they are the Symbolic order, the laws of the father.

The irony and tragedy of this formula lie in the fact that masculine obsessions with control arise from the fear of vulnerability and this fear, in turn, arises from the common infantile fear of abandonment. One needs to note that alienation from the stereotypically feminine entails an alienation from vulnerability, weakness, and softness, all of which are the very feelings this wholesale alienation is likely to evoke. A boy’s identity is on the line: he is in tears, feels abandoned, and the response from his father, or from the voice of the masculine pronounced by his mother, tells him not to be a “mama’s boy” or a “girl.” Forcibly wrenched from a comfortable androgyny where this didn’t matter, he must control his tears, repress his fear of being abandoned, and “be a man.”

The deep significance of Frankenstein’s paranoia and hysteria arises from a fear of abandonment that takes the fairy tale form of his *being perceived as a monster*. Victor’s flight from the huge, ugly, male creature he has fashioned, can be read as a moving representation of a boy’s repressed hatred of his own masculinity as that

thing that has caused his mother to reject him and then, in turn, has caused his father to treat him with the soldier-male's *discipline*, in order to "toughen him up." On the immediate level of authorial experience, the mirror of monstrosity reflects Mary Shelley's own fears of being perceived as a monster, perhaps because of her own depressions and perceptions of her own infants as monsters. The imaginal dynamics should be seen operating in both ways, as an expression of her own monstrous feelings and the fears she had occasion to observe in her husband and other men.

Feminist theorists have remarked upon the cultural tendency to equate the feminine and the monstrous. At the same time, I believe, the obsession with female monsters, especially in the writing and artwork of men, masks a fear of *both* feminine and masculine embodiment. Fear of the feminine produces a fear of the masculine as well because of the fear of being perceived as feminine. Machismo turns a man's anxiety about his masculine Persona into hostility toward anything perceived as feminine. The male gaze that objectifies the Other always hangs as a threat over the male subject as well, producing a paranoia that betrays a fear of *being objectified*. To become an object of the male gaze always runs the risk of embodying homoerotic desire.

The obsession with fetishized *surfaces* that, according to Susan Griffin, characterizes the "pornographic mentality," is a product of the masculine ego constructed in the likeness of DaVinci's castle. The Walled-man, Urizen, maintains his impregnability by reducing himself to surfaces. He masters other men by forcing them to do the same. That this potential is inherent in the way masculinity is constructed around the objectifying gaze (of scientist or of the consumer of pornography), is attested to by the emergence in the last generation of increasing numbers of images of the naked, or nearly naked male body. Both in gay porn and in bodybuilding magazines and videos, the celebration of the male body's surfaces expresses both the fear of being penetrated and the desire for it. The male muscle

physis is challenged particularly by male homosexuality which admits that men can be, and are, penetrable, but it also celebrates the act of penetration and reveals what may be the fundamental dynamic of masculinity in western culture (at least) – that is, a ritual drama of self-fashioned walls and threats of penetrating the walls of others. This dynamic, of course, describes warfare as it has been conducted through most of history.

(5) Controlling Nature, Controlling the Body

While the cult of physical fitness, energy, and masculine muscular surfaces emerges in the nineteenth century, the myth of the man-machine is a legacy of the Enlightenment. Pollin notes how the motif of the animated statue runs through the writings of “the Encyclopaedists and their English followers” to illustrate the “whole development of perception and of complex and abstract ideas” as, for example, set forth most famously by Condillac in his *Traité du Sensations* (1754) (qtd. in Vasbinder 19). Ovid’s *Metamorphoses* and de Genlis’ *Pygmalion et Galatée* have been identified as inspirations for Frankenstein’s monster and the way his mental development unfolds. The myth of Pygmalion is, of course, the story of an artist who makes an artificial woman – or, more precisely, one whose perfect statue comes to life. The theme of the man-made woman is important in itself as a representation of the masculine ego’s idealized Anima projections. It is particularly intriguing in a story like E. T. A. Hoffmann’s “The Sandman,” in which the perfect woman is a silent automaton. The automaton is held forth as a fetish, the objectified beloved, but in the case of Frankenstein’s monster, the gender of the machine is the same as his creator’s and his status as a mechanical construction is rendered ambiguous by virtue of all his parts being organic. Unlike the several obsessed and self-destructive artists of Hoffmann’s stories, Victor Frankenstein builds a creature who is, except for his strange composite appearance, a living, breathing, thinking, and feeling human. The creature is a

mechanism to the extent that he is artificial and composed of parts as a machine is assembled. But making him flesh and blood rather than metal and electrical current (or wind-up springs), Mary Shelley created an allegory of the fragmented way Cartesian science looks at human beings. The monster is, more than anything, the anatomist's diagram come to life; that is, he is man reduced to an assemblage of parts.

This view of the human body is still the dominant medical model and informs the way we all talk about our bodies – as if we were made up of parts assembled by some sort of manufacturing process. Daniel Segal, in a 1988 study of medical students in their anatomy classes, points to anatomy and dissection as a central practice constituting the modern medical doctor's mentality. Trained to operate on dead "patients" first of all, the students become hardened and learn to repress their initial squeamishness when called upon to cut up cadavers. The cutting is both physical and mental, as they are drilled in nomenclature to internalize an image of the human body as a fragmented aggregation of parts. This despiritualized body is the professionally constructed object of scientific medical "management" mastered through routine. This is the view that is rendered as monstrous in the film adaptations of *Frankenstein* where the monster is depicted as stitched and bolted together, and in which the brain, particularly, is installed by the technician-hero. The brain, in the films, is the fetishized object of science, the personality, agency, and psyche reified as an interchangeable part. The brain, supposedly the seat of Solar Phallos, turns out to invest the movie monster with nothing more than masculine aggression and strength, a fearful image of Chthonic Phallos. Segal notes that it was in the dissection of the penis that the medical students particularly showed a chink in their professional armor.

To dissect the genitals the students were instructed to uncover the body from above the waist to the toes, and then using a large saw, to sever the body at the waist, and cut the lower portion into a right and left half,

thereby bisecting the sexual organs. While they performed this “trisection,” as the operation was named, the students joked more loudly than usual, commenting in particular on the sight of disconnected limbs and trunks.... The students who were most visibly disturbed were the male students with male cadavers, many of whom refused to cut their cadaver’s penis, leaving the job to the female students. This was particularly striking since the male students generally sought to perform a disproportionate amount of “the surgery.” (Segal 22)

It is interesting to consider that at the time Mary Shelley was writing, a student of anatomy such as Frankenstein would not have had the opportunity to pass off this particular organ to the women in his class. Frankenstein obviously gave his artificial Adam genitalia, even though the subject is never mentioned. Mel Brooks, in his parody film, *Young Frankenstein*, picks up on this elision. When in the end of the film, the monster is given some of Frankenstein’s brain to make up for his mental lack, it is revealed that in exchange Frankenstein received the creature’s penis, the implication throughout being that the eight-foot monster’s phallus was proportionally impressive. Though the intention is bawdy humor, the revision contains an interesting insight into what appears only symbolically in the original story. It is the Phallus (big P) that the scientist lacks and *needs* to become fully a man, and it is this lack that his technical inventions seek to fill.

Victor clearly created a fully functional male, else why be concerned about its propagating itself if allowed a mate? Yet, following the conventions of polite fiction, the phallus is erased, repressed into the unconscious of the text, there only for the reader to imagine as the creature stands naked before his maker. The monster, especially in his initial inarticulate state (which is the only one he tends to achieve in the film treatments), is the bearer of the chthonic phallus – the actual reality of the physical organ with all its refusal to obey the conscious ego and all its vulnerability to castration or mutilation. The polarization of brain and phallus in *Young Frankenstein*

suggests that the latter, objectified as a “tool,” is a rival of the ego-consciousness. In pornography most notably, the phallus is described in terms of a pure, and usually unfeeling, instrumentality.

Musselwhite has observed that the shameful act Frankenstein performs in his garret apartment bears less resemblance to birth (as Moers contends) than to masturbation. The “secrecy, the haste, the furtiveness, the delay, the guilt, the addiction – plus the supposed symptoms of paleness, emaciation, and eye-strain” as well as its “filthy” character, are all the marks accorded to masturbation by nineteenth-century medical opinion (Musselwhite 62).¹⁸ The strange sense of a release of “ardour” in the moment his act of creation is completed, followed by shame, does sound like masturbatory frenzy and subsequent loathing. Moreover, the loathing is directed at an idealized male body, which, as I have suggested, is a Narcissistic object. The creature, looking like a shriveled mummy with long, effeminate locks and pearly teeth, but transparent skin and colorless eyes, is visibly the expression of how Frankenstein has come to view his own body. The transparent skin that “scarcely covered the work of muscles and arteries beneath” (57) seems a particularly vivid representation of Anatomical Man – *L’homme machine*, as Le Mettrie put it in the title of his famous study.

Baldick pointedly rejects the reading popularized by Brian Aldiss of the monster as a mechanical man, precursor to the many robots of later science fiction. He claims that the creature has no mechanical characteristics and is a fully human creature: “Although the monster is the result of what is formally a ‘mechanical’ assembly, once animated he is as unexpectedly human as he is unexpectedly ugly. To read him even allegorically as a machine at this stage would be more than just premature; it would mean missing the monster’s most disturbing immediate significance” (45). Baldick is both wrong and right. The creature *is* very human, if not “fully” so, and certainly is *intended* by Mary Shelley to appear as fully capable of

human thought and feeling as anyone else in the story. He is a true man in the tradition of Condillac's animated statue capable of all sensations and consequent rational thought. Yet, the fact of his assembly by a man and his having been animated by "the working of some powerful engine" (as the author puts it in her 1832 introduction; 9), makes him unnatural – made, not begotten.¹⁹ The fact that, even after animation, the monster remains an artifice, contrived by a human technician gives him precisely that quality of the uncanny automaton that nineteenth-century readers would surely have seen as his "most disturbing... significance."

Recent studies such as those in Gallagher and Laqueur's *The Making of the Modern Body* have suggested the ways in which the discourses of anatomy and medicine constituted a new collective imagining of the body. In the eighteenth century changes in scientific discourse focused on the differences and the incommensurability between male and female bodies (Laqueur 3, and *passim*). Women's bodies become increasingly associated with their sexual function, and so with Nature. The development of the diagnosis of "hysteria" as an essentially female malady – a neurosis rising from the uterus – contributes to the association of the feminine with madness or "nervousness," and loss of rational control over the emotions. The state of nervousness "coincides, if one is a man, with the nineteenth century's classic definition of the homosexual: a woman trapped in a man's body" (Gallagher and Laqueur xi). It is in the context of these cultural codes that one should read Mary Shelley's inversion of the Pygmalion myth.

To Frankenstein, his man is a "wretch" most often, and in a particular moment of disgust, a "filthy mass that moved and talked" (147). Bette London, in an article that focuses on masculinity as "spectacle" in *Frankenstein*, reads the monster as a "lover" and the male body thus rendered as "the cite of ineradicable materiality" whose "discomposing presence... is preeminently visible but persistently unseen" (255). The elision of the monster's genitalia in Frankenstein's description, "leaves the

creature incomplete, facilitating its installation in the feminine economy – the traditional locus for ‘the monstrous’ and ‘the body’” (London 256). Gilbert and Gubar took the femininity of the monster-as-body to the point of arguing that he is Eve rather than Adam. Yet “in exposing all the novel’s characters as ‘female in disguise’ ... they cover over *Frankenstein’s* investments in male exhibitionism... [its] insistent specularization of masculinity, its story of the male creator making a spectacle of himself” (London 256). Victor’s “excess of sensitiveness” leads him to repeated hysterical breakdowns in which his own body is “discomposed” as an inversion of the process of composition through which the monster was created from dead matter.

When Frankenstein says of his monster, “[h]is yellow skin scarcely covered the work of muscles and arteries beneath” (F 57), he describes an anatomized male body rendered transparent, its bloody insides and its fragmentation rendered inescapable. On the one hand, the image demonstrates the anatomizing power of Logos which reduces all wholes to parts, all objects to names and categories, yet on the other hand, it describes the liquid “mass” that is so inescapably changeable and material, so “feminine” incorporating bodies, blood, mortality, libido (in its intimate connection to sexual life), and thus vulnerability. In *Antonie*, E. T. A. Hoffmann writes,

There are people from whom nature, or a special destiny, removed the covering beneath which the rest of us go on less noticeably in our own strange way. They are like thin-skinned insects, which, in the quick visible play of their muscles, appear malformed, in spite of the fact that everything soon fits into its proper place again. (qtd. in Tymms 62)

According to Tymms this passage describes “those men sensitive, or over-sensitive, to the voice of the unconscious” (62). Certainly this last phrase might describe Percy Shelley or Victor Frankenstein, and their Romantic ideal of sensibility and genius. Yet it is the image of the insect-skinned man that interests me, for

Frankenstein addresses his creature on the cliffs above the Mer du Glace as a “vile insect” (F 99). The resonance between Hoffmann’s metaphor the description of the monster’s skin catches the Imaginary significance of skin as boundary and medium of relatedness. Transparent skin signifies vulnerability, but placed in one who is superior in strength and endurance, it turns that vulnerability back on Victor, merely reminding him of his own interiors and his self-anatomizing.

The linking of Frankenstein’s self-decomposition with the monster’s assumption of independent life – the maker’s body waning into helplessness as the body of the monster waxes into full animation and power – is the element of the story that most strongly evokes the tradition of the Double.²⁰ That *Frankenstein* is structured on the motif of the *Doppelgänger* has become a critical commonplace, but I should like to take a moment to examine the significance of this motif for gender-construction, particularly as an archetypal image of the Shadow.²¹ The Shadow, as I have suggested, is that complex to which the subject’s *actual* male body is banished to be replaced in the daylight world by idealized forms of the male body. Such forms are spiritualized (or deified) and so essentially *disembodied* in their very physical beauty – like the famous monuments to Percy Shelley by Weekes and Ford, which London analyzes.²² Such idealized Animus-images are soul-images, personifications of the masculine Eros for which men long. The languid, flaccid, lunar penis complements the striving solar Phallus. Lunar perhaps describes the quiet and receptive possibilities of the actual male organs, penis and testicles, but it masks the violent aspect – the dark side of the Moon, if you will. Andrew Griffin observes how the monster is linked to the Moon as well as to the destructive fire when he burns down the abandoned DeLacy cottage (A. Griffin 69). This, his “last grand offering in his year-long series of love-gifts of fuel” is a magnification of his love, the fire desire raging out of control, just as the physical force of male sexuality can become destructive (A. Griffin 69). The imagery of the scene captures the libidinal quality of

the flames embracing the cottage, flames “which clung to it and licked it with their forked and destroying tongues” (135). The lunar-chthonic dragon is also a serpent-consort to the Goddess Moon. This is a dragon whose deep longing is to lie peacefully in the warmth of the hearth. The blind, old DeLacy’s hearth is fire “in its social dimension” (A. Griffin 67), the primal link with comfort and affection as Bachelard posited. As Levine observes, “[t]he theme of the overreacher and the rebel – the Promethean theme – is the other side of the theme of ideal domesticity.

(6) Mass, Matter, Mastery

Considered in the terms of my libido map, Frankenstein’s loss of Eros and the monster’s eruption into an aggressive and phallic Phobos derive from negative Receptivity, a fear of (and attraction to) death, stasis, receptivity. The wish for self-annihilation so apparent every time Victor sinks into unconsciousness or immobility is a sinking into Thanatos. His egotistical desire to conquer death through chemistry is one still pursued in many forms today in medical laboratories as well as in science fiction novels. The repressed fear of death as part of life and Nature is linked to Victor’s feelings of having been abandoned by his mother at her death. The connection is clear in the dream that immediately follows Frankenstein’s act of generation.

I thought I saw Elizabeth, in the bloom of health, walking in the streets of Ingolstadt. Delighted and surprised, I embraced her, but as I imprinted the first kiss on her lips, they became livid with the hue of death; her features appeared to change, and I thought that I held the corpse of my dead mother in my arms; a shroud enveloped her form, and I saw the grave-worms crawling in the folds of the flannel. (58)

Later, he compares the creature to a reanimated mummy to reinforce its connection to dead bodies. But Thanatos and Eros are inseparable. Waking, Victor discovers that the creature has come into his bedroom and is peering through the

curtains of the bed at his sleeping form. This scene particularly illustrates the intricate pattern of doubling that underlies the story's structure. Elizabeth doubles Victor as the receiver of his idealized Anima projection as well as his mother-complex, Yet Elizabeth is both beloved and idealized womanhood, and also the unwitting killer of the mother. The monster assumes the place of both, demonstrating most clearly the association of woman, body, and death with the repressed physicality of naked masculinity. The prior scene in which the monster is the spectacle of "a man stretched out," is reversed, and the monster becomes the intellectually curious, perhaps admiring voyeur to Victor's displayed body.

His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks. He might have spoken, but I did not hear; one hand was stretched out, seemingly to detain me, but I escaped, and rushed down stairs. (58)

He escapes the embrace, the touch, of embodied relatedness, fleeing in terror like a new mother terrified rather than overjoyed at the queer mix of wonder and ugliness of her baby. Victor has not, like a mother, produced this child from the inside of his body, but the creature figuratively occupies that space in the cultural Imaginary. He is the bloody mass of insides that the *soldatischer-Mann* projects outward and so fears, "a mass of diverse consistencies, from fluid to viscous, in which the soldier male "sinks and is irretrievably lost" (Theweleit II.3). This "victor" is, though not so obviously martial as the violent, destructive warriors Theweleit studies, nevertheless like them in his intellectualized and scientific aggression. Victor displays a violent temper as a boy, and, as Knoepflmacher observes, is capable of torturing "the living animal to animate the lifeless clay" (49). He drives himself obsessively to "penetrate" Nature's "recesses." Like the fascists of the German *Freikorps*, he is Romantically fascinated with corpses.

Yet as Theweleit remarks: "It is not corpses that this man loves; he loves his own life. But he loves it... for its ability to survive. Corpses piled upon corpses reveal him as victor, a man who has successfully externalized that which is dead within him, who remains standing when all else is crumbling" (II.19). Like the soldier male, Frankenstein experiences

the mass and whatever lives, teems, or decays within it... as an embodiment of his own "interior" [because he experiences] his own "inner life," the state of his inner drives, as a separable entity completely divorced from him. He experiences the force that from time to time threatens to erupt and express itself from within him, as the Alien *per se*, as "primitive man." ...[He] is forced to turn the periphery of his body into a cage for the beast within. In so doing, he deprives it of its function as a surface for social contact. (Theweleit II.20).

In the case of Frankenstein, this erection of the rigid boundaries of the ego, and its Urizenic isolation is not represented symbolically, but quite realistically, as the young and ambitious scientist cuts himself off from the beauties of nature, from his mentors, from everyone he formerly loved. Having become a man and left the protective womb of the domestic sphere, Frankenstein erects a new and more desperate protective sphere of masculine independence. He enacts the very Crusoe feeling Mary Shelley felt so painfully, by exiling himself for the sake of his desires for power.

That these desires for power are ultimately rooted in fear of vulnerability, abandonment, and death, is apparent when, having evoked the living flesh he so fears, Frankenstein relinquishes all ability to control it and becomes "timid as a love-sick girl" (F 51). As Theweleit observes of one of the Freikorps writers who claims that one can never fully "know" the Other unless one breaks open his or her skull: "His only means of discovering how his body functions is to take bodies apart, as a child might dismantle a mechanical toy" (II.23). Yet, faced with the actualized Other

in the form of the monster, Victor cannot overcome his fear of his own body. Instead of killing the monster, he makes it go away by fainting into unconsciousness, and then running away. Theweleit discusses the “black-out, and loss of fleshly reality” as a defense against the soldier male’s “most intense fear... his fear of decomposition” (II.40). Victor’s repeated “discompositions” are moments in which he becomes again helpless as an infant and wholly or partially removed from the world of the father’s Logos (because he is either unconscious or unable to write). They are moments of defense against his fear of decomposition.

Because decomposition and the process of decay seems to have something to do with Frankenstein’s secret process for animating dead matter, one may be tempted to take the term too literally, but “decomposition” signifies psychic disintegration, the fragmentation of the psyche into a “mass” of schizoid parts unrelated to each other. One can fear this internally – the loss of relationship between ego and Persona or Anima or shadow complexes (or all the rest) – and one can fear it externally as a loss of relationship between self and others, culminating in its most extreme form in the kind of fears that swept the upper classes in Europe during the Napoleonic Wars, that is, the complete fragmentation of society, the “masses.” Both inward and outward disintegration is expressed in the symbol of the archetypal “monster.”

Monster, as Foucault notes, derives from the Latin *monstrare*, “to show,” a demonstration or sign of some moral corruption or sin. Madness and deformity were thus associated with the demonic and the morally corrupt (*Madness* 68-70). The eighteenth century viewed physical deformity as a sign of *unreason*.²³ The concept of monstrousness as a *demonstration* before a lecture theater, is in effect the Shadow of the scientific medical doctor. As Segal’s modern study of medical students suggests, the doctor’s Persona is a mask which education encourages the young student to put on and adopt as his (or her) own.

The essential feature of this Persona is an attitude toward bodies and nature. Segal argues that “medical education resolutely maintains a double image of the physician’s relationship to the bodies of others: representing this relationship as something managed routinely by ‘professionals’ and as something inspiring awe in others” (17). He concludes that “this double image reifies not only ‘the patient,’ but at the same time ‘the doctor’: the first as an object that can be known and handled through technical routines and the second as an agent who performs these routines impersonally and unemotionally – that is, ‘professionally’” (17). The splitting and objectification performed by medicine as a profession informs other technical professions as well, “the patient” being in other instances a passive, feminized Nature (or matter) more generally. Segal notes that the “coincident reification of ‘doctor’ and ‘patient’” and the “radical division of authority” between the two, “instantiates the most extreme potentialities of technical rationalization: it creates both a person who is an object to be acted upon like any other object, and a person who follows rational routines no matter what the human circumstances” (24).

Division of the world into rational subjects and irrational, inanimate objects, disenchanted and deprived of “sovereignty” has been extended since the eighteenth century into many, if not all, professions. Eros is reduced, in such a scheme, to only destructive relationships, whether Narcissistic colonization or violent enmity. In an effort to make the rational subject – the technician-hero – master of his (or increasingly, her) world, technical rationalization deanimates and decomposes Nature and us along with it. For human bodies and their instinctual life, their pleasures and desires, are ultimately inseparable from Nature and become subsumed to objectification. Thus, the modern ego, the more it assumes the Persona and the attitude of the technician, becomes increasingly alienated from its body, from Nature, from the Other, driven further into its walls of imagined separation and transcendence and the belief that all things should conform to its beliefs.

In the mind of the individual whose self-image is that of a rationalized instrument, the monstrous comes to evoke one's interior alienation from embodied existence and the erotic libido. Real, embodied, relationships to others (whether sexual *per se*, or not) become monstrous and feared. One, alone, is swept up in the mentality of Narcissistic self-consumption and self-surveillance, like desperate simulacra of the Ouroboros. Snakes eating our own tails, we do not renew ourselves in the depths of psyche, but burn ourselves up in a pyre lost in an Arctic waste of our own imagining. Frankenstein's monster is thus the mechanized self-image that is the product of the scientific attitude itself, with its Cartesian splitting of subject and object. As this attitude became hegemonic in the West during the twentieth century, Frankenstein was promoted from nervous chemistry student to the Dr. Frankenstein of the movies, and his monster from the inarticulate "living dead" of horror films to the sophisticated robots of science fiction, with skins of gleaming steel and superhuman "artificial intelligence."²⁴

The story of the technician-hero increasingly becomes a story of men and their relationships with other men through their technical prowess. The novels of Jules Verne, which are taken up in the next two chapters, will exemplify this tendency. As the genre of science fiction unfolds it is less and less concerned explicitly with the slippage between magic and science. Modern empirical knowledge-manufacture and the mastery of the earth provided by engineering are increasingly embraced as a means to absolute truth and power. The unconscious complexes of the scientist disappear behind his rigid mask. His power over various embodiments of the (M)other and his own body is increasingly the object of male specularity.

John M. Hill considers Frankenstein's aborted female monster, who is left in torn pieces on the floor of Frankenstein's cabin in the Orkneys, to be a second attempt to embody Victor's incestuous love for his mother an "attempt [to recreate] the mother who could never deny her creator-son." Because the female monster's body

comes closer to this desire than the original male monster did, Victor cannot bring himself to finish it (355). It is worth considering how different this second act of creation is from the first. It is, first of all, a forced act. The monster calls Victor "slave" and is at pains to point out how the master-slave dialectic has been reversed through his violence. Yet, each of these masters is also slave. The monster, in the position of son, wants only a mate, that is, he wants to have the father's power, the Symbolic Phallus that signifies status in language, in society, in the Symbolic Order. The intention is not lost on Frankenstein, who, as an archetypally bad father, withholds the Phallus from his son, terrified of losing his power of reproduction. Victor reasons with himself that the female may breed a race of hideous humans that could, like the soldier male's flooding masses overwhelm humanity, the "master race." He also reasons that the female might reject the male monster and so leave the world, and Frankenstein, with two outraged creatures. A third possibility, which he does not bring to consciousness in this rationalizing, is that his new Eve might respond just as his Adam did, that is by turning to her *maker* for love.

To receive such a response would not only reproduce the incestuous desire Victor has for his mother, desiring his father's place, but it would also place him in the position of father incestuously desired by his daughter or else would reproduce his mother's gift to Victor of his "more than sister" Elizabeth. The incest theme is, of course, a commonplace in the Romantic and Gothic tradition. It is the symbol for forbidden desires, but usually, in the form of brother-sister incest, a Narcissistic love of the male subject for his own Anima image reflected in another. Incestuous love of father for daughter is further implicated in the Pygmalion theme, all the more when dealing in the works of a writer like Mary Shelley whose own father was so like Pygmalion. Frankenstein's creation of the female monster is the ultimate inversion of the master-sculptor's creation of Galatea, for he *deliberately sets out* to make this monster hideous. The male creature wants a mate who is his equal in ugliness so that

she will have no choice but to love him. In such a wish, one can see that the monster has fully adopted the mentality of technical mastery and male dominance his creator embraced when engaged in his initial project. The female will be *forced* to love, rape *built in* to her very nature. Frankenstein's monster explicitly confronts his creator with his own monstrousness. The uncontrolled "ardour" that motivated Victor's initial creation of his male monster, repressed in horror as soon as it might have been realized, comes back in this form as enforced love and sexual slavery.

At the same time, the making of the female monster is also an act of homosocial exchange between men. However horrific it may be, the two men involved consider the act to be one of love, a bond between them, and it is not insignificant that it takes the form of the classic exchange of a woman. In Victor's case, he does not wish to acknowledge the act as an act of love freely given, but rather something forced from him. The nature of the homosocial exchange lies behind his reaction when he sees the monster leering at the window and his resolve snaps, resulting in his mutilating of the female body. The mutilation is a reversal of the homosocial exchange of a beloved and so is the monster's response, which is to immediately go out and wring Clerval's neck.

Clerval is, in a sense, more the monster's rival than Elizabeth because what the monster wants from Victor is brotherly love, of which the gift of a mate and sex with her is merely a sign. Yet the homosocial exchange so integral to the daylight world of men in nineteenth-century European society cannot be so easily carried out in the midnight world of nightmare Frankenstein and his monster occupy. For as the spectre of the body's interior "mass," its liquid ephemerality, the monster is both mother and father. Self-contained and unnamable, he is himself the primal scene of sexuality and the cycle of love-death. Victor cannot relinquish the father's Phallus to his Titanic son precisely because, Imaginally, the son *is* the Phallus. Driven into

autonomous enmity against the rational ego that bears the name of father, this monstrous Chthonic Phallos becomes a machine to murder Eros.

Victor Frankenstein is motivated in all that he does by the tension between his desire to be like the archetypal mother in her ability to create life, and his desire to be like the archetypal father in his role as King and creator God. To steal the fire of this Sky-father, he must murder the Dionysian impulse inside him and elevate Logos over Eros. To become the master of social power in its apotheosis—Science—Frankenstein must make himself the enemy of Nature, its conqueror and master. In rejecting Eros, Frankenstein rejects the love of men as well as the love of women, and in the end, the Narcissism he embraces must also become negative and so be turned into an obsessive quest for self-annihilation.

In the work of the two Shelleys one has a unique dialogue between a luminous and a dark view of the psyche of the Promethean technician. In *Frankenstein*, the mode of representation is still fantastic. As the Industrial Revolution and European culture's engagement with the ideal of technical man unfolded, the wonders of technology and the sublimity of the sheer quantities of new knowledge produced by new scientific institutions turned the technician-hero into a much more positive figure. The works of Jules Verne epitomize the Victorian age's celebration of technical man and his world, and yet they still contain, under the surface, many of the same concerns I have observed in *Prometheus Unbound* and *Frankenstein*.

Notes

- ¹ So much criticism has been written on the novel and its author that it begins to seem presumptuous to offer another interpretation. At the same time that consensus seems to have been reached on many interpretative points, the sheer volume of articles and books on this novel seems too large to synthesize in any complete way. There are many excellent psychological studies employing the theories of Freud and Lacan and there are many feminist analyses that address issues of gender-representation. Yet, few critics have focused directly on the novel's representation of masculinity and masculine psychology. Veeder's *Mary Shelley and Frankenstein: The Fate of Androgyny* focuses on gender psychology and cannot be recommended too highly for its painstaking attention to biography. Cantor's study of Romantic myth-making, *Creature and Creator*, traces the creation myth of Milton from Blake through Percy Shelley to Mary Shelley, focusing on the divided nature of human being, existing as both creature and creator. I am indebted to the work of these and many other scholars, only some of whom are quoted or cited in this chapter. Veeder's book gives quite an exhaustive bibliography and discussion of criticism, as does J. M. Smith in the St. Martin's critical volume. Undoubtedly the current standard anthology of critical views is Levine and Knoepfelmacher's *Endurance of Frankenstein*.
- ² See Francis Barrett's *The Magus* (1801).
- ³ Baldick calls Victor a "Faust without a Mephisto" and a "Prometheus without a Jove" implying that the comparisons to Faust or Prometheus are erroneous (42) but this is largely because he wishes to stress Frankenstein's "modernity," his secularity and distance from the earlier traditions. As Baldick suggests, *temptation* becomes psychological: a part of the psyche becomes the ego's "tempter." Similarly, in the Prometheus myth *punishment* becomes intrapsychic, Jupiter the ego's own shame.
- ⁴ See Bloom, "Frankenstein, or the New Prometheus" and Baldick, 45.
- ⁵ Callahan traces the shift to a splitting of the concept of truth into "double truth" by Bacon, who justified empiricism and experimental science while preserving the truth value of Christian revelation. Separating the truths of reason from those of revelation effectively disconnected the products of instrumental reason (Bacon's "operant knowledge") from the Christian mythos and its laws (42).
- ⁶ The suggestion that galvanism had something to do with Victor's secret of restoring life to dead tissue was dramatically combined in the film adaptations with the important incident of the lightning bolt that destroyed a tree outside the Frankenstein's house when Victor was a boy. In the larger myth of Frankenstein, the flashing lightning and sparking of Van de Graaff generators have become part of the iconography of the mad scientist who wields power too great for mortal hands to control.

- ⁷ References to *Frankenstein* are to the Oxford University Press edition of the 1832 version edited by M. K. Joseph, except where noted.
- ⁸ On anger, see Stearns, “Men, Boys and Anger.”
- ⁹ There is a Maxfield Parrish painting titled “Prometheus” painted in 1919 and used for the General Electric Mazda Lamp Calendar of 1920. In this painting Prometheus is pictures as a lithe and softly modeled youth flying over the mountains with his torch in his hand. Though painted a hundred years after the publication of *Frankenstein*, it is interesting nevertheless for its association of electric light with Promethean fire, and for its representation of the Titan as an eternal youth.
- ¹⁰ On the other hand, Faraday was driven by a conviction that all the forces of Nature were unified, a conviction that led to his work on the relationship between electricity and magnetism. It was not until the work of Joseph Swan in the 1860s and Thomas Edison in the ‘70s that electrical technology began to be developed into practical systems of lighting.
- ¹¹ Gelpi discusses, at length, the significance of nursing for Percy Shelley, including the story of his attempt to nurse his first child at his own nipple when his wife Harriet refused to breast feed the infant. The importance of nurturance and bodily care of the “nursing” received in sickness comes back psychologically to the mother’s breast. Mary Shelley’s experience of mothering was fraught with negative emotions—her mother, Mary Wollstonecraft’s death a few days after her daughter’s birth, the subsequent bad relations between young Mary Godwin and her step-mother, and, finally, her own traumatic motherhood and the loss of Clara, combined with almost incessant nursing of Percy in his recurrent bouts of ill-health.
- ¹² . *Frankenstein* does not describe to Walton the pursuits of fishing, hunting, sailing, or mountain climbing, but it is clear enough from his later reversion to these Wordsworthian pursuits of solitude in Nature, that he engaged in them at some earlier point. Not to put too fine a point on it, there is, nonetheless, a “spirit of solitude” in his approach to these pursuits and they have not led to a feeling of connectedness with other men.
- ¹³ I am, of course, speaking only of a *subjective* failure of fathering, not necessarily an *objective* failure by any external criteria. By the standards of his culture, Alphonse Frankenstein’s fathering was beyond reproach, exemplary in fact, in his apparent self-sacrifice in old age.
- ¹⁴ Women are also, but in different ways, alienated from their bodies, but this is chiefly due to their adopting (in part, as least) the androcentric imperative of their culture which sees women as objects. This **androcentric** view must be different in a woman’s psyche because she does not identify her Persona (that is, her subjectivity) with that point of view, but rather sees herself from it second-hand, as it were. One must be cautious of such a wide generalization and the scope of the present study does not permit me to pursue

further consideration of differences between the sexes and individuals, or the effects of conscious homosexual orientation on this structure.

- ¹⁵ It is worth stressing that it is not just Prometheus who wants the knowledge-fire from Jupiter, but also Jupiter who wants knowledge from Prometheus—the knowledge of how his son will dethrone him.
- ¹⁶ One might further note that Holmes regards *Prometheus Unbound* as “a poem of hope achieved agonizingly through suffering” but “not broadly an optimistic poem” (507). It looks forward (in appropriately Promethean style) to an ultimate Victory, but in the end fails to solve the problem of the combination of violence and love—that is, positive and negative Activity corresponding to Eros and Phobos—that seems to be required.
- ¹⁷ The inspiration Mary gives for *Frankenstein* is the animated conversation between Shelley and Byron, that is, the observation of the play of male friendship.
- ¹⁸ Musselwhite further suggests that Alphonse Frankenstein’s prohibition of the alchemists as “trash” renders them “pornography” for the thirteen-year-old Victor.
- ¹⁹ On the other hand, it is worth noting that the phrase “powerful engine” is common in the poetic diction of eighteenth-century erotica for the male organ in its sexual application. See, for example, John Cleland’s *Fanny Hill*. In this popular erotic novel, one of the ever-ready males is described as wielding his “fierce erect machine” like a “weapon,” implicitly a sword to be sheathed (48). Another organ, the size of which, “had proportions been observed... must have belonged to a young giant,” (94) is a “furious engine” (95) in the sense of “siege engine” or “battering ram” (105). One can only speculate whether Mary Shelley was familiar with *Fanny Hill*, but certainly many readers of the day would have been, and it is not too much to surmise that such metaphors were part of the common vocabulary of erotic humor and euphemism.
- ²⁰ On the Double see Rogers, Tymms, and Rank. Tymms notes, interestingly, that the psychological idea of the double is at the root of the development of nineteenth-century theories of the unconscious. G. H. Schubert, who developed Mesmer’s theory of “animal magnetism” (that is, a magnetism of the *anima* or soul), discovered that hypnotism revealed the “night-side” of a personality, sometimes its opposite in character (Tymms 26). These theories clearly are the antecedents of Freud’s notion of the unconscious as the locus of socially forbidden desires and Jung’s idea of the Shadow (and perhaps also the *anima*), as well as his early researches into multiple-personality phenomena.
- ²¹ Tymms suggests that the numinous fascination with the image of the double in myth and literature finds its beginnings in “primitive” experience of one’s shadow and reflection as well as in the phenomenon of family resemblance (28). This justifies not only the propriety of Jung’s term “shadow” but also its connection, as Gilman’s work has suggested, to the mirror phase of development that marks the transition into subjectivity through the experience of Self as object.

- ²² The monument to Percy Bysshe Shelley and Mary Wollstonecraft Shelley by Henry Weekes, Christchurch Priory, Dorset, and the one to Percy alone by Onslow Ford, University College, Oxford. Each of these depicts an idealized spectacle of the dead male body, Weekes' pointedly modeled after Michaelangelo's *Pietà* (see London, especially photos on 254 and 259). These are "animated statues" like Pygmalion's Galatea in the sense that they are vehicles for the male anima or animus—a kind of androgynous soul.
- ²³ Baldick discusses at length the metaphoric and metonymic connection between Mary Shelley's "monster" and the use of "monster" as a figure for the mob during the French Revolution and Napoleonic Wars, especially by Edmund Burke in his criticism of the revolution.
- ²⁴ Works such as Fritjof Capra's *The Turning Point* or Bill Moyers' *Healing and the Mind* illustrate the turn away from mechanistic models in the avant garde of postmodern scientific thinking. Studies like Segal's, however, demonstrate how recalcitrant the subject/object split is in scientific and academic thinking. In such fields as engineering, the split is, if anything, more recalcitrant because the engineer's "object" is less likely than the anatomy students' cadavers to remind the technician of him or her self. It is exactly this fact that is explored in modern science fiction dealing with robots, such as, for example, Isaac Asimov's *I, Robot* stories or Marge Piercy's recent *He, She, and It*.

Chapter VI
**Between Jove and Demogorgon:
Dreams of Air and Earth**

Tao is a hollow vessel
And its use is inexhaustible!
Fathomless!
Like the fountain head of all things.
Its sharp edges rounded off,
Its tangles untied,
Its light tempered,
Its turmoil submerged,
Yet dark like deep water it seems to remain.
I do not know whose Son it is,
An image of what existed before God.

— Laotse

(1) The Shadow of His Terrible Machine

Throughout the nineteenth century, writers in Britain, America, Germany, and France expressed ambivalence toward the Promethean savior bringing the fire of knowledge. The revelation that the world was a mechanism that could be controlled, but could also fly out of control like Frankenstein's monster, opened a frightening abyss of authority. Some saw the wonders of the steam engine and Darwinian theories of evolution and imagined a world of infinite "progress" led by human reason and technological institutions. Others looked at the laws of thermodynamics and imagined a world slowly burning itself out toward entropic suicide. The classical and Christian admonitions against hubris seemed to have been forgotten as the *ancien régime* unravelled.

J. C. Smith calls this transition in history the shift from a patriarchal Oedipal society to a Post-Oedipal order based on symbolic brotherhood rather than fatherhood. One should not underestimate the collective psychic shock of the overthrow of the ideal of kingship as symbolic fatherhood. Groups of men that had been defined in relation to an ultimate representative of manhood now had to justify their superiority on other grounds, on the grounds of the brotherhood of the collective itself. This seems to me to be one reason for the intensification, in the late eighteenth and nineteenth centuries, of discourses on sexual and racial difference. As men in powerful elites struggled to maintain control over the economic and military power of their society, legitimating discourses proliferated.

One of these, and arguably the most successful, was the rhetoric of science and technical expertise which promised a paradise of affluence and "civilization" and performed the miracles that could provide convincing proof of their claims. In such ideologies nature became disenchanting, deanimated, its fire stolen and reduced to mathematical formulae on blackboards, which in turn could be transformed into

miraculous machines. The power of scientific knowledge and methods to change the physical environment were profound and provided far more demonstrable results than prayer could be said to do. The nineteenth century is characterized, in large measure, by the struggle for supremacy of the brotherhood of technicians and the brotherhood of the clergy, each vying for the possession of the god-image. That is, each represented a discursively constructed ego-complex claiming to be the Self, the whole. Where religion maintained that beyond ego was Mystery, science could argue positivistically that there were no mysteries that could not be reduced to rational cause and effect.

But, as I have been suggesting, the result of these formulations is that Eros, feeling, and the unconscious are rejected as (ironically) “mere myths.” Manliness, in order to justify its authority, had to equate itself with the disembodied, Apollonian Logos, and the grinding logic of this equation would erode Romantic pretensions to sensibility and affection. Although the ideal of the man of superior feeling would persist throughout the century, he was an increasingly scarce inhabitant of boardrooms and factories. The ideal of the gentleman, as Frankenstein demonstrates fairly well, was founded on a type of feeling that was mostly talk, mostly an ideological mythos that preserved men’s claims to “spiritual” virtues and so legitimated the exercise of economic and military control. Poetry and manners were used as tools to legitimate masculine power on the grounds of the superior “soul” of the feminine domestic sphere that was supposed to be the source of virtue. But, as has been often observed, the ideology of the angel in the house and the source of manliness in the good mother was not an empowerment of women. On the contrary, it solidified the strength of the Heraclean brotherhoods which controlled economic and military force by more forcibly excluding women to their own sphere.

Liberalism did promote *feeling* in the form of philanthropy, socialist ideals, and compassion for the poor. But liberal solutions to social problems also reinforced the

mechanistic ideology with its faith in *management*. The lower classes and the subaltern races of the colonies, were conceived as somehow lower on the evolutionary scale than the bourgeois liberals who sought to lift them up or inspire them to raise themselves. The ideology of liberal Christian “conversion” of the heathens or the destitute was intimately connected to that of colonialist conquest. Each wore the Promethean mask of the Savior. Indeed, the conflation of Prometheus and Christ on a mythic level is an important way Western authority shifted its balance from the brotherhood of Christians to the brotherhood of technicians. Suffering and self-sacrifice for the “masses” of inferior “Mankind” (the “White Man’s Burden”), and a sense of cosmic duty to the industrial enterprise of one’s nation, became predominant features of nineteenth-century manliness.

The concept of “Mankind” that developed in modern evolutionary biology and anthropology was crucial to the reconception of masculinity. The term itself claims kinship between European men and the subaltern races, but simultaneously implies difference. Europeans are the model of human *potential* and the rest of the “mass” of men is classified scientifically as only just above the beasts in an evolutionary hierarchy. Saving ignorant savages on the grounds that they too were human was a morally tenable rationalization for taking over other countries and transforming their cultures into extensions of European economic power. The colonialist enterprise is justified by the myth of the inevitable progress upward of “the human spirit” the Logos of instrumental reason as the *essence* of human being. To the privileged terms of the binary oppositions I have described so far (Mind/Body; Masculine/ Feminine; Logos/Eros) is added Ordered Activity versus Disordered Inertia. The Savage, like the Feminine, the Body, and the Unconscious, became imagined as an inert mass, recalcitrant, dangerous – the *inanimate* matter of modern science that exists to be energized, animated, formed, and directed into productive Activity by the male Logos.

The technician-hero takes on many subtle forms, almost always expressing ambivalence over the wonder of his *techné* and the terror of his apparent soullessness. Loss of soul and an obsessive desire to dominate are often expressed through the male technician's control (or creation) of women, as, classically, in the Pygmalion myth. The master over matter is haunted by his own *Mater-Anima*. Such ambivalence is strong in tales of the uncanny such as E. T. A. Hoffmann's "The Sandman" (1816) and "The Mines at Falun" (1819)¹; Nathaniel Hawthorne's "Rappaccini's Daughter" (1844) and "The Artist of the Beautiful" (1844); Edgar Allan Poe's "Case of M. Valdemar" (and other stories marginally involving modern science with the macabre aspects of the fantastic); and Fitz James O'Brien's interesting *Anima-fantasy*, "The Diamond Lens." To these might be added a story like H. Rider Haggard's *She*, in which the apparatus of philological and classical scholarship forms a kind of thin "scientific" veneer over a wildly fantastic story, which Jung thought to be a supreme example of the *Anima* figure in literature. Less fantastically, the Sherlock Holmes Stories of Conan Doyle (alongside the Dupin tales of Poe) emphasized reason and the application of scientific methods to the solution of criminal mysteries. The latter, though perhaps seeming far from science and engineering, were intimately related to medical science and the whole epistemology that found in the Unknown the dark and shameful secrets of immoral men and women. In the adventures of Sherlock Holmes, the uncanny element (if there is one) is usually explained away rationally, thus reinforcing a sense of underlying predictability to the world.

In the stories of Hawthorne and Hoffmann the technician is often a pre-industrial figure, a craftsman or artist closer to the figure of the magician than to the modern conception of scientist. He is a bridge between the mundane world and the world of the marvelous, a Frankensteinian fantastic in which machines are the fetishes of men's alienation from their bodies. The automaton of Hoffmann replaces

the homunculus of Faust as the symbol of the mechanical man, the artifice of self-fashioning. The automaton captures the mysterious fascination of complex machines which seem to eat, breathe, live, and move. First the clockwork mechanism, then the steam engine and electricity, captured the imaginations of the eighteenth and nineteenth century. Steam evoked the reverie of fire in a very direct form, expressing all the ambivalence Bachelard has noted adhering to that element.

In seeming to be alive, such creatures of disciplined fire and steel opened an abyss in human self-conception. Men, who equated themselves with secret inner fires, confronted a much more powerful creature of fire: the engine, the locomotive, whose "horsepower" could be domesticated and harnessed, but whose complexities and motion called into question the radical difference that had been asserted between men and machines, or between men and animals, or, indeed between men and women. The breach of these boundaries on a cultural scale was a threat not only to established social forms and hierarchies but also to the rigid ego-boundaries of men. The nostalgic hearkening back to romantic craftsmen and artists as masters of a technological transcendence, such as Hawthorne's Artist of the Beautiful, is part of the longing for autonomy and freedom from institutionalization. The compensating fantasy is that of Hoffmann's demiurgic Coppelius, who manufactures a perfect mechanical woman and later tears her to pieces in a scene reminiscent of *Frankenstein*. Coppelius represents a Pygmalion Animus that ultimately must turn back on itself. With ego inflated out of all contact with the Self, the technician must become his own God, creating himself as well as those he dominates. In Blakean terms, he becomes the demiurgic Urizen, closed into a Narcissistic fantasy of the circular Ouroboros feeding upon itself.

If the technician appears as a magician figure inhabiting the liminal world of the fantastic, he also figures in realistic fiction, most notably in the role of physician. Reitz suggests that a physician was the "man of science" most visible to rural

communities. As such, he served as a moral example of self-sacrifice or, alternatively, of self-absorption. Reitz considers Frankenstein in this lineage, as well as the pairing of Dr. Jekyll with Mr. Hyde, and Dr. Watson with Sherlock Holmes. She suggests that doubling in these stories symbolizes the doctor's fundamentally split role. He is an intellectually superior outsider and, simultaneously, an intimate observer of people's weaknesses, their private lives, their bodies, even (as surgery advanced) the *interiors* of their bodies. This splitting is a tension between Logos and Eros. It is the division Daniel Segal noted between the clinical attitude, which equates Doctor/Patient with Subject/Object, and an attitude of emotional intimacy in which neither doctor nor patient is reified. Such a fissure is like the splitting in Victor Frankenstein, between an objective, controlling, mastery over Nature set against subjective, unconscious forces. The physician, in other words, is split by his own objective stance, his attempt to apply the ideal of scientific management to his own body and soul.

Doctors have a long lineage in literature and culture as comic or satirical figures and, in the nineteenth century, as exemplars of class versus community and the virtues of self-sacrifice. Reitz and Hill each discuss the role doctors played in the movement to address public sanitation in the middle of the century. Epidemics of cholera particularly seemed to be fitting symbols for the evils of upper-class neglect of the working class and the poor. Yet, however heroic such doctors were, their *techne* is often only incidentally a part of the story and their most prominent feature was their place in the gap between classes. This gap is related to the psychological split because the division between classes in England was seen as an epistemic fissure, not merely an economic one. The poor, like the savages of Africa or India, were seen as the products of superstition and ignorance – that is, of unconscious animality.

Undoubtedly the most remarkable story involving a physician as a truly Promethean scientist is Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* (1886), in which Jekyll's literal and *embodied* splitting of himself into ego and

shadow halves seems to be a revisioning of Mary Shelley's myth. Edward Hyde is another figuration of the monstrous male body, the repressed chthonic phallos consumed by uncontrollable brutality and the lust for violence. The splitting is not simply one between good and evil, for Jekyll himself is not simply a good and pious physician. He has a high *reputation* but that is not the same thing. A renowned consultant, Jekyll is a stark contrast to the self-sacrificing family men of the social problem novels. He is removed in his own sphere, shut off even from friends, ending his life locked in his laboratory, that private and (in this case) highly Narcissistic male domestic space. That laboratory reminds one of the dark attic room in which Frankenstein assembled his double. Frankenstein's monster is both figurative son and imaginal father to the scientist. Jekyll's age and prestige (as opposed to Frankenstein's youth and inexperience) put greater emphasis on the corruption within the social ideal of the spiritual father (the great doctor) who, in his vanity, manufactures his rebellious and violent son. Notably, Jekyll's "birth" of Hyde is another male parthenogenesis. Mr. Hyde embodies the Victorian fear (and rejection) of instincts: the fear, that is, of the mythic associative chain – animal/instinct/body/madness/criminality – that Victorian medicine had itself formulated.

Several novels by H. G. Wells, particularly *The Invisible Man* (1897), *The Island of Dr. Moreau* (1896), and *War of the Worlds* (1898)², create figures just as monstrous as Edward Hyde, if not more so. Moreau and the Martian invaders are devoid of Eros, which is symbolized by their ruthless violence perpetrated against the bodies of others. Dr. Moreau has created an entire grotesque society of "Beast-People" who are the products of his vivisection techniques. He works, with a perverted Promethean fury, to eradicate the "beast" from the creature and so construct a superior human being. His "House of Pain" is an even more horrific vision than Stevenson's of the

mad scientist's laboratory. His cold, urbane rationality gives his cruelty an even sharper edge.

Wells's Martians take this lack of feeling amid pain to its logical extreme. They are all brain and stomach, ponderously dependent, in Earth's gravity, on their machines. They are a kind of human sublime because they are the Darwinian dream-image of humans after they have pursued their ideal of rationality through millennia of further evolution. The fact that they catch and eat humans for food alongside their vampirism (they eat only blood) is an image of both hatred of bodies and lust for them.

Griffin, the Invisible Man, is a solitary scientist like Frankenstein or Jekyll, who makes his body transparent, an even more vivid image of the technician's hatred of bodies and his longing for mastery over them. He is a man characterized by anger, violence, and revenge, who ends up pursued by the villagers he tries to terrorize. There is an ironic significance in the fact that to carry out his reign of terror, Griffin must be naked, and so tangibly vulnerable. His nakedness is the sign of an imaginal regression to a state of infancy that is the antithesis of the paradisaic unitary reality. Instead of a state of Eros, he creates for himself a state of abandonment filled by his own infantile rage against those who refuse to respond to his delusory omnipotence. The invisible man is perhaps the last gasp of the romantic genius in exile, reduced to a figure of spectral horror.

One might analyze these stories and many others in detail to draw out the particulars of their imagery, but I will confine myself to an exegesis of the works of another writer whose heroes are paradigms of the nineteenth-century technician—that is, Jules Verne.

(2) The Labors of Heracles

During the forty-five years that separate the publication dates of *Frankenstein* (1818) and Jules Verne's first novel, *Five Weeks in a Balloon* (1863), European and American culture underwent momentous material and psychological changes. The period saw a rapid expansion of mechanisms and scientific ideas into every area of life, particularly in the urban centers but also in rural regions where mechanized factories and mining represented the spirit of the Industrial Revolution. The fascination with science and its instruments of discovery, and the ambivalence towards modern industrial machinery, which one notes in Percy Shelley's poetry and Mary Shelley's novel, emerge more and more into the collective consciousness and occupy a greater symbolic connection to the collective unconscious.

The reciprocation between fiction and "non fiction" in the growing literature of technical propaganda can be seen if one compares the novels of Jules Verne (1828-1905) to the popular works of moral and technical education written by his contemporary, the Scottish physician, journalist, and biographer Samuel Smiles (1812-1904). Both writers were widely translated around the world and enormously popular during their lives. Both pursued the ideal of educating the working classes and the scions of the bourgeoisie to make them more technically literate. Both embraced a kind of Saint-Simonian or Utilitarian faith in technical progress towards a perfected, scientific social order, a faith moreover that tended to equate scientific knowledge with moral wisdom. Archetypally speaking, the vision of Verne and Smiles is optimistically solar. Both envisioned a civilization moving progressively on a continually brighter, more enlightened, and *rising* trajectory toward a bourgeois utopia. Smiles's "gospel of work" (Briggs 116) was more immediately practical than Verne's adventure stories, but both express the dream of ever-increasing productivity and consumption as the essential measure of a culture's quality. Verne's heroes exhibit the Smilean virtues of industry, thrift, sobriety, and chastity and, like Smiles's engineer-heroes, they perform miracles using common sense and determination.

Jules Verne is still a familiar name in English-speaking countries, though all but a few of his novels are forgotten and hard to find in English today. He has received considerable scholarly attention in France (especially since the 1960s), but British and American critical articles and books remain rare and the general reader is unlikely to have read even his most famous titles.³ Samuel Smiles is even more obscure, his once hugely popular works long forgotten. But both Smiles and Verne were of central importance in the promulgation of the ideology of individualism in the nineteenth century.⁴ Smiles' *Self-Help* (1859, significantly the same year as Darwin's *Origin of Species*) and its several sequels⁵ developed the ideology of capitalism, particularly that "national progress is the sum of individual industry, energy, and uprightness, as national decay is of individual idleness, selfishness, and vice" (qtd. by Travers 132).

This atomistic conception of society, in which each man is a cog in the great wheel of industry, partakes of just the sort of mathematical Logos that Jules Verne would glorify in his novels of adventure. Smiles delineates "character" as a set of manly virtues including a "control of details" and a methodical approach to organizing time and tasks: "industry, application, method, moral discipline, forethought, prudence, practical ability, insight into character, and power of organization" (*Character* 111). Such devotion to management and efficiency entails Promethean self-sacrifice, which is merged imaginally with Christian martyrdom as a virtue. In Chapter V of *Character*, titled "Courage," Smiles catalogues a series of discoverers and inventors who were persecuted for enlarging "the domain of knowledge" but their martyrdom at the hands of public and official condemnation is seen as an essential quality of greatness of spirit. This kind of courage is explicitly set in opposition to the free flow of imagination, which produces fear. "[U]nless the imagination be held under strict discipline, we are prone to meet evils more than half-way – to suffer them by forestallment, and to assume the burdens which we ourselves

create" (156-57). There is much truth in this, to be sure, but what is interesting is the way Smiles draws "discipline," as a kind of armor against imagination, into his model of virility.⁶

Smiles is concerned, as a trained physician and later railroad bureaucrat, with the management (and *self*-management) of the working classes and the abstract system of capital circulation that kept the machine moving. Yet this abstraction is embodied in books comprised in large measure of anecdotes about exemplary men of science and industry. This is particularly the case with his *Lives of the Engineers* (1861-62), a series of biographies of famous historical engineers down to the nineteenth century. This is the point at which Smiles and Verne converge, the one celebrating a new model of heroism in the figure of the industrial or civil engineer, the other creating fictional engineers, scientists, and explorers to serve as heroes for his readers, young and old. Both writers, however they may display the Victorian fascination with machinery and invention, root their concept of the hero in self-sacrificing labor and such qualities as endurance, energy, and a will to compete with Nature or with other men.

In terms of the Smith quaternity, labor is the realm of Heracles, what Smith calls the brotherhood of the collective. Samuel Smiles appeals to the communal power of the working class as the thing that can be uplifted through individual self-education. He did not actually go so far as to approve of trade unions, but his philosophy points in that direction. Smith has considered Heracles, the archetypal big brother, to be the manly ego ideal of a complex that seeks identification with a large group. It is a brotherhood removed from the tyrannical power of the father. Instead of the divine father-figure of the Periclean complex, the brotherhood of the collective elects leaders who are considered peers. The parliamentary president, the labor union leader: these are leaders in a way that is different than the father's arbitrary right to rule his sons. They are different even from the military officer who

is identified as distinct and above his men in a rigid hierarchy. Nevertheless, like the military commander, the leader of any brotherhood, whether it be a religious order, a commercial corporation, or a political party, derives his power through identification with the whole group. It is the *office* of president or pope, not the person holding the office, that carries the power as a symbolic “head” of the group body.

Men always exist within such social groups and if they are not members of the elite classes and corporate bodies, they frequently (especially if they are bourgeois) are ambitious to become a member. The gentleman’s club of Phileas Fogg is echoed throughout the works of Jules Verne in military, commercial, and scientific fraternities in which a sense of duty and role are the manifestations of a non-sexual Eros. Duty, according to Smiles, is “based on a sense of justice – justice inspired by love” (*Character* 195), or, in other words, Eros transformed into Law, for “justice” is a culturally relative, even class-relative concept. For Smiles, duty is the balance between submission to one’s social place and a sense of fair play towards others, high or low. Such an ideal of duty structures the largest Heracleian group of all, the brotherhood of the white European middle class, which set out, in the nineteenth century, to colonize and regulate the world.

What is particularly important to note is that the Heracleian brotherhood of work is always defined in opposition to the domestic world of women and is structured on their exclusion. The two spheres, however, reciprocate in the moral philosophy of Samuel Smiles, for he sees the home (and the mother) as the place where men must learn discipline and temperate habits. Character is thus not only discipline but a kind of domestication. This should not mislead one into thinking that Smiles escapes the polarity of men’s and women’s spheres; on the contrary, the domestic space is set in opposition to Nature and brute instincts or passions, to which men are presumed to be naturally subject. The Heracleian brotherhood is thus a kind of counter-domestic space (a ship’s crew, an army, an office, a corporation) in which

manliness may either escape or defend the ideal of discipline. Smiles relegates the teaching of temperance and self-control to mothers because he acknowledges the increasing absence of fathers in the lives of their sons during the century, but the effect is to value women for their ability to reproduce a type of masculinity, not, it should be noted, for their inculcation of *feminine* traits. Cleanliness and piety may be associated with the feminine “nature” but they ultimately are tools of class order and religion, which derive their authority from male-dominated medicine and churches. Female domestication serves to reinforce the idea of the control of wild Nature, instinct, and impulse – that is, the privilegedging of law and order.

Indeed, in Smiles’s discussion of Richard Arkwright, one can see how industry is pitted in opposition to home and family relationships. Arkwright is “the founder in England of the modern factory system, a branch of industry which has unquestionably proved a source of immense wealth to individuals and to the nation” (*Self-Help* 58), who out-maneuvers his competitors to establish a monopoly on the spinning machine. To manage his business, the inventor-businessman works from four in the morning till nine at night and ruins his marriage as a result (58). The grim logic of individualism seems to escape Smiles, who begins by praising the value of individual labor and ends with Arkwright as the hero, whose factories launched the movement away from the individual craftsman and toward a faceless “work force” manipulated in the equations of capitalists. The Smilean domestic space is the crucible in which an individualistic Promethean energy is cooked. It aims to create boys who worship “great men,” especially military heroes such as the Duke of Wellington, and will gladly leave home, join the Heraclean brotherhood, and carry on the work of re-shaping the world in their own image, all under the appeal to a desire to please women.

(3) Colonial Adventurism and the Professionalization of Engineering

In his study of the parallel rise of European science and ideologies of Western dominance, Michael Adas traces the history of travel writing in the eighteenth century. Such writers as Galaisière le Gentil in his *Voyage dans les mers d'Inde, 1761-1769* (1779) and Michael Adamson in his *Voyage to Senegal* (1759) "prided themselves on their membership in or contacts with prominent members of the Académie des Sciences" (Adas 75). Galaisière "traveled primarily to make astronomical observations" while "Adamson (more typically) filled the account of his trip to Senegal with detailed descriptions of geology, and flora and fauna, astronomical observations and temperature readings" (75). These are the precursors to Jules Verne's scientist-explorers, men who were able to reduce the world to words through the discourses of the sciences.

Adas notes that the purely cerebral quality of European's supposed superiority over the "savage" races was, in part, a reflection of the fact that in the eighteenth century "the sciences" were considered more important than their application in "the arts" of technology. Such was the contention of Voltaire, Sir William Jones, and David Hume, "whose writings strongly influenced European views on Asia and Africa" (Adas 78). By the time Jules Verne was growing up in Nantes, however, Watt's innovations in the use of steam power were permitting a much wider application of scientific "natural laws." A feeling of superiority at being able to *explain* natural phenomena in the terms of scientific Logos gave way to the belief that European men's superior ability to *control* Nature demonstrated their right to rule and uplift savages. Indeed the "savage" or wild man in a "state of nature" was considered part of the natural world that European explorers sought to explain and control.

The power of steamships, railways, telegraphs, and factories extended the power of nations and individuals, and accelerated the pace of material change, creating a feeling of *sublimity* in visitors to centers of industry such as London or Paris

(Adas 136). The mechanical sublime infected the natural and racial self-image of Europeans and Americans, contributing to their own sense of superiority. White men were “natural” technocrats and scientists, according to racist arguments. Logos was in their blood. In a book evaluating the character and culture of Asia for British officials setting out for the colony, Charles Grant wrote that the Hindus suffered from a “lack of curiosity” and that “the Europeans’ understanding of the natural world could readily be demonstrated by the sight of their machines” (qtd. by Adas 168). Jules Verne captured this mechanical sublime in *The Steam House*, a novel of Indian adventure in which an Englishman, appropriately named Banks, builds a giant caravan drawn by a huge locomotive fashioned to look like an elephant. In that image, the writer captures the propaganda value of the machine and plays upon the European amusement with “superstitious” awe in their colonial subjects. James Mill (the father of John Stuart Mill), in his *History of British India* (1817), set European energy – quite literally their *fire* in the form of steam engines – in contrast with the “indolent nature” of the Indians (qtd. by Adas 169). The “dark” races were all mythologized as something from the past, and travel into their cultures was described as a sort of time travel. Verne takes up this image most vividly in *Journey to the Center of the Earth*, in which travel through successive geological layers is described as a passage into prehistory.

Both fiction and the official training manuals for colonial officers and bureaucrats develop and exchange the myths of fire, darkness, primordial ages, the underworld, the wild man. They create a deep excitement in boys reading for entertainment, half-unconsciously searching for ego ideals. Froidefond suggests that knowledge because it gives power also gives pleasure (23). The young boy reading science fiction or science fact sublimates the desire for sex and the answers to the “mystery” of women, replacing them with a desire for learning and the pleasures of mastering elite disciplines. Disciplined “self-government,” says Samuel Smiles, is

“the primary essence of character” and a type of courage (*Character* 165). The images of engineers as potent ego-ideals continue to play out their inner dramas once those boys are men engaged in actual engineering, civil planning, capitalist enterprise, or warfare. Reading, play, and unconscious complexes surrounding the role of engineer must have grown more common in the course of the nineteenth century as the building of railways, bridges, and waterworks transformed Europe and its colonial possessions. Rosalind Williams, in her book *Notes on the Underground*, has amply shown the extent to which the increased amount of excavation in the period affected the imagination of Europe. As the work of engineers took on mythic significance, especially within the mythos of colonialism, the status of engineering rose to vie with that of the traditional professions of law, divinity, and the military.

The movement of engineers from the sphere of the artisan or craftsman into a profession bestowing status in bourgeois society parallels a similar evolution in the practice of medicine by apothecaries and surgeons, who had been previously dominated by physicians, the upper-class, university-educated man of science. The apothecary or surgeon (who got his hands dirty) and the elevated, gentleman-physician (whose work occupied the clean realm of theories) merged more closely together in the course of the century. In France this was partly due to the Revolution and the Napoleonic Wars, which had raised the military engineer, the surgeon, and the common citizen to new levels of importance.

Engineering had a similarly class-split pedigree, descending from the Egyptian master builder and the Greek *archetekton*, who built bridges and siege engines for ancient military operations. During the sixteenth and seventeenth centuries as artillery was mechanized and became the dominant force in European armies, engineering became a military specialization of increasing importance. In the career of Napoleon the expert artillery man, a mechanist, rose to the status of emperor in a vivid example of the overthrow of the old order’s aristocracy by the new technocrats.

By the end of the eighteenth century, engineering had become a defined field that could be separated from the military and pursued for more peaceful purposes. “Civil engineer” became a new term for those specialists who assisted governments, such as Napoleon’s, in the new canal and highway projects that revolutionized late eighteenth-century commerce and communication (Wright 107). By 1802, in the United States, Congress had separated the Corps of Engineers from the artillery and simultaneously established West Point as the center of an increasingly technical military education (Reynolds “Engineer in 19th-Century” 11). But this move to make technical education the heart of military discipline followed the lead of the French, whose engineers and curricula based in mathematics played a crucial role in the American Revolution.⁷

In the eighteenth century, France had set “the pattern of formal engineering education through the founding of the *Ecole des ponts et chaussées* (1747) and the *Ecole polytechnique* (1794)” (Rae 34). Such schools had originated as an apparatus of monarchy and its centralization of authority, its proliferation of bureaucracy, and its large standing army. Napoleon and subsequent republican governments would continue this trend. Academic education for engineers was designed to standardize the government’s system of roads, bridges, and canals through scientific methods (Reynolds, “Engineer in 19th-Century America” 7-8). In this way, engineering functions as an instrument of power, a means of control over borders and populations, a means of furthering the competition between powerful men and powerful institutions.

In the social imagination, the engineer becomes an icon of the disciplined masculine ego that receives the mantle of mastery from the tradition of mathematical science and carries it into the material sphere. Technical discourses of power were a means to rise in the hierarchy of the collective brotherhoods even across class lines. Saint-Simon’s dream, as Angenot remarks,

expressed the social aspirations of the petty-bourgeois industrial vanguard, yearning for a “government of the producers” when “engineers would be kings.” The division of labour is seen as functional: a common and effective exploitation of Nature will eradicate exploitation of man by man.
(30)

In a time when aristocracy was beginning to be viewed as mere idleness, a flaccid and negative masculinity, engineering was becoming more necessary to a growing industrialism than military heroics, and the engineer began to be seen as a new form of conqueror – not just a laborer but one of the “captains of industry” whose mental prowess produced machines that changed the face of power across the globe in ways that muscular heroism could not. Muscularity became a metaphor, the mythic strength of Heracles manifest in the institutional and technological power commanded by unassuming gentlemen with high silk hats and walking sticks.

The fraternity of engineers and industrialists is a particularly good illustration of Smith’s Heracles complex and its social form, the elite brotherhood. Individuals within these brotherhoods did not wield great power except by identification with the whole fraternity and cooperation with its larger body, the capitalist ruling class. This body itself was a nested set of vying brotherhoods – clergy, lawyers, statesmen, university professors, bureaucrats, and the old aristocracy. Yet each of these was sustained in its control of economic power through its particular grasp on an ideological authority, that is, on a particular legitimating myth. The myth that was rising to power most rapidly, and at the expense of the more venerable myths of church and aristocracy, and even the relatively new democratic institutions, was the myth of the Heracleian engineer and the Apollonian scientist. These two fraternities competed, then as they still do, for supremacy, engineering seemingly dependent on science yet more clearly leading to economic and military power than its exalted brother. One recalls that Prometheus, for all his brilliance as a Luminary, was

chained to a mountain by an Olympian engineer (Hephaestus) and freed by the hero of physical strength and this whole idea of institutional brotherhoods, Heracles. It is perhaps significant that Smith did not find a Promethean complex prominent in his masculine quaternity, for, however admired, the fire-bringer remains an outsider, a rebel of patriarchal authority. But it is also for this reason that he makes a good image for the struggling technical minds of the nineteenth century, struggling against established class boundaries and religious authorities but not yet fully professionalized.⁸

The class dynamic of the new profession and its myths is especially apparent in Britain and America, where the men who joined the engineering fraternity did not come only from the middle and upper classes, as they did in France, but rose from apprenticeship as often as through formal education. Such men took on a Persona that was liminal, striving upwards in the class hierarchy from the world of the worker and artisan towards the elite world of the masters. In the Symbolic register of myth, they would steal the fire of the Sky-Father to form a new Heracleian brotherhood.

(4) The Conquest of the Sky Father

Oh! thou clear spirit of clear fire...thy right worship is defiance... I own thy speechless, placeless power; but to the last gasp of my earthquake life will dispute its unconditional, unintegral mastery in me. In the midst of the personified impersonal, a personality stands here... Oh, thou clear spirit, of thy fire thou madest me, and like a true child of fire, I breathe it back to thee... thou art but my fiery father; my sweet mother, I know not.

— Melville, *Moby Dick*, Ch. 119

Jules Verne published some seventy books in his long life, mostly in the series he and his publisher, Jules Hetzel, founded: the *Voyages Extraordinaires*. Verne and H. G. Wells are often contrasted as rivals for the title of “father of science fiction,” but in fact few Verne novels contain much of the machinery of that genre. They are more

about exploration and geography than rockets or submarines. The impression that Verne was a writer of technological prediction has been formed during the twentieth century on the basis of novels such as *20,000 Leagues Under the Sea*, *Clipper of the Clouds* (*Robur le Conquérant* in French), *Master of the World*, and the two moon books, *From the Earth to the Moon* and *Around the Moon*. Other well-known works such as *Mysterious Island*, *Journey to the Center of the Earth*, and *Around the World in Eighty Days* have virtually no technology in them that didn't exist in the world of their readers.

Verne is still not widely studied by American or British academics even though his reputation underwent a remarkable rebirth in French critical circles during the 1960's and 70's. According to Evans, over 600 works on Verne have been published since 1960 (See Evans; E. Gallagher *et al.*; and Raymond). Verne's neglect in English, as critics frequently complain, has been due to his reception (in bad translations) as a writer of children's fiction and, later, of science fiction, both genres traditionally ignored by scholars as subliterary (see introductions in Miller and Evans).

Verne's style has also been problematic, seeming to consist of two-dimensional characters and loosely episodic plots in which exciting events are interrupted by long lectures and descriptions of geological, biological, or physical phenomena. But, with the advent of mythopoetic and structural criticism in the last generation of scholars, intriguing patterns began to be discovered. Once the label of "children's literature" was removed from the texts, readers were freed to see the complexity and subtlety of the Vernean "cryptogram," or the themes of initiation (Verne *Initiatique*) or of the "straight line" (Machery) or "circulation" (Angenot⁹; Serres) or the myth of the Golden Age or the "supreme point" (Butor). Each of these motifs or themes plays its part in the complex imaginal work of the *Voyages*.

Indeed my interest in this imaginal work returns me to the question of literature read primarily (though not exclusively) by children around the world. Besides the obvious importance of the works within French culture, I am particularly

interested in the influence of the *Voyages* in their English translations upon the imaginations of boys in the United States and Britain. For all their bowdlerization the translations still manage to carry the archetypal power of the originals.¹⁰ Yet, because the theory of unconscious association and the interplay between images, words, and archetypal patterns often depends on subtle associations between words, the reading I will perform on the English texts will not necessarily carry over in every detail into the French originals.¹¹ The general archetypal patterns cross the language barrier because the myth of the technician-hero and the practice of engineering and science were themselves so international. I will not attempt an exhaustive treatment of the whole Verne *œuvre*, and my consideration of the differences between the English and French texts will be limited to a few examples, merely to raise the question of nuances and shifts across the language barrier.

Among the most famous Vernean heroes, Professor Ferguson, Impey Barbicane, and Robur (“the Conqueror”) are all technicians of Air and Space, conquerors of the element of Air and beyond. Yet the element that is really the object of their conquest is the Earth and its gravity, that force they transcend in their various flights. The balloon, the space capsule fired from a giant cannon, and the heavier-than-air flying machine, in the novels featuring these heroes,¹² fulfill the dream of the *puer aeternus* for flight and escape from the “common clay” of mundane existence. A bit like Robin Williams’ portrayal of the King of the Moon in Terry Gilliam’s film *The Adventures of Baron Munchausen*, these men desire to send their heads spinning off above their bodies, to use their heads as a way to transcend the limitations of embodied existence. Flight, of course, is an ancient mytheme, the dream spawned probably long before history when early *Homo sapiens* first fell into reverie at the speed and freedom of birds. But the heroism of these adventurers lies in a figurative flight of imaginative vision and its ability to let men escape the world of women, children, age, death, household finances, sex, and indigestion – or in other words the

zone of the body conceived as *limitation*. As Yeats put it, the longing masculine Animus, “sick with desire/ And fastened to a dying animal/ ...knows not what it is.”¹³

Robur “the Conqueror” may be taken as the epitome of the Air heroes, for he is one of Verne’s most obsessive figures. *The Clipper of the Clouds* was published after the justly more famous *20,000 Leagues Under the Sea*, and clearly Robur is a second attempt at a Nemo character. He is big, strong, solid, the epitome of the heroized engineer, a man whose indomitable will and willingness to shoot off his pistols in a crowded room are more than a match for the belligerent and argumentative members of the Weldon Institute. This club, devoted to ballooning, and vehemently opposed to any theory (let alone practice) of heavier-than-air flight, is a Vernean caricature of the wild Americans similar to the Baltimore Gun Club in the Moon books. But, unlike Barbicaine, who is part of the club, Robur is a mysterious outsider who appears suddenly, mounts the podium and delivers a lecture that thoroughly insults the balloonists. He then abducts the President and Secretary of the Weldon Institute – Uncle Prudent and Phil Evans. These two men have battled for the presidency of the organization by a test of their ability to locate the center of a line with mathematical and superhuman precision (without the aid of an instrument).¹⁴

Robur is an audacious Heracles. Physically robust (as his name implies: Latin “oak, strength, hardness” but also “prison” and “elite”) and possessed of greater potency than men of such mathematical powers, he never does earn the friendship of his two captives, even though they are completely astonished by his flying machine, the *Albatross*. Their behavior is quite a contrast to the respect and admiration Professor Aronnax gives Captain Nemo in *20,000 Leagues Under the Sea*. In the end, the balloonists sabotage the *Albatross* and blow her up with dynamite, escaping with their own lives. Like the unstoppable Nemo, however, Robur comes back, having survived the crash and built another “*aeronef*.” The relationships between the main characters are somewhat schematic precisely because they are so stubbornly

antagonistic, and because it is an antagonism based only in theoretical positions, opinions about the relative merits of balloons and Robur's elaborate helicopter.

Verne, of course, uses this debate as an excuse to recite the whole history of research in flying machines. In Chapter VII of *Clipper*, he begins with Camille Flammarion's question: "When will man cease to crawl in the depths to live in the azure and quiet of the sky?" Soon, is the answer, and the means is electricity. Like Frankenstein and like Captain Nemo, as I shall show in detail, Robur is a Prometheus of electrical fire. He has created a mysterious process that permits electricity to generate vast motive force over long periods. I find it interesting that Verne's attempt to apply the same scenario he used in *20,000 Leagues* to the element of Air is not at all as engaging as the earlier book. Partly this is because *Clipper* and *Master of the World* are not written in the first person. As a result, one learns so little about Robur's past that one cannot sympathize with him. He seems little more than masculine aggression and arrogance personified, a titanic showoff. But his rivals are no better, so in the end, the reader is left with little point of interest other than the *Albatross* herself, which is a wonderfully fantastic design, however improbable.

Its "thirty-seven vertical axes" or masts bearing a total of seventy-four suspensory screws (*Clipper* Ch. VII, 189) give it the appearance of a sailing ship, so it captures all the romance of the tall ship. It is, as a result of all this verticality, sufficiently phallic to serve as a symbol of Apollonian masculinity. Like Captain Nemo's submarine, the *Albatross* is powered by a miraculous electricity. Electricity is "the soul of the industrial world," says Robur, voicing a recurrent Vernean and Victorian fantasy (see Williams 99-109). But, unlike the *Nautilus*, Robur's clipper is not a self-sustaining environment. It needs to touch down on land for food, if nothing else, and when it is aloft in its element, it is not invisible, though it is effectively untouchable. This means that the *Albatross* is a flawed vehicle for complete escape from society. It is, rather, a vehicle in which one can elevate oneself above other men

and at the same time be *seen* by everyone. It is the masculine sublime as spectacle and performance. In *Master of the World* Robur performs many stunts designed to be noticed and yet to baffle the minds of the land-locked. In one night he flies around the world planting flags on the inaccessible tops of monuments and buildings, an almost childish use of his flying machine the *Épouvante* (the *Terror*). Ultimately, however much they seem alike in their daring displays of mechanical speed and power, Robur has the opposite motive of Captain Nemo. Far from wanting to escape into solitude, he actively seeks to dominate others, indeed, in the latter book, the whole world.

In *Master of the World*, Robur's machine is a combination car, ship, submarine, and ornithopter with wings that fold out from its sides like a bird's. The plot of this novel is motivated by the device Verne had used for the first few chapters of *20,000 Leagues*, that is, an investigator's attempt to identify a series of strange phenomena and sightings that turn out to all be Robur and his *Terror*. What is interesting about the story is that technological superiority (especially speed) is equated categorically with conquest and rulership. Robur proclaims himself *Master of the World* because no one can touch him or stop him but there seems to be little that he can do to the world he rules, for he cannot set foot aground, much less meet with other men to direct them. It is easy to read Robur as simply a megalomaniac, but his aggression and taciturn refusal to communicate with his various captives (except in the occasional lecture) speak more specifically to the nineteenth-century model of manliness based in violent conquest and individualism. The confrontation between this absurdly rugged individualism and the equally absurd brotherhood of the Weldon Institute is a parody of the two poles of the violent masculine ideal. As a hero, Robur represents a masculine ego, so obsessed with the idea of speed, elevation, and technical superiority that it is inflated out of all connection with the Real. His epithet "the conqueror" is given derisively by the members of the institute, ridiculing his claims to

have conquered the element of Air. It is this ridicule that prompts him to prove his claims, but what is notable is what Robur doesn't do. He doesn't join the club. This is the man of genius set in opposition to the fraternity, insisting upon deriving his power from himself alone and not from any social elite. As Angenot observes of all of Verne's novels, science and its "progress" has no "institutional dimension: there are isolated scientists, but there is no technostucture" (29).

Robur is an image of the individualistic fortress ego. Whether on his secret Island X (in *Clipper*) or his inaccessible base in the extinct volcano, the Great Eyrie (in *Master*), he has placed all his energy in the idea of being enclosed, safe, removed from other men (save his few loyal followers, who are almost non entities just like Nemo's crew). The dream of speed and mechanical power is a dream not just of transcending the limitations of the body, but a dream of escaping all connection to other human beings. Typically, women are almost completely absent from these novels and the men have no interest in them. Moreover, the men form bonds to each other only through rivalry. The detective in *Master of the World*, confronts Robur's power with the only thing he possesses (once he has been captured): his official capacity as an agent of the U. S. Federal government. Addressing the silent madman flying his marvelous ship into the lightning storm, Inspector Strock invokes the "Law" and one feels the strangeness of the scene, as if the voice of authority has become the ineffectual play-acting of a boy.

The air-ship soared upward into the heat of the sky, amid a thousand lightning flashes... I must throw myself upon this madman to prevent him from driving his machine into the very middle of this aerial furnace!... Then amid this wild excitement my own passions, all my instincts of duty, arose within me! Yes, this was madness! Yet must I not arrest this criminal whom my country had outlawed, who threatened the entire world with his terrible invention?...in a voice which rose above the tempest, I cried as I hurled myself upon Robur: "In the name of the law, I—" (*Master* Ch. 17; 186-87)

At that moment the *Terror* is struck by lightning and blasted to bits. Strock inexplicably survives. The episode is a strange mix of terror and comedy, the inspector's obtuseness making one final gesture as death threatens him. But his authority is meaningless in the face of the ego bent on defying not just the United States government but God and Nature, as well. Robur is pursuing an ideal *dream* of patriarchal Law, the Periclean law of the fathers rather than that of the collective, an egocentric fantasy of omnipotence that Smith calls the ego-ideal behind the Pericles complex. If he cannot enter the world of the fraternity and wield real economic or political power (or even, arguably, much brute force), he can wield his tyrannical rule on board his ship.

Despite his almost autistic withdrawal into himself, Robur needs to have his captives in order to make any use of the grandiose Persona he has erected and, at the same time, he desires to remain completely separated from ordinary men (save his crew) to preserve his delusion. Both of his stories illustrate the contradiction between the old patriarchal forms of law and those of capitalist democracy in which legitimacy can only be fully achieved through membership in a brotherhood. As Smith points out, the brotherhood becomes an ego-ideal and the individual assumes the power of the group by identifying himself with the collective, not merely through his own individual identity.

In a sense, one might see Robur as a Prometheus without a Jove. The rule of the patriarch having been relegated to the sphere of the family in the nineteenth century, a dictatorial genius is ultimately identifying with an absence and so is left to burn himself out with his own stolen fire. So the "Master of the World" perishes in the lightning of a hurricane (one of the many echoes from *20,000 Leagues*). Without a father-god, there can be no chaining of Prometheus to the rocks. Instead, usurping Jove's thunderbolt, he *self-destructs*. Desiring to transcend the body, he defies death and death obliges him. Strock describes his characteristic gesture. When the

inspector demands to know what Robur is going to do with him, his captor remains in an autistic shell.

Evidently my captor's mind was obsessed by some other thought... He made again that gesture which I had already observed; he raised one defiant arm toward the zenith. It seemed to me as if some irresistible force drew him toward those upper zones of the sky, that he belonged no more to the earth, that he was destined to live in space, a perpetual dweller in the clouds. (*Master* Ch. 17; 177)

Without giving the outward appearance of youth or charm, he is, nonetheless, mentally, the striving, aerial *puer aeternus* caught in adolescent rage, fleeing relatedness in pursuit of omnipotence and freedom. Robur is almost a schematic of the polarization of Activity and Receptivity in the dynamic of libido: as he frenetically strives after speed and transcendence, he accelerates a plunge into Thanatos. Prometheus thus becomes Empedocles – or, in this case, perhaps, Icarus.¹⁵

(5) Going Down in Mother Earth

The Empedoclean impulse is particularly evident in my second example of the Vernean daredevil. A geologist rather than an engineer, his element Earth rather than Air, Herr Professor Otto Lidenbrock, in *Journey to the Center of the Earth* longs to penetrate the interior of the earth, not to fly above it. Considered in terms of the metaphoric linkage between Earth and woman, however, the desire for conquest is the same. Robur wishes to transcend the mother's body to master it while Lidenbrock wishes to enter into it and thereby claim the father's possession of the mother's body. For both, the plenitude of the male gaze drinking in sublime vistas is an enactment of this mastery over feminized Nature. The romantic sublime of the aerial vista or the subterranean sea inside its huge cavern each signifies the dream of mastery over environment. Far from being dwarfed by the huge powers of Nature, these men assume that power by the act of seeing it "unveiled." Andrew Martin observes:

For the Vernean savant, the unmapped, the uncodified portions of reality pose an intolerable and provocative threat to his authority (founded on cartography and codification). So long as there remain undiscovered countries, unexplored regions of the earth, so long as unseen objects and creatures persist unnamed, resisting colonization by the empire of science (in whose domain knowledge is synonymous with possession), the dominion of epistemic man is unstable, susceptible to usurpation. (137)

The scientific gaze reduces worlds to words, to a desacralized and readable text: "When science has spoken, one can only remain silent thereafter!" (Verne *Journey* 75). As J. C. Smith notes, one of the functions of patriarchal religion is to "desacralize nature", thus the gesture may be seen as the assumption of the Logos of the father-god, the scientific usurpation of this traditional religious function. Smith's point is to emphasize that this act is fundamental to the culture of Capitalism. Consequently the struggle in Verne's novels between images of the Great Mother Goddess and scientific description of the natural world as so many classifiable objects is a struggle between a Logos that denies life to any manifestation of the Other, that is, to whatever is not within the elite fraternity of brothers. This flight away from the Great Mother into Apollonian words can be seen in the scene from *Clipper* in which the *Albatross* flies over Niagara Falls:

In an instant a majestic sound, a roar as of the tempest, mounted towards them; and, as if a humid fog had been projected into the air, the atmosphere sensibly freshened. Below were the liquid masses. They seemed like an enormous flowing sheet of crystal amid a thousand rainbows due to refraction as it decomposed the solar rays. The sight was sublime. (198)

The narrator attempts to master the scene by reducing its beauty to technical language, "unweaving the rainbow," as Keats put it.¹⁶ Phil Evans and Uncle Prudent try not to react to the scenes Robur shows them, and he himself feigns indifference, knowing he has mastered them with his display. All these men try to remain

unmoved by sublimity, feeling neither terror nor joy. Frycollin, the stereotyped, cowardly black servant of Uncle Prudent, by contrast is terrified to a state of babbling, the implication being that it takes a highly “evolved” man to produce the Apollonian discourse and reason that masters fear and wonder. The joy of the sublime is made possible, in part, by a confident feeling of safety produced by technical mastery over the laws of physics. Such mastery works by the reduction of the numinous to an explanatory discourse which permits men to take over the position of God (the divine Logos) as creators and controllers of all they survey. Here again the performative aspect of this masculine control is evident. Godlike power needs to have an audience of “lesser” men, which is to say that technical power serves a fundamentally homosocial function, even in such a misanthropic guise as Robur’s

Similarly, the cranky Prof. Lidenbrock pitilessly instructs Axel in the “art of contemplation from high places” (*Journey* 44) by taking him to the top of the church tower in Copenhagen on their way to Iceland. Axel must learn to overcome vertigo if he is to climb Snaeffels and descend its crater, even if it means terrifying him. Terror leads to the experience of the sublime. When they arrive at the mountain top, Axel says:

I plunged into that high-blown ecstasy produced by lofty peaks, without feeling dizzy this time, as I was finally getting used to these sublime contemplations... I forgot who I was, where I was, and lived the life of elves and sylphs... I was intoxicated by the voluptuous pleasure of the heights, oblivious of the depths my fate was shortly going to plunge me into. (81)

The “intoxicating...attraction of the abyss” (86) is sensual, even sexual, pleasurable and terrifying. Axel has been initiated into a certain level of toughness through the repeated torture of being forced to stand on the church pinnacle in Copenhagen, but his mind is still far more romantic than his uncle’s. Elves and

sylphs emerge in his imagination as signs of his crossing over the bar into the Imaginary. He is constantly aware of the liminal implications of the mountain top or the abyss. Vertigo, suggests Mauberret, is associated with the feminine. To overcome it is to become a man. This is because the feeling of vertigo is a feeling of losing control of one's body. Falling evokes a feeling of helplessness that can be associated with childhood memories of learning to walk and also with adult recognition that one is often the victim of events, at the mercy of circumstances that are, like gravity, entirely beyond the ego's power to control.

Such moments are sublime in a sense because they evoke the infinity and omnipotence of Nature. But they are especially frightening and bewildering because of the unconscious associations between Nature, Self, and the Great Mother. Only the inward conquest of this autonomous complex and the assumption of its omnipotence permits the technician to avert fear. Vertigo is the product of the "leap" or "plunge" (*saut*) which Carrouges marks as the violent event that marks the hero's passage from the realm of the mundane into the marvelous (44). One sees this leap or plunge in the theme of descent – into the volcano in *Journey to the Center of the Earth*, into the sea in *20,000 Leagues* (Carrouges 44). That leap across the bar between conscious and unconscious demonstrates the hero's virility precisely to the degree that he remains fearless in the face of the uncanny.

It is Lidenbrock's Narcissistic determination to follow Arne Saknussemm's trail to the center of the Earth that conquers this interior fear of the marvelous and the sublime. The spectacles in *Journey to the Center of the Earth* are all, as one would expect, chthonic. The vaginal image of the volcano dominates the text. Lidenbrock, his nephew, and their stoic guide Hans penetrate so deep into the subterranean passages that they enter a liquid uterine space that is profoundly sublime – far beyond what Robur's aerial vistas and storms could evoke. It is a world inside the world, a huge ocean that underlies part of the Atlantic and most of Europe. This

feminine, maternal sublime of enclosure within an infinite extension of space evokes an echo in the mind of the explorer of the womb and the unitary reality.

Retrospectively, the memory of this reality must be conceived as an existence floating in an infinite space, for the memory precedes all rational perception of space. The vast cavern is uncanny, precisely because it ruptures the habits of perception and opens consciousness to the unconscious memories of the pre-Oedipal Imaginary. On the shores of this “Central Sea” (a play on Mediterranean applied to a body of water that perhaps more appropriately deserves the name), Lidenbrock shows Axel a forest of giant phallic mushrooms as tall as trees. While crossing this sea, they encounter prehistoric sea monsters battling each other, a tremendous geyser, a fearsome electrical storm, and, on the opposite shore, a plain covered with bones. Axel describes the cavern in which they find themselves “imprisoned”:

It was impossible to say how wide it stretched, since the shore broadened until it was out of sight, nor how long, for the eye was soon restricted by a slightly uncertain horizon. Its height must have been several miles at the very least. It was impossible to make out where the vault rested on its granite buttresses, as there was so much cloud floating in the atmosphere, which had to be over two miles up... The word “cavern” is clearly insufficient for my attempt to convey this immense place. The words which make up human language are inadequate for those who venture into the depths of the Earth. (Verne, *Journey* 139)

Axel struggles throughout his narration with the inadequacies of language and geological theory to explain what he sees. The most profound moment of this gap between the signifier and the signified comes when he thinks he sees a living prehistoric man, a twelve-foot giant with a herd of mastodons to tend.

There, less than a quarter of a mile away, leaning against the trunk of an enormous kauri tree, was a human being, a Proteus of these underground realms, a new son of Neptune, shepherding that uncountable drove of

mastodons!... He swung in his hand an enormous bough, an appropriately primeval crook for this shepherd from before the Flood. (Ch. 39; 186-87)

Axel's amazement gives way to fear and he flees the scene with his uncle. In his narrator's voice, reflecting in retrospect, he considers whether what he remembers really happened.

And now, when I consider it calmly, now that peace has returned to my mind, now that months have gone by since this strange, this supernatural, encounter – what am I to think, what to believe? No, it's just not possible! Our senses must have been mistaken, our eyes can't have seen what they saw! No human creature lives in that underground world. No race of men populates those deep caverns of the globe, unconcerned with the inhabitants of the surface, not communicating with them in any way! It's insane, deeply insane! (Ch. 39; 187)

The abyss opens between Real and Imaginary, the two fields which the patriarchal Symbolic seeks to separate definitively. Axel's denial is the ego's denial of the existence of the unconscious out of which it emerges like an island. To face its origins is to face autonomous complexes that are stronger than the ego-complex. The chthonic man with his huge phallic bough must be denied, repressed, relegated to dreams or madness. The giants actually living in the earth are terrifying because they are like the autonomous complexes of the psyche. They are chthonic "sons of Neptune," deeper, older, closer to the roots, to the origins, to the center of human life. As we shall see, Axel's experiences under the earth are fraught with fears and once he has escaped alive, the thought of anyone remaining below only serves to return him again and again to his own dark night of abandonment.

As in the myth of Prometheus, and as in *Frankenstein*, the world of giants is a world of electrical fire where light signifies both knowledge and repressed libido. The contemplation and mastery of the terrain requires vision and Verne's underworld is surprisingly well lit. At first the speleologists must bring their own lanterns to light

the way, but the deep oceanic cavern is illuminated by a phenomenon like an aurora borealis: “the luminous power of this light, its flickering diffusion, its clear dry whiteness, the lowness of its temperature, its brilliance, superior indeed to the moon’s, all pointed to an electrical origin” (138). The dark unconscious, like the dream world, is discovered to be illuminated and full of the fluid of life. Butor suggests that Verne’s use of atmospheric fire as the supreme element is rooted in the experience of breathing and the combustion of oxygen as the source of life the “soul of the world” (13-14). One can see the same archetypal reverie in the association of lightning and life in *Frankenstein*. In *Journey to the Center of the Earth*, the sublime atmosphere becomes truly terrifying when the voyagers’ raft is engulfed by an electrical storm that lasts for days. The contrast between the guide, Hans (who is always quiet and stoically courageous), the professor (whose more fiery and explosive courage seems like dangerous audacity) and Axel (who is repeatedly terrified) is perhaps at its strongest during this ordeal.

Hans does not move a muscle. His long hair, pushed down over his motionless face by the tempest, gives him a strange appearance, for the end of each hair is illuminated by a tiny, feather-like radiation. His frightening mask is that of an antediluvian man... [T]he rain forms a roaring cataract in front of this horizon towards which we race like madmen. But before we reach it, the veil of cloud is torn apart; the sea begins to boil; and the electricity, produced by some great chemical action in the upper layers, is brought into play. Dazzling streaks of lightning combine with fearful claps of thunder; flashes without number criss-cross amongst the crashes. The mass of water-vapour becomes white-hot; the hailstones striking the metal of our tools and firearms become luminous; each of the waves surging up resembles a fire-breathing breast, in which seethes an internal radiance, with each peak surmounted by plumes of flames. (Verne, *Journey* 166-67)

This description is typical of Axel’s narration. The discourse of science – naming things scientifically and objectively – dissolves repeatedly into a mythological

discourse. Their guiding stream, the “Hans-bach,” becomes a water nymph leading them into the underworld and, in the passage just quoted, Hans himself becomes mythologized into an echo (or foreshadowing) of the primeval giant. Axel’s world is always on the verge of metamorphosing into the monstrous. It is a regressive world of the Imaginary, the interior of the mother’s womb, in which the threat of being forever absorbed, trapped inside the body of the Earth Mother is a constant source of anxiety and men are reduced to a naked and primitive state of wildness.

This fear of being overwhelmed and entombed is almost realized at one point when Axel becomes separated from his uncle and the guide. Here, as during the storm, the narrative “I” is reduced to a state of wordlessness, a symbolic erasure of the Logos upon which the ego is constructed. “I cannot depict my despair. No word in any human language would be adequate to describe my feelings. I was buried alive with the prospect of dying in agonies of hunger and thirst” (125). Axel first shouts in despair to his uncle who dragged him down into the earth unwillingly, then he turns to childhood memories of religion and prays. Axel is an interesting scientist-hero for, though he loves classifying things and trying to explain the inexplicable, debating constantly with his uncle, he nevertheless he repeatedly reverts to romantic feelings and emotional responses. He panics several times and almost perishes of thirst. When he loses control during his abandonment in the dark, he runs through the tunnels until he falls down a cliff and ends up covered in his own blood. It is hardly surprising that Simone Vierne, among others, has considered *Journey to the Center of the Earth* a modern story of initiation. The young man is torn away from his fiancée, Grauben, to prove his bravery, to follow the model of his mad uncle.

In the moment of his isolation, when his Promethean lamp is extinguished, Axel undergoes the soul’s dark night, expressing his loss of soul as the loss of all human connection – with Hans and his uncle, but also with Grauben and all his life back home. In this moment he is the image of masculine alienation, encased in rock,

untouchable but nevertheless utterly vulnerable within. Moreover, Axel points to the essence of the vulnerability inside the manly adventurer: it is an infantile fear of abandonment pitted against the imperative to “be a man,” individual and self-sufficient. To be sure, one trapped underground has a right to be terrified, but there is, in myth and literature, a clearly uncanny horror surrounding being entombed alive. Symbolically, Axel’s ordeal is a confrontation with that fear of abandonment by the protecting parents, which is experienced in some degree by all children. In a boy, however, this fear may take a gendered resonance as he is forced to separate from his mother and attach himself to a father who is distant and often absent, heightening the son’s fear of abandonment. The fact that Verne makes the father-son relationship even more tenuous by placing an uncle in role of father, only serves to emphasize the fear of father-lessness Axel experiences.

Professor Lidenbrock is the Promethean spirit of this novel, even if he seems more literally an echo of Orpheus. Like Robur, he is concerned with the expenditure of masculine *energy* beating out any rivals for speed and achievement of the goal. While he is a more endearing character than Robur because of his family relationships and the personal intimacy between the scientist and his nephew, Lidenbrock is nonetheless another man whose virility is essentially violent. His chief eccentricities are his impatience and his absolute determination to follow the trail of Arne Saknussemm. Like Frankenstein, he is obsessed with the achievements of ancient alchemists and his journey into the earth’s core is like a search for spiritual renewal. Like Paracelsus to Frankenstein, Saknussemm is a sublime father, the “mythic ancestor” (Mauberret 51). The professor turns from the world of collective brotherhoods and their laws (scientific theories in this case). He leaves his colleagues and his work at the university to engage in his secret quest seemingly on a whim. But, in effect, his desire to triumph is aimed, like Robur’s feats, at impressing the elite fraternity he has left behind. He is the phallic “man of perpendiculars” (115) who

fumes and broods when the path is horizontal. Like Robur, his energy is directed along a vertical axis, the axis of *spirit* and sweeps others along with him. As Samuel Smiles says,

Energy of character has always a power to evoke energy in others... The zealous, energetic man unconsciously carries others along with him. His example is contagious... He exercises a sort of electric power, which sends a thrill through every fibre, flows into the nature of those about him, and makes them give out sparks of fire. (*Character* 105)

Lidenbrock and his companions experience this imagery literally during the electrical storm in the underground sea. But such contagious passion flames in the place of love and affection. Like so many of Verne's cranky misanthropes Lidenbrock's *idée fixe* leaves no libido for relationships and feelings.

When Axel seems to be dying of thirst and there is no way to return to the surface in time, the professor repents his hubris; but when Hans discovers a source of water, Lidenbrock is restored to his old, stubborn drive toward ego-gratification. Later when they are on the bosom of the Lidenbrock Sea and once again seem to have become lost, Axel remarks, "In any case, we can't regret coming this far. The spectacle is magnificent and..." "Seeing is not the question" interrupts his uncle, "I set myself an objective and I mean to attain it. So don't talk to me about admiring!" (155). The professor is not quite right, for seeing is crucial to his science. But not Axel's "admiring" – the willful gaze is a seeing which conquers and moves on to further achievement.

Lidenbrock is so goal-oriented that he cannot value beauty or another person's feelings. Beauty and romantic sensibility to the sublime cannot be admitted. As in the case of Robur, the heroic role is to present wonders, but not to be moved by them. Achievement is everything; relationship or connection to community, nothing. The Thanatic tendency of this, as well as its Narcissism, is suggested by the fact that

Lidenbrock is obsessed with his relationship to a dead symbolic father he has never met – a complete abstraction. Ardor for the distant past of great dead men is a safe vent for repressed Eros. When a malfunction of the compass leads them to believe that the storm has landed them on the same shore of the ocean they had left days before, Lidenbrock is furious:

“The elements are conspiring against me. Air, fire, and water are combining to stop me getting through. Well, they are going to see what my willpower can do. I shall not yield, I shall not retreat a tenth of an inch. We shall see who wins: man or nature!” Standing on a rock, irritated, threatening, Otto Lidenbrock, like wild Ajax, seemed to be hurling defiance at the gods. (175)

Axel also likens the journey to Dante’s descent into the Inferno, but it is a far more aggressive descent. Like Dante, the heroes pass through the earth and transcend her body, but the violence of their exit parallels Lidenbrock’s aggression. Naked and presumably half-cooked, they are shot orgasmically out of a volcano on the top of an eruption. It is, as Carrouges suggests, an image of miraculous (re)birth. The suggestion of being cooked by the initiatory experience might be an example of Lévi-Strauss’s mytheme of “the raw and the cooked” which he identifies with the transformation of Nature into culture.

Part of the fascination with *Journey to the Center of the Earth* is its rich dreamlike quality. Written in the first person, in the voice of an adolescent young man whose only ambition is to marry his sweetheart, the novel’s imagery has a persistent sexual allure. The desire to penetrate deeper and deeper into the interior seems almost comically sexual in its irrational intensity and the fear with which it is met by the boy. In the adult men it is combined with emotions of anger and selfishness, on the one hand, and blank indifference on the other. More abstractly, however, the desire for the Center is, as Butor put it, to arrive at the “*point suprême*.” The ultimate point or

center, whether in the Earth's core or at one of her poles, is a zone of Thanatic stillness or negation (Butor 15; Angenot 19-20). "The pole," remarks Butor, "is not [itself] the absolute, but only the figure of the absolute" (15). There one is motionless with the world revolving around one, a *fixation*. At the Earth's center, the same is true and motionlessness is combined with weightlessness, a complete escape from embodiment (all the more so because getting there would seem to require being incinerated or crushed to a pulp). The supreme point is a symbolic position of mastery but also of wholeness, the ego's negation and exultation as it identifies itself with the whole universe. The goal is a mathematical abstraction more than an actual place. There is no "sense of place" as one says when thinking of a community or landscape imbued with emotions. The point itself is Imaginary and its emotions wholly Narcissistic: feelings of victory, conquest, invincibility, and so safety. The desire to occupy the absolute point is combined with the scopophilic desire of the young boy to see what has never been seen – to see the forbidden zone of the mother's body, the hidden places of the Self.

The Vernean hero strives for the "center" but as Jung's model of the psyche indicates, there are two psychic centers: the ego, as center of consciousness, and the Self, as center of the whole psyche. So the technician hero may be longing for connectedness to the Self unconsciously while he compensates consciously with an illusory inflation of the ego. The Narcissism that is an illusory and dangerous identification of ego with the God-image is characterized by its paradoxical lust for speed and motion, an inversion of the apparent goal which is rest in the center. Phileas Fogg is the prime example of the theme of circulation, an activity, which, as Angenot observes, "is an end in itself; the only thing to do is speed it up, and the highest moral quality is haste" (23). There is something characteristically modern in this complex, the fetishization of endless circulation: the circulation of money, of information, of commuter traffic, of sexual partners, of television reruns and the

“surfing” remote control. The key trait of Angenot’s ideas of “circulation” and “acceleration” is that they never arrive at the longed-for center. They don’t even know a center exists. Instead, they fetishize energy, action, and the infinite. The fetish is characteristic of the *puer aeternus*: an ego-inflation that is really the flight from a fear of centerless fragmentation, from the loss of soul. The intimate connection of the complex to Victorian capitalism and industrialization is captured vividly by Lewis Mumford in *Technics and Civilization*:

Progress was motion toward infinity, motion without completion or end, motion for motion’s sake. One could not have too much progress, it could not come too rapidly, it could not spread too widely and it could not destroy the “unprogressive” elements in society too swiftly and ruthlessly. (qtd. in Angenot 24)

In Jules Verne’s novels, libido is channeled wholly into Activity of any sort other than sexual activity. As Martin observes:

Certainly there is an absence of sex, and a scarcity of women... [b]ut there is no lack of desire in the *Voyages*. Sexual energy has not been eliminated, only displaced, rerouted into geographical grappling with the earth mother. The *voyageurs* do not mate: they sublimate. (218, note 30)

Verne’s heroes are characterized by “epistemophilia.” Martin observes that “Freud’s analysis locates the origin of this ‘instinct for knowledge or research’ in a pre-genital phase and links its subsequent obsessional manifestations with a repressed desire for sexual mastery” (218, note 30). But sexual mastery is itself a displacement of the masculine ego’s fear of vulnerability, the return of repressed aggression against the omnipotent mother or the castrating father. Progress, speed, acceleration and the desire for the *deep* truth are themes that Verne developed even more fully in the undersea world of Captain Nemo, to which I will now turn.

Notes

¹ It is interesting to note that R. J. Hollingdale uses the analogy of Dr. Jekyll and Mr. Hyde to describe Hoffmann's double personality, the tendency to drink and satirize, which undermined his career at regular intervals (Hoffmann, Introduction).

² The novels of Wells deserve much more detailed treatment, obviously. His novels, though more fantastic than Verne's, are also more overtly concerned with thematizing social change and this makes his view of the technician an important counterpoint to Verne's vision of scientific progress as merely a perfection of the extant class order.

³ Arthur Evans' *Jules Verne Rediscovered* is both an excellent study of Verne in the context of scientific didacticism and an excellent introduction to the state of Verne scholarship at present. His bibliography is extensive. See also Gallagher *et al.*

⁴ Travers argues that Smiles has been misread by many critics and historians, and also by many of his contemporaries, who have maintained that he advocated the "cult of success" (Orwell's term). Instead, Travers argues, Smiles advocated morality and contentment or making the best of one's place in the economy. Be this as it may, it is clear that Smiles's doctrines and the examples he provided of successful men (and a few women) could easily be misconstrued. He may not have intended to advocate selfishness and survival of the fittest but his teachings could certainly inspire individuals with the belief that emulation of these models would automatically raise them up. Moreover, such teachings can be used as rationalizations for blaming the conditions of the working class or the unemployed on their lack of character, an argument which is still much in use today.

⁵ Among Smiles's other books are *Physical Education* (1838), *Character* (1871), *Thrift* (1875), *Duty* (1880), and *Life and Labour* (1887). Travers is an excellent and thorough study of Smiles's thought and writing, including his many editorials and articles.

⁶ To be fair to Smiles, I should observe that he does not confine courage to men alone but says that women are simply not *taught* to eschew fear as men are (or should be). Smiles's treatment of manliness or virtue tends to emphasize its *learned* and constructed nature.

⁷ See Walker, *Engineers of Independence*; and Goldfrank, *French Engineers in the War of Independence*.

⁸ One wonders if the state of being not-yet-fully-professionalized is something like the vulnerably, half-delusory state of Theweleit's "not-yet-fully-born."

⁹ Angenot develops this theme of circulation as a kind of mythos inspired by the Marxian theory of the circuit of money and commodities. His analysis, though interesting, is severely damaged by his cavalier and obviously uninformed rejection of "archetypal critics" as too "superficial." He rejects Simone Vierne's reading of the theme of initiation as an "artificial critical device which has been artificially superimposed on Verne's texts" (22) with the obvious implication that Marxian theory is not. This betrays a serious lack of understanding of how

textuality works. As I have said, I maintain that all interpretations are in some way “artificial” and should be judged on the merits of what greater understanding they produce of the text and its effect on readers. Texts are not solid objects upon which images can be “superimposed”; they derive meaning only by relationship to other texts, whether that be a mythos of initiation or of capital circulation. To my mind, the archetype of circularity and circulation has deeper significance symbolically than the Marxian meaning, which is only one expression of deep longings for wholeness, movement, eternal return, etc.

¹⁰ Even in comic-book form a story like *20,000 Leagues under the Sea* carries many of the images of the book. The Disney film version (among many films of Verne stories) alters the characters and plot considerably but retains some elaborations of details that one might see as almost an “improvement” on the original in terms of effective excitation of emotions and the heroism of the main characters.

¹¹ The question of translation is difficult in the case of Verne and his criticism because the “standard” nineteenth-century translations are so unreliable. I have made an effort to use recent translations of the novels where this was practicable and have quoted the texts in English from the editions noted. On a few occasions I have referred to the French (Hetzel) edition in reprinted form in order to clarify a point. In the case of the critical writing in French, I have done my own translations, only reproducing the French word where I felt a nuance was important.

¹² Respectively, Ferguson is the heroic inventor-explorer of *Five Weeks in a Balloon*, Barbicaine, the man with the huge cannon in *From the Earth to the Moon* and *Around the Moon*; and Robur, the bellicose aviator in *The Clipper of the Clouds* (*Robur le Conquérant*) and *Master of the World*.

¹³ “Sailing to Byzantium” stanza 3.

¹⁴ This satire of democratic elections is Verne at his most droll, but at the same time is an example of the idealized clockwork man, the *compteur*, to borrow Picot’s phrase. Both men take on the character of precise measuring instruments, but in the end the superiority of the instrument is reasserted when a micrometer has to be brought in to distinguish between the two pin-pricks made by Evans and Prudent.

¹⁵ Angenot calls both Nemo and Robur “Icarian” arguing that “Icarus is a Prometheus without a beneficiary for his gift” (22). This formulation highlights the Narcissism of the Promethean complex, something that seems present even where there is an imagined benefactor. The benefactors (humans) in the Promethean myth are problematic because they are also the creatures of Prometheus. Icarus, I would argue, is different from Prometheus because he is a *human* striving too high (literally), and foolishly misusing the invention of his father, Daedalus (who is the more Promethean figure). Icarus has become (like Prometheus) a stock figure of hubris, but that doesn’t do justice to the nuances of the myth. Pierre Grimal’s summary of the variants suggests that the key feature of the Icarus myth is his drowning after being unable to control one of his father’s inventions properly (sails rather than wings in one case). That pattern is, in a sense, the opposite of the Promethean myth, for Prometheus succeeds in stealing the father’s *techne* whereas Icarus can’t manage it even when it is handed to him. Icarus is punished by the *natural* consequences of his mistake while Prometheus is punished by the *cultural*

power of the Sky Father. Angenot chooses Icarus because of the flying, which doesn't explain why Nemo should be called Icarian. The theme of flight is suggestive of the *puer aeternus* and the element of Air, and is, in this myth, set explicitly against Fire (as well as Earth, and Water). The death of the son might be read as a tragic highlighting of the successful *puer* dream of Daedalus, whose drive for mastery as an engineer and architect also caused him to throw his pupil and nephew Talos from the Acropolis for being too smart.

¹⁶ In the poem "Lamia," II.237.

Chapter VII
Oceanic Dreams

...but lulled into such an opium-like listlessness of vacant, unconscious reverie is this absent-minded youth by the blending cadence of waves with thoughts, that at last he loses his identity; takes the mystic ocean at his feet for the visible image of that deep, blue, bottomless soul, pervading mankind and nature; and every strange, half-seen, gliding, beautiful thing that eludes him; every dimly-discovered, uprising fin of some undiscernible form, seems to him the embodiment of those elusive thoughts that only people the soul by continually flitting through it.

– Melville, *Moby Dick*, Ch. 35

(1) La Mer – La Mère – L'Amour:

20,000 Leagues Under the Sea is also structured on the heroic descent into and return from the underworld field of treasures. The initiation theme is particularly evident in the case of Aronnax, who is the consummate seeker of knowledge. Expecting, when he falls overboard, to be swallowed by a whale like Jonah, the naturalist instead finds a marvelous submersible boat and a mysterious dark twin of himself, a mentor of the marvelous to unfold the secrets of the waters. Hoping to capture a new species and mount it beside his name in the Paris Museum, Aronnax instead finds himself captured and kept within the walls of Captain Nemo's private collection. Here is the reversal that characterizes the crossing of the bar between the mundane world and the marvelous, the Real and the Imaginary. Carrouges calls the world on the opposite side of the boundary, the "field of treasures," an apt name for Captain Nemo's collection and the natural wonders he shows to Aronnax.

The absence of women from the story is almost total, yet the feminine complex is everywhere present in symbolic forms. As Froidefond remarks, "the search for Woman is the destination of each of the *Voyages*" (28). Captain Nemo is a Byronic hero wandering the earth, alienated from domestic happiness because of some deep, secret wound. Like Frankenstein, Captain Nemo has exiled himself from humanity. Like Frankenstein's monster or Prometheus he is a Titanic figure: superhuman, tortured, strangely sensitive, artistic, poetic. But his exile is forced by oppression, not merely by the scholastic hubris one sees in Frankenstein. He is, as one only learns in the sequel, *Mysterious Island*, a victim of colonialism. Born the Indian Prince Dakkar, Nemo had evidently, prior to his participation in the Sepoy revolt, received a European education in science and engineering. Outdoing even the inventors and naval architects of Britain and the United States, his technical knowledge is a Promethean theft from the Jovian colonial fathers. Like Lidenbrock, he is pitted in

battle against Nature as the object of his scientific conquest, but also against “culture” or “civilization” as that is represented by the “hated nation” that is never named in the course of *20,000 Leagues*. He has the anger Verne would emphasize in *Robur*, but his obsession is more complex than *Robur*’s desire to be master of the *known* world. Captain Nemo renounces the world of dry land and refuses ever to set foot ashore. Instead he creates in the oceans a kingdom of his own. As in *Robur*’s case, rulership is signified by mobility, speed, unlimited energy, and the ability to stand where no other man has gone before. He is, despite being underwater, a solar, Apollonian hero, the sun which has set below the horizon, a kinship symbolized in Nemo’s dramatic address to the sun setting over his self-proclaimed Antarctic domain.

But there is a darkness in the abyss below the solar hero’s luminous mask. So much of his identity is made up of that “stolen” fire of industrial machinery that Nemo is split within himself, divided and battling his own shadow. Indeed he is “the huge shadow of the Promethean scientist” (Froidefond 24) a fallen “luminous” hero like Milton’s Lucifer or Blake’s Satan.¹ Captain Nemo illustrates all the tensions I have identified within the construction of the bourgeois myth of scientific manliness. His *techne* gives him material mastery over space and natural resources, a mastery expressed through charting, mapping,² mathematical prediction and control of matter through abstract reason. But the price he pays for such cool objectivity and logic is an alienation from Eros, from the feminine. Repressed Eros returns as “*absolute desire* which is projected onto his machine,” the “instrument of transgression” (Froidefond 27 *my italics*).

The plot of *20,000 Leagues* seems episodic but is actually carefully structured. The narrator and protagonist, Professor Pierre Aronnax, a naturalist from the Paris Museum and a medical doctor, embarks on a voyage to investigate reports of a giant sea monster and is tantalized by the thought of capturing a new species of giant narwhal. Instead, he and two companions are thrown overboard (Carrouges’s “leap”

across the boundary of the marvelous) when their frigate is attacked by the monster and they discover that it is in fact a marvelous electric powered submarine with a crew that speaks a completely unidentifiable language. The ship's captain is tempted to throw the castaways back into the sea, but his principles will not quite let him, so he permits them to live on the condition they should never leave his ship or the sea. He gives no name but calls himself Captain Nemo, Latin for no one. The gesture is reminiscent of Odysseus who tricks the Cyclops Polyphemus by telling him his name is "No one."³ The voyage that ensues is also Odyssean, taking Aronnax halfway round the world and to the south pole. Unlike the *Odyssey*, however, it is not ultimately a voyage home; instead it is the voyage *as* home. At regular intervals Captain Nemo performs daring maneuvers with his submarine, the *Nautilus*, demonstrating that it is virtually indestructible. He dramatizes the power of science and engineering to conquer nature, while the professor studies and classifies the flora, fauna, and undersea topography.

The reader moves back and forth, from Aronnax's almost poetic litanies of Latin classifications to fantastic adventures, such as an underwater mountain climb to the volcano-illuminated ruins of Atlantis and a battle with a school of giant squid. It is gradually revealed that Nemo has a secret vendetta against a nameless nation whose warships he sinks, whenever he encounters them, by ramming their hulls with the formidable spur of his submarine. Aronnax finally discovers that Nemo is seeking revenge for the death of his parents, wife, and children.

Because of his personal loss, Nemo has become an aristocratic patron of rebellions against tyranny and imperialism in various parts of the world. At one point he delivers gold, which he has salvaged from the wrecks of the Spanish imperial fleet in Vigo Bay, to Cretans rebelling against the Turks, an adventure reminiscent of Byron's battles in Greece. The novel ends with Aronnax and his friends escaping at last, just when the *Nautilus* is being sucked down into the

Maelstrom off the coast of Norway. At the end we do not know if Captain Nemo survives, but Aronnax hopes so and is left with a deep feeling of brotherhood with this heroic "Man of the Waters."

The mystery of Nemo's identity is the very center of the story even though it is never revealed until the sequel. Aronnax's desire to know more about this "sphinx," whom he at first calls simply "The Unknown," is held in dramatic tension with Ned Land's desire for escape. The professor's valet, Conseil, is so completely loyal that he is really only an extension of the naturalist, but Ned, the master harpooner, is a heroic rival, who pits strength and love of freedom against Nemo's need to keep his existence secret. Captain Nemo is deeply torn. If his existence is made known, he would lose his sense of total freedom and disconnection; in all probability a wanted man with a price on his head for his role in the Sepoy Rebellion, he would become a fugitive rather than a free man exiled by choice. But he also clearly wants to retain the companionship of Aronnax, a fellow oceano-grapher, and suffers grave misgivings from the conflict the situation has created between self-defense and the principles of freedom he so ardently defends. Treating Aronnax as a guest is a matter of principle, but also of deeply repressed emotions – the longing for a companion which, in a similar form, underlies the creative impulse of Frankenstein and the desperate longings of his creature. Put abstractly, these relationships are the shadow's longing for the ego and vice versa, the mutual need for erotic connection between two twins or doubles.

Captain Nemo exhibits what Chesneaux has called Verne's "tendency towards libertarian individualism" (149) supporting freedom, yet paradoxically occupying the role of captain, the absolute master of his crew. He is one of Saint-Simon's engineer-kings whose technical skill has allowed him to escape society rather than be its savior. Nemo quests for an individualist utopia but has cut all ties with nations and states. He has created, like Frankenstein, a new race of men with their own artificial

language, brothers sworn to oppose the forces of war and conquest, personally loyal to him as a teacher and benefactor. He occupies a midway point between the role of patriarch and that of corporate “leader,” as J. C. Smith distinguishes them.

The *leader*, who is a member of the brotherhood, replaces the symbolic father, whose authority did not depend on being identified with a collective based on an ideology of equality (J. C. Smith 322). As the father is “chased away,” the superego is also lost and replaced with what Chasseguet-Smirgel calls the illusion of ideology. The leader takes power not arbitrarily or through superior might alone, but through his ability to personify an ideological complex. Chasseguet-Smirgel asserts that the individual’s identification with the brotherhood requires a loss of ego-boundaries. The utopia promised by ideology “stimulates the wish for the fusion of ego and ideal by way of regression and induces the ego to melt into the omnipotent primary object, to encompass the entire universe... [T]he individual [is] identified with the totality of the group, thereby conferring on himself an omnipotent ego, a colossal body” (qtd. in J. C. Smith 323). *Incorporation* replaces *embodiment*: rather than finding meaning and identity in one’s physical, sensual body, the ego is incorporated into an institutional structure that usurps his individuality and demands his body, his labor, his duty in service to the collective.⁴

This is the kind of fusion Nemo’s crew seems to have achieved, for they are so identified with their leader that they are often completely invisible. Nemo has, by creating this brotherhood, not only displaced the Oedipal father, as Smith suggests, but is also “a replacement for the omnipotent mother” (323), in the sense that he becomes the object on which is projected the mother-complex and its association with the pre-egoic merged state of love. The anti-egalitarian quality of incorporation and Nemo’s vast personal fortune (itself an incorporative accumulation) sets up a dissonance with his libertarianism. The slippage between “leader” and “father” or despot is visible in the organization of space aboard the *Nautilus*. Although Captain

Nemo believes in equality, his ship is starkly divided into the luxurious forward chambers inhabited almost solely by him and his upper-class guest, the professor, and the aft chambers that house Ned, Conseil, the crew and the engines. The ego-centrism of this arrangement is accentuated by the fact that the crew is so seldom seen during the voyage. Except when they are acting as laborers to gather food or are fighting giant squids, they are eerily spectral – so much so, that at one point, Ned and the professor try to figure out how many there may be by calculating the number of men that could possibly be sustained by the oxygen in the submarine’s air reservoirs.

Such a focus on the mysterious captain suggests that the story is ultimately a search for Self by an ego caught in the contradictions between the ostensible equality of the Heracleian brotherhood and the despotism of the Periclean father. Nemo’s very namelessness suggests the archetypal ego, the center of consciousness, itself a kind of *point suprême* that has been disconnected from the name of his father. The seas are here (as in *Journey to the Center of the Earth*) symbolic of the unconscious matrix out of which ego emerges. A “Man of the Waters,” as Aronnax calls him, Captain Nemo has dissolved his ego, his name, his family ties, and returned symbolically to the unitary reality of the pre-Oedipal Imaginary. His position as leader of his crew, and then as potential friend to the professor and rival of Ned Land, disrupts this tranquil intra-uterine withdrawal. Even when alone with his crew and his first officer, the captain lives within a contradiction: the captain of any ship experiences the “loneliness at the top” of hierarchical power, but must always be aware of his interdependence with his men, an interdependence that implicitly contains vulnerability.

This condition is that of Theweleit’s soldier-male. Bent on achieving a state of invulnerability, he imagines his ego and his body as a fortress, a weapon, but paradoxically dissolves his ego-boundaries in the omnipotent fantasy of the collective being. Yet, in the case of the leader of the collective, the Periclean complex also

operates, which means that he can base his fantasies of omnipotence not only on the faith his men bestow upon him and the principles of the brotherhood's ideology, but also on the Periclean father's fantasy of absorbing, *incorporating*, the mother.

Everything Nemo can claim to control or conquer adds to his fantasy of omnipotence. The soldier-male's fantasies with incorporation – inside and outside, containment and penetration – are played out on many levels in Verne's text.

Philmus describes Verne's myth as that of "self-containment, of taking possession of and filling a world whose limits [are] carefully circumscribe[d]" (35). Roland Barthes suggests in "The Nautilus and the Drunken Boat" that "[t]he image of the ship... is, at a deeper level, the emblem of closure. An inclination for ships always means the joy of perfectly enclosing oneself... A ship is a habitat before being a means of transport" (*Mythologies* 66).⁵ It is, in a literal sense, a "space" ship, its significance lying in its interior spaces and its movement through "outer" space, across the map or under the sea. Gary Wolfe argues that spaceships are symbolic wombs playing on the dichotomy of inside and outside. *Inside* is commonly associated with light, sound, warmth, nourishment, knowledge, order, community, and civilization; *outside*, by contrast, is associated with darkness, silence, cold, deprivation, ignorance, chaos, isolation, and nature (Wolfe 60).

The icon of the womb or containing vessel is, as Erich Neumann observed, part of the symbolism of the Great Mother archetype. The voyager occupies the mythic place of the archetypal hero, negotiating in various ways the *limines* of his culture and the lines between inside and outside, unconscious and consciousness, Imaginary and Real. The inside/outside dichotomy is linked metaphorically *backwards* in time (from the point of view of the Oedipal stage) to the separation of the child's ego from the omnipotent Mother-Self-Environment complex; and it is linked *forwards* to the Heracleian brotherhood which *includes* its male members by *excluding* the Other. Inclusion, in other words, carries the deeply conflicted connotations of a Dionysian

merging of ego with the omnipotent mother-goddess complex alongside a merging of ego with the corporate brotherhood. The difference is that the Dionysian impulse in its positive form, is an affirmation of Eros, the joining of two lovers, while the Heraclean impulse is founded on an explicit rejection of women and sexuality, and the courting of death through heroic action. The dyadic merging of two lovers is seen to undermine and betray the collective merging of brotherhood. To shun (or fear) sexual Eros is to embrace death as the ultimate escape from all desire.

To plunge into the sea is an Empedoclean image of suicide combined with *immersion*. The sea — “changeable, hazardous, unpredictable, stochastic, a-rhythmical, a-mathematical” — is the antithesis of what Jean-Pierre Picot calls the “clockwork men,”⁶ the “*compteurs*,” calculators or speedometers, epitomized by Phileas Fogg in *Around the World in 80 Days* (Picot 64).⁷ Captain Nemo too is a mathematical instrument:

“Gentleman,” he said calmly, “there are two ways of dying in the circumstances in which we are placed.” (This inexplicable person had the air of a professor of mathematics lecturing to his pupils.) “The first is to be crushed; the second is to die of suffocation...” (*Leagues* Pt. II: Ch. XVI, 433)

The automaton and its maker, as in Hoffmann’s “Sandman,” substitute clockwork for the human soul and so are associated with death, Thanatos, argues Picot. Mathematics in place of feeling produces “[d]elusion, *mimesis*, disjunction, dichotomy, reification — and almost schizophrenia” (Picot 64). Andrew Martin argues that in Verne’s fiction mere *mimesis* is “supplemented or supplanted by ‘mathesis,’ whose task it is to accommodate the plurality of the world within a unitary discourse.” Verne “offers a mathematical dream or an oneric mathematics” (133). He is “a modern Pythagoras, the disciple of a mathematical mysticism” (134).⁸ Nemo’s drama is centrally that between the mathematical motion of the engineer and his machine and the dark, chaotic (e)motion of the sea.

Captain Nemo's description of his union with the sea in Chapter X, titled "The Man of the Waters,"⁹ displays the Dionysian aspect of his desire for the state of immersion in the mother's body. He has just described how he makes his clothes from "the filaments of certain shellfish" and colors the fabric with purple dyes taken from sea hares. The very ink with which he (and Aronnax) writes is "the secretion of the cuttlefish." Nemo lovingly invokes the eternal return and the Ouroboros: "Everything comes to me from the sea just as everything will return to it one day" (162). Aronnax responds: "You love the sea, don't you, Captain?" Nemo's reply is a study in the interweaving of Nature and Woman in the imagination of western culture:

"Yes, I love her! The sea is everything. . . Her breath is pure and healthy. She is an immense desert where a man is never alone, for he can feel life quivering all about him. The sea is not only a receptacle for a prodigious, supernatural existence; she is not only movement and love; she is the living infinite. . . the vast reservoir of nature. . . There lies supreme tranquillity. The sea does not belong to tyrants. On her surface, they can still exercise their iniquitous rights, fighting, devouring one another and transporting iall terrestrial horrors. But thirty feet below her surface their power ceases, their influence dies out and their domination disappears! Ah! monsieur, live – live within the bosom of the seas! Only there can one be independent! There I recognize no masters! There I am free!" (Pt. I, Ch. X, 162-63; *translation modified*)

A moment after this effusion, however, Nemo regains his self-control and Aronnax tells us, he "regained his customary coldness of expression" (164). Nemo expresses the longing for the pre-Oedipal paradise and the omnipotent nurturance of the archetypal mother. His is the desire of a bounded, rigid, and disciplined masculine ego to break down its walls and open itself to Nature. This is all the more evident in the passage quoted, when one restores the middle section I elided above.

Having invoked the feminine “living infinite,” Nemo seems to retreats to a more scientific discourse, explaining:

Nature manifests herself in it by her three kingdoms, mineral, vegetable, and animal. The animal kingdom is represented generously by four groups of zoophytes, three classes of articulates, five classes of mollusks, three classes of vertebrates, mammals, reptiles, innumerable legions of fish, an infinite order of animals, which includes more than 13,000 species, of which only a tenth belong to fresh water. The sea is the vast reservoir of nature... (162)

But this tug of Logos against the *choric* Mythos is merely the characteristic adaptation of classification and quantification to poetry, as if infinity could be proven empirically and was not, as is so evident in this passage, a psychological ideal. The moment illustrates a recurrent *infinity complex*, one might say, or, to use the terminology I have already employed, one might call it the vertigo of Empedocles plunging into that infinite body of Nature. In Smith’s terms, it is the Narcissistic Dionysian complex that pulls Nemo away from human relationships and towards fusion with the omnipotent mother. His attempt to capture Mother Nature in empirical discourse shows the fundamental tension between the Dionysian and the Apollonian, the captain’s scientific mentality striving towards the ego ideal, of disembodied Logos. The two poles work in proportion across the threshold of consciousness. As the ego strives after pure Logos, the unconscious desire for fusion with the mother grows more autonomous and insistent. In a sense, the real erotic object of the Apollonian is the very Mother-Body-Self it consciously rejects. The result of this contradiction is that the Dionysian Eros becomes a suicidal Empedocles complex.

The relationship Nemo seeks with the sea is not love between subjects, but a love without subjects, a perfect, “conflict-free state” of “total connectedness” (Jacoby 26-27). The appearance on his deck of Professor Aronnax, a man Nemo admires for

his oceanographic work, precipitates the central thematic conflict in *20,000 Leagues*: the ego's struggle to maintain the boundary between inside and outside. It is interesting that Aronnax's first description of Nemo likens the captain not to any male hero but to a sphinx. The sphinx is a dispenser of enigmas but also a supernatural monster, half woman and half lion, symbolizing the association of Woman and Nature and the monstrous quality of both. For Aronnax, as for Oedipus, the sphinx represents a confrontation with the enigma of a man's repressed Anima and, particularly (if one considers the riddle Oedipus is asked to solve) the association of the feminine with the embodied aspect of men's lives, that is, their origins in infancy and evolution towards old age and death. The riddle of what walks on four legs in the morning, two legs at noon, and three in the evening is a riddle about *time* and *aging* that directly confronts the Apollonian dream of the *puer aeternus*.

To the professor, the captain seems more monstrous than human in his violation of the rules of civilized conduct. When Nemo tells the three castaways that they must remain captive guests or be thrown back into the sea, Aronnax asks in astonishment, "We have to give up forever the idea of seeing our country, our friends and our families?" (70). He has at once articulated the paradox of Nemo's existence: in his retreat to a mythic primary Narcissism, Nemo has not brought his Anima into relation with consciousness, but has merely submerged himself in his own longing. Relatedness, or what Hillman calls *soul*, is both what Captain Nemo desires and what he has lost, indeed what he actively denies himself. His violation of the rules of civilization – a very classical host-guest rule, in fact – rejects the Heraclean structure of male relationship. In a sense, he will not let the three castaways fully enter his interior nor can he let them leave it.

Yet when Aronnax accepts his terms, Nemo reaches out to this fellow scientist, a fellow hero of Logos, to share the uterine existence he has made. It is a timeless realm in which contemporary artists and musicians merge with the heroes of myth.

“These musicians,” Nemo says as he shows Aronnax his sheet music in the salon, “are all contemporaries of Orpheus, for differences of time disappear in dead men’s memories – and I am dead, professor; as dead as whatever friends of yours lie six feet under!” (78). The ego returned to the body of the Great Mother is dead. The paradox describes the structural conflict in Nemo’s character, the contradiction between his longing for a timeless paradise, a return to unconsciousness, and his repression of Eros as a man of Logos and Activity. The result of this repressed Eros is, as Jung suggested, a will to power and conquest, which results not only in the deaths of others, but in a compulsive defiance of death in the hero. The reference to Orpheus is not merely fortuitous, for Orpheus – as the personification of the power of song, or the enchanting power of language to shape reality – descended to the depths of the world in search of his lost wife, Euridice. The myth of Orpheus is poignantly apropos, for we learn that Nemo’s descent was motivated by the loss of his wife and family, a loss taken psychically as the loss of Eros and so, of life.

The state of ego-dissolution is death and it is paradise. The combination of death and paradise, are, of course, commonplace to many mythologies, as is the feminization of paradise.¹⁰ Nemo presents his life to Professor Aronnax as a seductive existence:

You are going to travel in the land of marvels. Astonishment and amazement will probably become your normal state of mind. You will not easily become blasé at the endless spectacle which will be offered to your view... You will be my companion in these studies. From this day forward you are entering a new element; you will see what no other man has seen – my men and I no longer count – and our planet, thanks to me, is going to reveal to you her secrets. (159)

The penetration of Mother Earth, the stripping of her veil, vividly illustrates the conflation of Woman and Nature. In *20,000 Leagues* there are no female characters. Instead of family relationships or sexual love, one finds a world of

technicians symbolically immersed in the body of the Great Mother. The object of male desire and competition in Nemo's world is *la mer (la mère)* and the machinery that allows the masculine penetration of her. They are the love objects Nemo and his crew have exchanged to form their fierce, self-destructive devotion to each other; they are the same objects Aronnax and Nemo exchange in an attempt to form an even more intimate congress of spirits. Aronnax remarks, "The commander's words had a great effect upon me. My weak point was touched and I forgot, for a moment, that the contemplation of these sublime subjects was not worth the loss of freedom" (159). This sharing of "secrets" figured erotically forms a triangular homosocial relationship between these two scientists. The complete elision of women in *20,000 Leagues* is in some ways the perfection of this structure.

The attempt at love between men ultimately fails because Nemo's erotic nature is encircled, contained within the hermetic seal of Logos. He cannot embrace Aronnax's friendship without relinquishing his Promethean martyrdom, and his desire to define himself wholly through revenge against the "hated nation" that murdered his family. Such a narrow self-definition along antagonistic lines is itself an expression of the Heracleian spirit, for the inverse of the ego identified with the collective brotherhood is one who has been excluded from it. Nemo and his men constitute a sort of anti-brotherhood whose entire *raison d'être* is adversarial – or, again, put differently, it is the ego's assumption of the role of shadow; the captain is the Enemy, the Other, the Repressed.

Another crucial expression of Captain Nemo's problematic relationship to the feminine and his liminal existence may be seen in the *Nautilus* itself. The reader is afforded a minute description of the ship's design and furnishings. The most alluring thing about the *Nautilus* is its domestic-uterine quality. Nemo has filled his ship with all the comforts of a luxury yacht, including a salon replete with picture windows onto the sea and paintings by the European masters. He has a formal dining room

and a library in which he smokes seaweed cigars and plays Beethoven, Gounod, and Wagner on the organ. Nemo has exiled himself from “the unendurable worldly yoke which men believe to be liberty” (70) into a fabulous aristocratic domicile or gentleman’s club. The “worldly yoke” of liberty refers to the Law of the Heracleian brotherhood by which supposedly free and equal men must live to avoid being cast out. Real gentleman’s clubs are left behind with the world of men and its commerce, its governments. Nemo’s library is conspicuously devoid of books on political economy. His chambers are feminized by the exclusion of the world of patriarchal Law he has renounced. Yet despite their ethos of comfort and tranquillity, the salon, the dining room, the library are not a woman’s world either. They *replace* the feminine domestic sphere and the sensuality customarily ascribed to women while dispensing with the actualities of home and family. If one sees a little of Jules Verne’s domestic life in the *Nautilus*, it is the life of the father’s private study, or, as was the case with Verne, his removal of that study onto his private yacht.

The salon is built for bodily comfort and the satisfaction of aesthetic desires: the sensuality of the curved couches, the decorative beauty of the mosaic tables, antique bronze statues, the priceless paintings, and collections of pearls and rare specimens of sea life. Aronnax goes on at length itemizing the precious treasures, concluding that their value was impossible to estimate, but was surely finer than any European museum’s collection. Culture and Nature are thus united in a display of beauty and vast wealth. But it is worth noting the silent presence of Woman in the paintings detailed by Aronnax: “a Madonna of Raphael, a Virgin of Leonardo da Vinci, a nymph of Correggio, a woman of Titian, an Adoration of Veronese, and Assumption of Murillo” (168-69). To be sure, there are many landscapes, seascapes, and genre paintings and the conscious purport of the long list of diverse painters and musicians given by Aronnax is to demonstrate Nemo’s diverse, even (as Mickel says)

“eclectic” taste (n. 170).¹¹ Nevertheless, this is one place where the feminine is represented and it is an idealized, even deified feminine in each case.

The most astonishing display of the body of the Great Mother, however, is in the specimen cases full of shells and plants, dominated by the central fountain constructed of a clam shell six meters in circumference. “A rather nervous conchologist certainly would have fainted” remarks Aronnax (174). The professor consistently sees these treasures through the lens of Logos, fitting them into scientific classifications, locating their origins geographically, and estimating their economic value in the economy of collectors. Captain Nemo pointedly remarks that for him their charm lies in the fact that he collected them all himself (175). Eros blends with Logos as Professor Aronnax experiences an inconceivable delight, breaking off his scrutiny of the glass cases in order not to “exhaust [his] admiration” before he has a chance to admire the ship itself. The passion for possessing and labeling the objectified creatures of the natural world is the passion of Logos: the joy of naming, combined with the drive for power, the joy of mastery. Despite the delight of Aronnax and Conseil in these collections and their ritual naming of species, genus, family, and class, Nemo’s salon is a museum full of dead things – Eros under glass. For both these men desire can be approached only through mastery, measurement: an embrace with a calipers.

The salon’s sensuality is belied by Nemo’s cabin, his most private space, which Aronnax observes, “had a severe, almost monastic look about it. There was an iron cot, a work table and several dressers, all somewhat dimly lit. No comforts; just the strict necessities” (80). The Captain’s cabin is the site of a disciplined ego controlling itself, closed off, rejecting Eros, denying the body. Later in the novel, when we have seen the withdrawn Nemo poring over algebraic equations in this stark room, snapping at Aronnax and refusing to give him freedom, we can look upon even the salon with a different eye. The surface of romanticism is held in conflict with the

discipline of the scientific mind that turns this lounge into a prison where the objective of every embrace is mastery.

The containment of Eros within the circumference of Logos is played out in the very shape of the *Nautilus*. For if the inside is a timeless uterine paradise, its outside is an ever-mobile and penetrating phallus of steel. Nemo acts like a man competing in the game of Heracleian brotherhood with its aggressive violations and phallus-envy. The *Nautilus* is problematic to the hegemonic brotherhood of the sea's surface precisely because of its phallic aggression against other ships. In that aspect, she is an instrument of the symbolic Phallus *as* instrumentality.

In Chapter XII, "All by Electricity," Captain Nemo shows Aronnax the ship and explains the various uses of electricity on board, from instruments, telegraphs, and cooking, to propulsion and the operation of the *Nautilus's* prodigious pumps. Repeatedly the "almost infinite" quality of this power source is stressed. As Andrew Martin observes, the many volumes of the *Voyages Extraordinaires* continually "display a fascination with sheer quantity, with enormous, almost inconceivable numbers" (134). Verne's characters are afflicted with a "numerical intoxication" (135). The mathematical sublime is most apparent when the professor asks how the boat is steered and how it resists the pressure of the seas.

Chapter XIII, "Some Figures," is one of the most famous chapters of the novel. It has been scrutinized by fans of "hard" science fiction for its accuracy in the explanation of the principles by which submarines operate and its predictions of future technological developments. It has been skipped over by boys too eager to get to the *action*. It has been wryly dismissed by critics as one of those blatant examples of the didactic and educational work the *Voyages Extraordinaires* were supposed to accomplish. The passion shared by Nemo and Aronnax is similar to that described by Smiles as a trait of James Watt's character: "he could not look upon any instrument or machine without being seized with a desire to understand its meaning, to unravel its

mystery, and master the rationale of its uses" (*Boulton and Watt* 20). There is something behind such mechanical-anatomical mania.

As the captain and his pupil return to the salon, the two scientists smoke and share the intimate dimensions of the *Nautilus* and her capacities as other men might smoke cigars and talk about a woman. They look over the blueprints of the submarine — "an elongated cylinder with conical ends... very like a cigar in shape" (182). Despite Freud's remark that "sometimes a cigar is only a cigar," both of these cigar shapes are metaphorical phalluses.¹² The action played out in the salon is a display of the technological Phallus, the power of mathematical and scientific knowledge that is symbolized in the infinite durability and power of the submarine. Unlike surface ships, the *Nautilus* is truly at home in the water. "If danger threatens one of your ships on the ocean, the first impression is the feeling of an abyss... On the *Nautilus* men's hearts have nothing to fear" (186).

The manly strength of technical man is epitomized in the culmination of their discussion when Captain Nemo reveals that the components of his vessel were constructed by industrial firms all over the world: "...the engine by Krupp in Prussia, its spur in Motala's workshop in Sweden, its mathematical instruments by Hart Brothers of New York, etc..." (187). The *Nautilus* is, as it were, the accumulation of the entire "civilized" world's prowess, which Nemo masters through his secrecy and planning, his expert logistical skill, and his command of his men's absolute loyalty.

One of the sole glimpses we get of who his crewmen are comes in his description of them assembling the submarine in their secret desert island; they are "my workmen, that is to say, the brave men that I instructed and educated" (187). The ship, its owner, and its crew are intimately bonded together, creators and creation, not merely a hired collection of sailors on a purchased vessel. When Professor Aronnax exclaims, "Ah, Commander, ...your *Nautilus* is certainly a marvelous boat!" Nemo can well reply with true emotion, "Yes, Professor, ...and I

love it as if it were my own flesh and blood" (186). "Captain Nemo spoke with enthralling eloquence," says the professor. "The fire in his expression, the passion of his gestures transfigured him. Yes, he loved his ship as a father loves his child" (187).

The captain admits to having been educated as an engineer in Paris, London, and New York, representing the three principal nineteenth-century technological empires. That places him within the new Saint-Simonian aristocracy, but Captain Nemo also admits, when asked, that he is immensely rich, "Riche à l'infini" in the original. The infinite, the sublime is transposed from Nature onto man. "I could, without troubling myself, pay the ten billion franc national debt of France" (187), he says. Carrouges notes the frequency with which the engineering marvels in Verne's stories are made possible by vast private fortunes and suggests that gold is the material form of the element Fire (40). A chain of associations emerges – gold: Phallus: fire: electricity. The professor calls Nemo "bizarre" after this confession of wealth but that is because he thinks he is getting his leg pulled. In fact, as the story unfolds, Aronnax learns that he is telling the truth, that he is truly titanic, a Prometheus who has indeed stolen the phallogical fire and wields with complete autonomy all the powers of the fathers, their Law, their technology, their knowledge, and their command of capital. Is he capitalist or aristocrat? Despite the later revelation of his princely origins, he is far more the ego-ideal of the bourgeois, attaining the wealth and power of an aristocrat by means of education, accumulation, and technical-managerial skill and exploitation of natural resources (and sunken treasure). He is, in short, a "captain of industry."

(2) The Exchange of the Phallus

If Captain Nemo's relationship to the bourgeois professor Aronnax is that of a mirroring double, his relationship to Ned Land, the harpooner, is that of an oppositional shadow. Despite being a sublime father, the captain is increasingly set

in rivalry with the muscular sailor. Land (as his name attests) represents not only the opposing *elemental* force to Nemo's alliance with the sea, but also the earthy, chthonic aspect of the Animus. Nemo is an Apollonian and Periclean ego-ideal, representing both the archetypal father and his abstraction into the disembodied Logos. But Ned Land is a Heracleian hero, one of the brotherhood of working men, skilled in body, not mind, and concerned mostly with his belly and the pursuit of prey. He is an archetypal hunter who uses his extraordinary strength and skill to satisfy basic, animal desires. Nemo too is a hunter, but his quest is of the mind. Yet despite the captain's superiority in terms of power, wealth, and education, Ned Land is a rival because of the one thing they share: a passion for liberty.

They are both men of action, but Nemo's Logos dominates this manly attribute, removing his investment of libido from his actual flesh into the extensions of that flesh in steel and electrical apparatus. Ned's earthiness is an aspect of masculinity Nemo has rejected in his search for transcendence. His spiritual quest for power in the machine he has built has removed him from his own embodied nature. Put another way, Ned achieves freedom in embodiment without being incorporated by the Heracleian institutions, while Nemo has utterly erased his identity and so his embodiment. In this way, Nemo's rivalry with Ned is a rivalry with his own shadow, with a repressed positive relationship to his embodied manhood.

The shadow-doubling is evident in other ways too. Both share a love of food, though Nemo's is the gourmet's artistry and Ned's a sailor's raw appetite. Both are "men of the seas" and make their lives in the Heracleian brotherhood perhaps most characteristic of the mythical Heracles: that is, the crew of a ship like that of the Argo. The ship's compliment is, even more than an army, the epitome of the enclosed Heracleian brotherhood structured on the exclusion of women. Such exclusion has the effect of intensifying the homosocial bonds between men. Women are, as I have suggested, reduced to distant ideals, representations in pictures or stories that can be

used for exchange purposes between men. But the very structure of these tightly controlled erotic bonds is also founded on competition and displays of anger, and the most important way Ned mirrors Nemo is in his violence. Ned Land's "tempers" as well as his blood-lust are a foil for the ferocious hatred that consumes Nemo, but which he channels into his machinery. Samuel Smiles delineates the contrast and its connection to the man-machine ideal:

Strong temper may only mean a strong and excitable will. Uncontrolled, it displays itself in fitful outbreaks of passion; but controlled and held in subjection—like steam pent-up within the organized mechanism of a steam engine, the use of which is controlled by slide-valves and governors and levers—it may become a source of energetic power and usefulness.
(*Character* 172)

Similarly Ned's voracious appetite is a shadowing of the appetite for knowledge exhibited by Nemo, Aronnax, and even Conseil. Martin observes that Verne himself was a gourmand and that his characters are often obsessed with "consumption" (128). The search for knowledge is represented as a form of consumption, a "nutritive epistemology" in which "consciousness is conceived on the model of the digestive system as an apparatus dedicated to the automatic internalization of external objects" (A. Martin 128-29). The metaphor of the "appetite for knowledge" and the boy who "devours books" is also used by Samuel Smiles when writing of James Watt (*Boulton and Watt* 20). "Diet," says Martin, "not less than travel... furnishes an organizing metaphor, in the *Voyages*, for the accumulation of knowledge" (129). Nemo, as the familiar Vernean savant-gourmet, exemplifies the union of nutrition and cognition. Looking is devouring; scenes are banquets for the eye; books are eaten; the sum of scientific knowledge is a *corpus*; men are reduced to brains and stomachs. "Polyphagy and polymathy, bulimia and epistemophilia, obey a single corporate impulse" (A. Martin 129-130). The implication that the scientists's

digestion of the natural world into discourse is a sublimation of the harpooner's less refined orality is made clear through Conseil, who bridges between the two. The valet mimics Aronnax's science through the mechanical act of classification, while he is also most closely associated with Ned Land because they are themselves placed in the same subordinate class. The Latin system of classifications, so beloved by Conseil, is also applied to people.

The images of consumption that exemplify the mirroring between Ned Land and Captain Nemo are proliferated throughout their adventures, as various animals are killed or try to eat the men. Ned rescues Nemo from a shark and the captain returns the favor by rescuing Ned from the tentacles of a giant squid. The submarine is almost consumed by the relentless Antarctic ice when they are trapped inside an iceberg, and in the end of the novel the Maelstrom swallows the ship whole. All of which suggests that orality is symbolizing a larger fear-desire complex, one that I would suggest is rooted in the masculine ego's fear of dissolution in the unconscious, in the body, and in the omnipotent mother. Polyphagy and polymathy express the same desire to consume the mother's body and thereby possess her fearful omnipotence.

Finally, one must observe that Captain Nemo's competition with Ned is also a competition for the affections and allegiance of Professor Aronnax. The one wants him to stay in the womb or the marriage bower, wedded in scientific passion; the other wants his help to escape and return to the surface world. It is interesting that each choice is a choice for *escape* from a form of tyranny.

The sharing of the sea and emotional intimacy between Aronnax and Nemo continues until the captain encounters one of the ships of his secret enemies. In this turning point – Part I, Chapter XXIII, entitled “*Aegri Somnia*” (“Bitter Dreams”) – Nemo drugs Aronnax and his companions to prevent them knowing the dark violence he will perform. Nevertheless, the violence leaves its trace, for one of

Nemo's crew is fatally wounded and the captain asks Aronnax to save the man's life. Even though he is a surgeon, Aronnax can do nothing and the dead man is buried and mourned in an undersea cemetery amid the corals. There is a sharp movement in these episodes from hatred directed to the outside world and empathy directed to the inner brotherhood, upon which Nemo depends for what emotional support he has.

The placement of these events shows the subtlety of Verne's plotting. In the previous chapter the *Nautilus* had run aground on a reef off Papua. Captain Nemo had demonstrated his power over the sea and the feminine, not by using force, but by waiting for the Moon to lift the tide high enough to float the submarine: "Tomorrow, on the day stipulated, at the hour cited, the tide will lift it peacefully and it will resume its navigation" (264). The gesture is elegant in its passivity, for he shows that his power is mental and mathematical, based in the understanding of the predictable laws of Nature. It is the power of the Zen master almost, on the side of Receptivity more than Action, yet explicitly not intuition but calculated thinking. At the same time, however, the ship is attacked by cannibals from the islands and Nemo calmly repels them with his "thunderbolt," and electric charge applied to the railing of the main companionway. The episode is used to demonstrate the height of technical man above such races: "The presence of these cannibals affected [the crew] no more than the soldiers of a masked battery care for the ants that crawl over its front" (264). The Promethean fire actually becomes the wall around the fortress ego in this image. Captain Nemo, here more than almost anywhere else, demonstrates his civilized status, his godlike elevation above "savages." That the natives symbolize the base, fleshly man is clear when Ned Land succumbs to the same fate. As they watch the Papuans scream and flee, Conseil is "in ecstasy"; "Ned Land, carried away by his violent instincts, rushed onto the staircase. But the moment he seized the rail with both hands, he, in turn, was knocked back" (265). Reflecting on the episode the next day, Aronnax calls the submarine "an ark of safety which no profane hand might

touch without being thunderstruck." "My admiration," he says, "was unbounded, first for the structure and then for the engineer who had created it" (266).

Here indeed is Prometheus untroubled by Jupiter, wielding the lightning bolt in the cause of human technical advancement. The fire imagery is repeated when the *Nautilus* submerges and passes through a bank of phosphorescent "infusoria." The similarity of this phenomenon to the electrical light under the Earth in *Journey to the Center* is evident in the description:

I was surprised by lightning in the midst of these luminous sheets, as though rivulets of lead had been melted in a burning furnace, or metallic masses brought to a white heat, so that, by force of contrast, certain portions of light appeared to cast a shade in the midst of the general blaze, from which all shade seemed banished. No. This was not the calm irradiation of our ordinary lighting [the *Nautilus's* electric floodlight]. There was unusual life and vigor; this was truly living light! (270)

Like the burning bush in which the Lord confronted Moses, this is a "fire that doesn't burn" (270). The existence is peaceful and "enchanted", a magical plenitude in which each of the men disports himself to his own pleasures. Conseil "arranged and classed his zoophytes, his articulata, his mollusks, his fish" and "Ned, according to habit, tried to vary the diet on board. Like snails, we were fixed to our shells, and I declare it is easy to live a snail's life" (Pt.II, Ch. XXIII, 270). It is leisurely and aimless, tranquil, as opposed to the goal-oriented ambition of masculine Activity. This intra-uterine bliss is disrupted by Nemo's own goal-directed side: an encounter with his sworn enemies. The immersion in this androgynous infusion of fire and water is violated by war and to conceal this aspect of himself and, as he had warned them, to exclude them from being accessories, Nemo puts his three passengers into a literally unconscious state of drugged insensibility.

When the professor must examine the dying crewman, Nemo explains that the man had received the horrible blow to his head when one of the levers of the engine

broke. He had thrown himself in front of Nemo's lieutenant, taking the blow himself. "A brother sacrifices himself for his brother, a friend for a friend. What could be simpler! It is the rule on board the *Nautilus!*" (276). When he learns the man cannot be saved, "Captain Nemo's hands contracted; tears glistened in his eyes, which I thought incapable of shedding any" (276). The burial of the man in the coral graveyard is one of the most moving and tender episodes of the book. Here the Heraclean brotherhood's animosity toward outsiders is balanced by their love for each other as comrades. Like Frankenstein in front of Walton, Captain Nemo betrays his deep feelings, despite himself, but the events do not open him up to Professor Aronnax. Instead, he retreats inward again so that Aronnax does not have the slightest contact with him for more than a month (a rather astonishing feat on a submarine but one that is repeated at intervals, so that Aronnax himself begins to think Nemo has left the ship for periods). But, as before, Nemo suddenly reappears to invite him on a third undersea excursion, this time to the Manaar pearl beds off the coast of India.

The scene in the pearl bed is erotic and symbolic in a way different from the episode in the coral graveyard, for here the captain and the professor are joined in an intimate sharing, a sign of Nemo's desire to make Aronnax his friend and brother. In Verne's usual style and the objective voice of Aronnax, the scenery is described as if its scientific interest is everything. But the giant and priceless pearl imbedded in the thick flesh of its huge oyster, surrounded by a protective cave, is a vivid image of the Great Mother, combining images of womb, vagina, and clitoris. It is thus suggestive of a deified Nature, freed from the commodification the pearl beds represent. The moment when Nemo restrains Aronnax from touching the pearl is important precisely because he is resisting the mentality of conquest. In this shrine the oyster shell of Venus remains unravaged by human exploitation. I am struck, too, when I read the mixture of reverence and empirical appraisal in Aronnax's voice in this

scene, that there is, in this “pearl of ten millions,” a vivid symbol of the Self. The pearl’s perfect roundness, size, numinous lustre, all suggest the circular imagery not only of the ouroboric unitary reality, but of the deeper psychic wholeness of the Self from which both Aronnax and Nemo are disconnected.

Where the cross dominated the scene of the undersea funeral, the circular or spherical dominates here. The circle squared, which Jung called the *mandala*, symbolizes the wholeness that is the deeply hidden treasure the ego must seek through individuation. It is through the mandala that one may disassociate Self from archetypal Mother and thereby see the “centering” complex that unifies all the unconscious personalities of the psyche not as something outside one’s body or being but within. With this realization a man takes the first step also towards realizing that the *feminine* is within, a part of his wholeness, not something for which he must nostalgically and tragically long. Finally, I would read this episode as a kind of symbolic marriage between Aronnax and Nemo, a symbol, that is, of the love both men wish they could establish and retain openly.

The vaginal symbolism of *20,000 Leagues* is so often repeated that it can justifiably be considered the “return of the repressed.” Without analyzing all the instances in detail, I will mention the major ones. The passage of the *Nautilus* through the “Arabian Tunnel” under the Sinai Peninsula immediately follows the exchange of the beautiful mother’s body in the pearl bed. Again, the feat is not only a heroic act of prowess and an exchange between captain and professor, but another instance of Nature’s (and Nemo’s) secrets dwarfing the feats of human engineering – the tunnel passes directly below the place where de Lesseps was excavating the Suez canal. Nemo himself takes the submarine’s wheel and he shares this display of his prowess in the dead of night only with Aronnax. In the next chapter (Pt. II, Ch. 7) the Captain shows the naturalist an undersea volcanic eruption, and this symbol of smoldering chthonic power is repeated three chapters later when the two scientists make an

underwater mountain-climbing expedition in the mid-Atlantic. There they look down upon a huge submarine volcano that illuminates the ruins of the lost civilization of Atlantis.

This moment is certainly a climax of wonder for Aronnax (the climaxes seem each greater than the last) and reminds me of Carl Jung's own formative dream about the multilayered unconscious. Jung's dream took him down from the rooms of his own modern house into a series of subterranean cellars, each representing an older period of human history. This archaeological metaphor for the exploration of the unconscious was widely applied to other branches of science. Rosalind Williams has noted the prevalence of the metaphor of *excavation* for the pursuit of truth, and also the vast amount of digging that was going on in the nineteenth century. The reconstruction of the Paris sewers and streets, the blasting of railway tunnels through the mountains of Europe and America, the ever deeper coal and mineral mines made possible by the application of Watt's steam engine to pumping systems, were all examples of the engineer's power to delve downward. These echoed the even more astonishing discoveries emerging from archeological digs in Egypt and Mesopotamia and the paleontological speculations that emerged from the discovery of early human remains and dinosaur skeletons.

Professor Aronnax, who was detoured into the search for the sea monster, was returning home from a trip to the Nebraska badlands where fossil remains and geologic strata were prevalent. In the 1860s, when Aronnax's adventure was set, the world was being continually astounded by the discoveries of archeology. In 1868, while Verne was writing *20,000 Leagues*, four skeletons were found during the construction of a railway line near Les Eyzies in France. These "Cro-Magnons," as they were called, were clearly the successors to the earlier discovered Neanderthal men and scientists were suggesting that they were distant relatives of modern humans, an idea which shattered the established Biblical account of human history.

Archeology, the newest science of the time, dealt with the oldest things, what Sir John Lubbock called *prehistory* (Williams 38).

Verne was fully aware of these discoveries and the scene in Atlantis is again intended to demonstrate Nemo's superhuman power as a scientist, capable of gaining access to the deepest layers of human civilization. Archeology and the vast, even infinite, expanses of time opened by the new understanding of the geologic record created a temporal abyss, and the human sublime. In Nemo's discovery of Atlantis by the light of volcanic fire, there is a sense of Virgil showing the sublimity of Hell to Dante and a whisper of Shelley's "Ozymandias." It is a confrontation with the cyclic nature of life and death, and the fact that humanity – even human *techne* – is bound up in it. Aronnax views the volcanic fire as an emblem of the vital creative energy of Nature, the channel through which the world is born.

Another highly charged scene comes when the *Nautilus* puts into its secret, volcanic harbor for refueling. The harbor is in a subterranean lake inside the hollow cone, almost cut off from sunlight. That birds, plants, and other forms of life could thrive in a subterranean world may seem a strange nineteenth-century fantasy. But psychologically, it seems to be an important dream of the age, as Williams has demonstrated. The second industrial revolution and its ubiquitous excavating had combined with Edmund Burke's theory of the sublime to produce a mythos of an underground paradise, usually made possible by technology. The vast, electrically illuminated interior space in *Journey to the Center of the Earth* appears in many novels of the later nineteenth century.¹³ It is a sublime space that represents the transition from the ancient world's view of the underworld as "ugly, repulsive, slimy, dark" to the perception of it as a "magical paradise" (Williams 95). "By the middle of the nineteenth century" writes Williams, "the highly ambivalent emotions aroused by subterranean sublimity had begun to yield to unambiguous appreciation of subterranean beauty" (95). This dream is linked to the increasing actual experience of

artificial light in underground excavations or artificially immense spaces, but the aesthetic fantasy of “an artificial environment where technological and artistic beauty coincide” is also linked to the complete resolution of social conflicts “thanks to the definitive conquest of nature” (Williams 101).

Williams also notes, however, that this dream of technology and plenty eliminating conflict tends to rely on a fantasized power source like electricity, “technologies that permit direct dominion over nature without the mediation of human labor” (100). This elision of the obvious division of labor that must exist between Captain Nemo and his men is a further illustration of the fantasy of equality, upon which the Heraclean brotherhood depends. The “leader” must remain one of the boys, so to speak, rather than be seen as a “father” and so categorically different from his subordinated sons. But Nemo partakes of the archetypal quality of the sublime father more than he does the ethos of brotherhood. He is a benign despot rendered good though his hatred of despotism. He is a savior-god, not an elected leader and peace is preserved in his community through his men’s unquestioning belief in his intellectual superiority.

Thus, in the secret harbor under the volcanic island, Nemo stops to take on the sodium that runs his batteries. Under the mountain, his men mine coal to fuel this process. Since the coal supply is ostensibly under the sea, Nemo does not see this as a violation of his determination to live wholly without the products of the land. Not only is the exploitation of human labor elided in this episode, but so is the increasingly obvious point that if the *Nautilus’s* machinery was built in the factories of Europe and America, considerable manufacturing capacity would be needed to keep it in repair. Instead of this, the machinery is given the patina of magic and indestructibility. Like its owner, the *Nautilus* is ageless because it exists beyond the bar of the Real in the underworld of the dead.

This is one reason why the coal mines are not even described by Aronnax, who sticks to his usual enumerations of the flora and fauna of the volcano's interior. The persistence of Nature's fecundity even in the most inhospitable parts of the globe is an archetypal invocation of the union of environment and the body of the mother in the pre-Oedipal state, an invocation of the chthonic Earth Mother. In this instance, the volcanic lake, entered through a vaginal tunnel from the sea, links the Earth and Sea aspects of the Great Mother. Significantly, while exploring this uterine cave Aronnax falls asleep and dreams. Napping in "a magnificent grotto" inside the larger cavern of the volcano he dreams that his "existence was reduced to the vegetative life of a simple mollusk" (385).

The scene is almost an infinity of minute enclosures – in the "thousands of shellfish" spread upon the lake shore and in that quintessential image of matrifocal social harmony, a beehive full of honey. The world is hollow, notes one critic, "[d]iscontinuous, porous, perforated, its surface... ruptured by innumerable orifices... indicating the presence of an enticing *profondeur*... Our honeycomb globe presents the dangerous and voluptuous feature of multiple orality: its crust is envisaged as a series of mouths" (A. Martin 137-38). The Empedocles complex, so evident in this scene under the volcano, enacts a desire to be swallowed. "The libidinous occupation of the *voyageur* consists in occupying any available apertures... Thus the volcano is, among other things, the gateway to the sphere of Eros" (A. Martin 138).

In all of these episodes Verne has woven images of primal unity in a triangular homosocial exchange between Nemo and Aronnax. It problematizes the love these men feel for each other, and for Nature, and the conflict of these desires with the masculine repression of Eros. Both men are scientists who revere the rational and the mathematical. Both revere the power of technology, one as spectator, the other as creator. But both men are also inscribed within an ideology of exploitation. Captain

Nemo repudiates tyranny and war, yet operates a machine capable of destroying warships as easily as threading a needle through sailcloth. He works to support the efforts of rebels and keeps pictures of famous historic freedom-fighters on his cabin wall, but during the course of the story fate places him in the situation where to retain his privacy, he must keep three entirely guiltless men prisoner. What is more, one of these men, Aronnax is a companion who might lift a great weight of loneliness.

At the same time, however, Aronnax is a perpetual reminder of the society Nemo has renounced. His title can only serve as an ironic signifier of the institutional structure of scientific power. The essence of science and its power does not lie in isolated individuals, or DaVinciesque geniuses, but in the continuous accumulation of data and theory of ordinary scientists like Aronnax. Chesneaux has noted that Verne would move away from this view of scientific individualism as his life and the course of world politics moved on. I believe he is already problematizing such fantasies of freedom in this early work. Nemo can build his ship and operate it in perfect independence because of his vast wealth and because he used the finest manufacturing firms of the world to fabricate the parts for his submarine. He is thus historically dependent on the civilization he deplors, and in the second half of the novel it is revealed in a series of increasingly violent and stormy conflicts with Nature, that Nemo's scientific libertarian ideology reproduces, rather than repudiates, the will to power of the European tyrants he has fled.

After his subvolcanic epiphany, Aronnax is left alone to pursue his own scientific observations with his companions. The captain refused to accompany his passengers onto the dry land of the volcanic beach for the sake of his renunciation of that element. But in some way, all the more because of his absence, I feel that Aronnax's dream is a dream of union with his hero. For Conseil earlier compared Nemo to a mollusk in his shell and in Aronnax's dream the vegetative existence is an intuition of the root of psyche and being in that "lower" state of natural union and

unconsciousness. Entering the inside of the shell, Aronnax gives himself up to stay with Nemo, twins eternally in the womb, shadow and ego reunited in narcissistic embrace.

I read this episode, like the ones in the chapter “Bitter Dreams” and in the coral graveyard, as an intense moment of trial for the love between these two men, not because it leads visibly to their increased intimacy in the action of the novel, but precisely because it does not. Verne was expressing something here that was unspeakable in the medium in which he wrote. The homoerotic basis of masculinity could only be troped in terms of distanced dignity, admiration for displays of masculine power, and aloof withdrawal. But it is precisely in Nemo’s mysterious withdrawals – disappearances in fact – that I read the intensity of his struggle with his own desires. When Eros emerges into consciousness, Nemo represses it in fear (Phobos), withdrawing to his desk and his algebraic equations.

The Professor sometimes comes across books left open by the Captain in the library, but Nemo seems absorbed in his “work,” whatever that is exactly. In the night, Aronnax hears “the melancholy sounds from the organ” (270). Then Nemo emerges again from seclusion and, on the pretense of verifying the depth of the soundings in the Sargasso Sea, performs another titanic demonstration of his Phallic prowess. He uses all the *Nautilus’s* power to drive down to the very bottom of the abyss past the depth where animal or vegetable life exists. This is a penetration to the depths of the Great Mother beyond her fecundity and into her terrible aspect as the devouring goddess of death.

For an awful moment it seems as if the submarine will implode. But, of course, it doesn’t. Far from it. At the ocean bottom, under unimaginable pressures, Nemo calmly permits Aronnax to photograph the landscape through the panels of the salon. What more perfect image of the objectified exchange of Nature between two urbane men? As always, on the narrative surface it seems like no more than a celebration of

human engineering, but the explosive, vertical return of the *Nautilus* to the surface is as vividly phallic as it is orgasmic.

The audacity of this exhibition of strength is redoubled in the next chapter. Having sought out the Terrible Mother in the dead reaches of the sea floor, Captain Nemo encounters a tableau of Nature at war with itself: a school of black whales being attacked by sperm whales. Nemo's hatred of the sperm whales seems motivated by some symbolic association out of all proportion to a naturalist's temperament. One moment he forbids Ned Land, the harpooner, to kill the black whales, delivering a diatribe against the barbarism of whalers: "People like you, Master Land, are very wrong to destroy kind, inoffensive creatures like black whales and right whales" (281). He argues ecologically that the extermination of species will only upset the balances of Nature. But the next moment he sights a herd of sperm whales which he describes as "terrible animals. I've sometimes seen them in herds of two or three hundred! They're cruel and destructive, and people are right to kill them" (281). There is more than a little of Captain Ahab in this scene. Just as Verne would out-Crusoe Defoe in *Mysterious Island*, so now he out-Ahabs Melville. Nemo proceeds to use the *Nautilus* as a superhuman harpoon, slaughtering the huge creatures in defense of the black whales until, as Aronnax describes it, "The sea was covered with mutilated carcasses. . . The water had turned red for several miles in either direction and the *Nautilus* was floating in a sea of blood" (283).

This manifestation of phallic aggression vividly captures the contradiction in Nemo as hero. Ostensibly siding with the "kind, inoffensive creatures" he is capable of violence that leaves even Ned Land aghast. Evaluating the aftermath, Ned says "there's no doubt about it, it was a terrible sight. But I'm a hunter, not a butcher, and this was nothing but a massacre" (284). The rivalry and jealousy between Land and Nemo is intense here and distracted from confrontation only by an even stranger incident. Discovering a mother black whale floating dead with its calf, Nemo

dispatches his men to milk the creature. "The captain offered me a glass of this still warm milk," writes Aronnax but, "I could not refrain from showing my distaste for this sort of drink" (284). After reassurances that it is as good as cow's milk, Nemo wins the professor over in a striking exchange of the mother's body and her power of feeding.

The whole episode of the whales expresses the Vernean ambivalence over consumption and swallowing. The sperm whales are described as deformed, "nothing but mouth and teeth." They are the *vagina dentata*, the omnipotent mother's fantasized desire to eat her baby, and the infant's own aggressive mouth at its mother's breast. They are the devouring father too, the ruthless aggression of colonial powers and Nemo's own despotic containment of his captive guests. The *Nautilus*, is explicitly compared by Aronnax to the whale that swallowed Jonah, making Nemo not merely a kind of Yahweh but a Saturn who swallows his children. The consumption of this Terrible Father by the Terrible Mother is played out dramatically in the adventure that immediately follows, the descent under the Antarctic ice.

(3) The Great Mother and Violent Waters

In a novel full of descents, the voyage beneath the ice is undoubtedly the most intense, for the South Pole is the ultimate underworld from the point of view of European globes. Nemo again pushes the *Nautilus* to its limits to penetrate the Antarctic ice barrier to the ice-locked sea which Verne hypothesized lay at the pole itself. Captain Nemo succeeds in reaching the earthly nadir and claims it like a colonial conqueror with his black flag. This is another momentous step, for Nemo, the anarchist whose flag bears a large N reminiscent of Napoleon, enacts the very imperial mentality of conquest which drove him to the sea in the first place. Moreover, for the scientific mind, the conquest of the pole, where all lines of longitude join in a single point, is a symbolic conquest of the entire world. That we

are meant to see hubris in this action is clear when the explorers, venturing back under the ice, are trapped by an overturned iceberg and nearly suffocated. They are entombed in a deadly womb of ice that vividly enacts the terror of engulfment one saw in Axel's underground dark night of the soul in *Center of the Earth*. The inside of this womb is the opposite of the uterine warmth and security of the good mother; its interior fluid is rapidly freezing solid, swallowing the *Nautilus* even more mercilessly than the submarine has swallowed up its captives.

The feat of engineering that Nemo and his men perform to escape their icy tomb is a triumph of Logos over the mindlessness of matter. It is a significant imagining of death and rebirth, but the escape does not apparently appease the devouring forces of the unconscious for it is quickly followed by a return of the submerged instincts in more mobile form—a school of giant squid. The “ten or twelve” squid are the perfect symbolic complement to the *Nautilus* as I have been reading it, for like the submarine the squid combine masculine and feminine icons. Their bodies and tentacles are phallic, but their horned beaks at the center of the tentacles are the very image of the *vagina dentata*. As an image of phallus, the ten arms of a squid have the same kind of significance as serpents. Aronnax relates them to the Greek Furies, and he might also have said the Gorgons.

This chain of associations draws out the significance of the squid clearly. They are avatars of the Terrible Mother again, but an archaic feminine force which seems to have seized the power of the phallus for itself. This is not the Phallus as image of the solar Logos, the rule of the sword and the law of the fathers; it is the chthonic phallus (small-p), the instinctual, embodied, masculine Eros which is repressed by too great an emphasis on Logos. And so Captain Nemo's battle with the squid is a battle consistent with the fight I have been tracing throughout the novel, a fight against his own embodied Eros, his sexual nature, and his affections. But the giant tentacles are also the inflated priapic Phallos—the negative, megalomaniac form of Dionysian

generativity. It is Eros repressed by the masculine ego into the depths of the unconscious, back to the Great Mother, from whence it suddenly erupts into Phobos. The attack of Nemo's own obsessive desire for power and vengeance is reflected as the revenge of Nature on her would-be conqueror. Again Nemo triumphs, but narrowly. Covered in blood at the end of the battle, he has once more lost a crewman. Symbolically the loss is not only an assault on his affections, but the loss of himself.

The Captain has yet another phallic apotheosis when he lashes himself to the pitching deck in the midst of a hurricane. The spiral meeting of elements seems again to be the signature of the Great Mother, and the hurricane for all its destruction is described by Aronnax as the very breath of life for the seas, drawing oxygen into the waves. As Bachelard remarks: "In its violence, water takes on a characteristic wrath... it is easily given all the psychological features of a *form of anger*" (*Water and Dreams* 15). Amid this elemental violence, the submarine pitches vertically into the air and catches the lightning on its spur like a lightning rod. Apart from the slaughter of the whales, this scene is the most vivid allusion to Captain Ahab and one cannot escape the growing sense of Nemo's madness. The Promethean imagery precedes the final attack on a warship of the hated, but still nameless, empire that destroyed his family.

Professor Aronnax, however impressed he has been by the conquest of Nature by Logos, draws the line at the slaughter of other men, but when he attempts to avert the attack, Nemo rages at him, saying, "I am the law and justice! I am the oppressed, and there is the oppressor! It is through him I lost everything I ever loved, cherished or worshipped – my country, wife, children, father, mother! I saw them all perish! Everything I hate is there!" (360). Nemo's assumption of the mantle of judgment, like his unfurling of the conqueror's flag at the south pole, betrays his self-contradiction and the element of projection in his hatred. When the professor stands beside Nemo in the salon watching the sailors drown on the masts of the sinking vessel, Aronnax's

hair stands on end and he describes the captain as a "terrible dispenser of justice, [a] veritable archangel of hatred" (363). Nemo is both Jehovah and Satan, Zeus and Prometheus, a demonic force of destruction and defiance against vast powers of oppression – governments or gods – but in his own imperial ambitions over the sea, he is no better than his enemies. Yet, immediately after this transfiguration, Nemo removes to his cabin and Aronnax watches. "On the opposite wall of his room, beneath the paintings of his heroes, I saw the portrait of a young woman and two small children. After gazing at it for several moments, Captain Nemo stretched out his arms toward the picture, sank to his knees and burst into deep sobs" (363).

Verne leaves us in ambiguity, not knowing whether Nemo is on the verge of giving in to Aronnax's moral remonstrance or not. Aronnax himself is too frightened by what he has witnessed to resist any longer Ned Land's urging that they escape. As he steals toward the escape rendezvous, the professor encounters his shadow once more but already it is as if the two exist in different planes. Walking in his library, Nemo looks right through Aronnax and so the last chance for connection slips away into darkness.

The captain, withdrawn into his shell, has apparently allowed the *Nautilus* to blunder into the Maelstrom off the coast of Norway. Aronnax calls that mythic whirlpool "the Navel of the Ocean" (369) and it is the novel's final symbol of the devouring and regenerating Great Mother, drawing Nemo down into her body. It signifies the pull into the cycle of generativity, not simply into death but into that ecological life where life and death are united systematically. The metaphor of the navel suggests the rebirth of the solar hero, not to a triumph of a technological paradise, but to the state of being to which such dreams point: a state of union between conscious and unconscious, between human Logos and the undifferentiated flux of natural life. This spiraling force of nature is the fulfillment of the hurricane which Nemo earlier defied, an image of inescapable embodiment and connection to

Nature. The Ouroboric spiral is the final sign that the masculine ego is fatally rooted in its chthonic opposite, the Mother-complex. Consciousness is precariously written on the fluid surface of the unconscious.

(4) The Island Ego

Verne brought Captain Nemo back as the “genius of the island” in *Mysterious Island* (1874). I will not analyze the novel in detail, yet the sequel to *20,000 Leagues Under the Sea* is an important epilogue to the story of Nemo, for in this modernization of *Robinson Crusoe*, Verne was dealing with one of the most important imaginal symbols of modern Western history, that of the island. Capable of symbolizing individualism, atomistic man, national isolationism, or the dream of the *hortus conclusus* and the whole Self, the island and its genre, the Robinsonade, captured the fascination of readers in the eighteenth and nineteenth centuries as it continues to do today. It is a prominent theme in children’s literature,¹⁴ and, as such, occupies an important place in childhood imagination.

The association of the archetypal scientist with the wilderness isolation of islands is manifestly appropriate as an expression of the fortress ego and its desire to exercise control over a *whole* world. Verne’s *Mysterious Island* has frequently been discussed as a fantasy of the human project of building a civilization. The emphasis has come from Marxian scholars such as Angenot and Machery, so that economics and the question of the type of society created by the castaways has been emphasized. Angenot argues contra Machery to suggest that far from a reproduction of capitalism, the social order of the islanders is a communal and democratic one in which everyone shares the means of production. Nevertheless, Cyrus Smith and his ability to create modern technical wonders is at the very center of the society and the novel.

Cyrus Smith (as his name suggests) is a Saint-Simonian engineer-king. His usual epithet is “the engineer” and his inventive brilliance exemplifies the conflation of Prometheus and Christ. Nearly his first act, after he has mysteriously been brought back from the brink of death, is to bring fire to the other castaways by removing the two crystals of his pocket watch and filling them with water to create a lens that will

focus the rays of the sun. But the Prometheanism is overshadowed by aid given by some unknown benefactor. Until nearly the end of the novel the castaways are not sure whether the strange events definitely indicate the presence of someone else on the island or not. In the end they are led (by a telegraph wire!) to Captain Nemo who has survived all his crew and retreated, now completely alone, into the subterranean womb of Lincoln Island's central volcano. The *Nautilus*, trapped by the shifting of water and earth as the volcano prepares to erupt, is finally entombed with its godlike captain.

Nemo, as Froidefond observes, seems more supernatural in this novel than in *20,000 Leagues*. He is dying, old, with a flowing white beard, and so he becomes something other than he was when Professor Aronnax knew him. He has become the lonely architect-God at the center of the universe, providing secret assistance for the worthy men of the new miniature society that has sprung up on his island. The possessor of miraculous technology, Nemo, who is now revealed to be Prince Dakkar, admires Cyrus Smith and his comrades. There are many things that one could say about *Mysterious Island* but what particularly strikes me as a kind of closure to the symbolism of *20,000 Leagues* is the image of Nemo as "spiritual father." It has been speculated (by Moré and others) that Jules Verne's life and work are unified by a quest for a spiritual father, one that can compensate for the disappointment he felt from his real father, Pierre, who was notably stern and businesslike with his son and thought a career in law or the stock exchange a more respectable path than the pursuit of writing. One can see something of Jules Verne's own reclusive and quiet personality in the withdrawal of Captain Nemo to his private refuge. Fixed in space, the *Nautilus* has become, finally, an enclosed garden of scientific order, filled with the meticulously labeled collections of shells and sea creatures.

In the context of the comparisons I have drawn between *20,000 Leagues* and *Frankenstein*, one cannot help but be struck by the similarity between the masterful

dying speech of Victor Frankenstein and that of Captain Nemo. Both men speak from a position of multiplied immobility. They are dying aboard ships locked in place by ice in one case and water enclosed by earth in the other. Frankenstein's genius burns out amid the frozen waste; Nemo's in the conflagration of a volcanic eruption. Yet, if Frankenstein's end seems to underline the futility of his hubris and his inability to join another in love, Captain Nemo's death partakes of the re-birth imagery associated in Verne with the volcano. The castaways are saved and their brotherhood solidified as they return to America to found a community in Iowa that commemorates Lincoln Island. Nemo, who has escaped an apparent death by water once, is absorbed not only by the matrix of the sea, but by the fires of the Earth's renewal.

Mysterious Island is an almost uniformly positive celebration of the Heraclean brotherhood of scientific and technical men. The castaways form a society completely without women or sexuality, a brotherhood that revolves around food and the cultivation of the island's colonial possibilities. Cyrus Smith is the leader who truly replaces the old, patriarchal father of the Periclean aristocracy. Nemo, who seemed somehow too despotic, his followers too faceless, to represent the leader of a brotherhood of peers, is revealed to be the Periclean father-ideal. So revealed, he dies and the engineer, Smith, asserts that the progress of science must go on and that Nemo was too devoted to stasis and the past. Nevertheless, the sociability of the castaways—taking in even the criminal and half-savage Ayrton—is an illusion of the archetypal Heracles complex. For it is only by excluding women and by reproducing a subservient servant class in Neb and even in Pencroft, the sailor, to a degree, that such an ideal, peaceable society can exist. Even more pointedly, it is only because Lincoln Island is completely uninhabited that the colonial venture can go forward to tame and exploit nature without destroying a native population. Not only is the assistance of Nemo required for their successes, but also the equally fortuitous

sustained insulation from any other colonists. Ayrton is the only real exception and his reception into the community hardly raises the question of how Cyrus Smith and his followers might deal with a shipload of other settlers. The triumph of rationality, is, in other words, too simple, too Narcissistic, even if it is a group-Narcissism. Verne's celebration, even here, deconstructs itself through the inclusion of Captain Nemo. The foundations of the ideal of Heraclean brotherhood will not stand scrutiny by the very rational analysis upon which this one is supposed to be based. Ultimately it will only work with the divine authorial help of the *deus ex machina*.

In H. G. Wells's novel *The Island of Dr. Moreau* one can see a revision of the scientist in the island theme. A grim story indeed, Dr. Moreau, the vivisectionist is the shadow of Cyrus Smith. Moreau is a physician whose callous disregard for the physical and psychological pain he inflicts on his experimental victims is the inversion of the Vernean paradise where bodies are scarcely described. The sexual implications of *The Island of Dr. Moreau* created a scandal when the book was published. In it, Wells suggested that the Beast women made out of various animals serve as sexual objects for the men and that the various species interact sexually. The narrative is a nightmarish journey of a man who starts out as a wealthy gentleman, shipwrecked and almost dead. He passes through this violence into a world where the bestial interior of men is brought out through the surgeon's ability to penetrate every cavity and organ of the living body. The spectacle is a fantasy of an age when antiseptic surgery and anesthesia were challenging the ancient association of doctors with horribly painful "cures." What is particularly horrific about Moreau is the aimlessness of his scientific experiments. He is not motivated by any desire to cure disease or even, as in Frankenstein's case, to discover the secret of life. Instead his pursuit of an idealized creature with the "beast" removed from it, is a perverse fantasy of the split between the solar and chthonic phallus I have traced in this study. Moreau is more Jove than Prometheus, as is emphasized by the resemblance between

his tortured victims and the titan chained and forever vivisected by the eagle of Jupiter.

I end with these two works only to illustrate that the thesis I am pursuing – the patterns of splitting, the symbolism of fire, water, the island, the Edenic “field of treasures,” and the godlike Logos of a masculinity devoted to instrumental reason – can be fruitfully pursued in many other works besides those I have chosen as my paradigmatic examples. H. G. Wells, Arthur Conan Doyle, and many other writers into the twentieth century would continue the dialogue surrounding this construction of masculinity. In the 1980’s and 90’s one finds the theme expressed in science fiction films and TV, where the machine-man consummates the merging of the technician and his machine. Having elevated a technical Logos to the godhead, men are faced with joining their ego’s not simply to the brotherhood of scientists and engineers, but imaginally to their machines themselves to partake of that godlike power. The Six Million Dollar Man, Robocop, Darth Vader, or the ubiquitous cyborgs of science fiction and cyberpunk, play out the themes of the technician-hero in a way that often glorifies the reduction of men to so many interchangeable parts and asserts the superiority of the machine over the hopelessly uncontrollable and weak flesh.

One of the most fascinating denouements of a machine-man in recent film was the discovery by Luke Skywalker that Darth Vader was his father (*vater*, after all). The sickly pale father who cannot even breathe unassisted, and in whose armor battle tank and iron lung are combined, is a startling confirmation of the thesis that modern masculinity is rooted in a lack of connection between fathers and sons and the inherited hatred and disregard for the body as the source of vulnerability. In this famous Dark Father, one sees the dying Captain Nemo, the dying Frankenstein, the dying Martians of Wells, longing for powers beyond imagining, struggling against the despised mortal clay. Inside their machinery or their theoretical dreams and conquests, they are oblivious to the possibilities of intimate relationship, nurturance,

harmony with a *natural* environment, harmony with one's own body and the difficult work of sustained love.

Notes

¹ Froidefond sets up an opposition between Cyrus Smith, the hero of *Mysterious Island* and Captain Nemo, who occupies a hidden role in that novel as the secret benefactor and savior of the castaways. Froidefond casts Nemo in the role of “sorcerer” as an opposite to Smith the engineer. His table of oppositions is instructive and illustrates the solar/chthonic polarity (above/below) as well as the Heraclean/Periclean tension I find in Nemo’s character (brother/father). Some of his pairs seem more dubious, however, such as Smith’s relatively unwealthy, bourgeois “capacité” versus Nemo’s aristocratic inherited wealth. Nemo’s capacity as an engineer is amazing and far greater than any competence Smith displays. Moreover, Smith’s survival and some of his projects are subordinated to Nemo’s by the simple fact that only Nemo’s intervention makes them possible. Nemo’s apparent “sorcery” is only engineering taken to a marvelous extreme, an opposition which Froidefond perhaps implies in the formula *mesuré/demesuré*. I cannot concur in the simple association of Smith with nature and Nemo with artifice, quite the reverse being true in some ways, but his assertion that Smith represents “progress” while Nemo represents “cataclysm” suggests very cogently the association of the eruption of unconscious contents with cataclysm.

² Charts and maps are obviously ubiquitous in Verne’s novels. It is worth noting that even today, in an age when the world has been completely charted, the act of mapping is still a powerful metaphor for scientific mastery, as in *genetic* mapping. An understanding of topography, after all, permits *prediction*, of an enemy’s maneuvers, or a flooding river’s course, or one’s own path. In this way, a map is an engagement with time as well as space.

³ Compère attributes to Marcel Moré the observation that Nemo echoes Odysseus (“Approche” 12). Moré’s comment may be found on p. 23 of *Le Très Curieux Jules Verne*.

⁴ I am indebted to Vara Neverow’s delineation of this distinction in a presentation titled “The Politics of Incorporation and Embodiment: *He, She, and It* as a Feminist Epistemology of Resistance,” which was delivered at the 1993 conference of the Society for Utopian Studies, St. Louis, Missouri.

⁵ Another reading is given by Andrew Martin: “The closed, confined, well-ordered space (of *vitrines*, submarines, classifications, *cerveaux*, orbits) ... is the physical counterpart to the closure of history that is the prerequisite of epistemic totalization” (155).

⁶ It is interesting that Adas, in his study of colonialist anthropology and machinery, notes that timepieces were considered by the African explorers of the nineteenth century to be “tangible links to the more ‘advanced’ societies they had left behind” (245). Explorers and their families felt “more civilized” once they had unpacked their mantle clocks (246). One can connect this most obviously with Verne’s Phileas Fogg, but Captain Nemo’s chronometers and other instruments are the objects of great admiration and discussion as well. They signify not only circulation, but the *regulation* of life and—especially—work. Andrew Martin notes: “Human distinctiveness and dignity are derived... from the ability to quantify time and space. The heroes of *L’Île*

Mystérieuse, whose first task it is to measure the meridian and plot their position, know that Ayrton... has been reduced to... savagery because he no longer knows what year it is. The visible signs of this obsession are omnipresent: watches, clocks, barometers, speedometers, altimeters, etc.” (135).

⁷ Andrew Martin attributes to Foucault the observation that “Vernean man... is a *homo calculator* [who] subordinates the task of description to the technique of computation” (A. Martin 134).

⁸ Andrew Martin argues that while Machery sees the *Voyages* as “les aventures de la ligne droite” (the adventures of the straight line) and Serres sees them as variations of the circle, the Vernean traveler actually seeks “the infinite line postulated by Nicholas of Cusa which would be simultaneously a straight line, a triangle, a circle, and a sphere... the *maximum absolutum* and the *maximum contractum*” (135). The Vernean scientist “dreams of being like the God of Nicholas’s mathematical theology, simultaneously at the centre and at the circumference of the all-embracing sphere that is the universe” (136). This is the same metaphor used by Jung to describe the Self archetype and its God-image. The Self is the whole and the central organizing principle that directs wholeness. The ego’s desire to *be* the Self/God takes the form of a fantasy of encompassing the universe in *consciousness*, that is, in language.

⁹ In the English translations, this is almost always given as “The Man of the Seas” but *l’homme des eaux* suggests more directly the elemental connection between the Captain and the water into which he has dissolved himself.

¹⁰ The feminization of paradise may be seen in various images of luxury and the pastoral bliss of a kind of extended domestic life where work and warfare (the main male preserves) are eliminated. The *houris* of the Islamic heaven, the Valkyries of Valhalla, the Virgin Mary as Queen of Heaven in Roman Catholic Christianity, or, in parallel, Eve and the Garden of Eden, so closely associated and placed in opposition to Adam, the first man.

¹¹ The Eurocentrism of the list suggests that Verne originally had in mind a European origin for Nemo; he had wanted to make him a Polish prince, but the onset of the Franco-Prussian War made that idea politically indiscreet and was vetoed by Hetzel.

¹² The cigar, I would point out, is almost as ubiquitous a sign of patriarchal, Victorian manliness as a gentleman’s beard. It derives its symbolic value not just because it looks like an erect penis and contains fire, but because it signifies class and imperialism. Tobacco, in any form, is an indexical sign of European colonialism and it is on this imaginal level, which includes the visual phallic metaphor of the cigar’s shape, that the post-prandial brandy and cigars in a room apart from the ladies became such a significant bourgeois male ritual. The scene under discussion has the added interest in the fact that Nemo’s cigars are not tobacco, but a seaweed rich in nicotine farmed by his crew. They are not the products of colonial labor (though manufacturing is conspicuously hidden). Rather, they are made from the body of the Great Mother Sea.

¹³ See Williams Ch. 4 passim for discussion of works by Bulwer-Lytton, William Delisle Hay, Gabriel Tarde, and Verne.

¹⁴ On the island theme, see particularly D. Gunstra, D. Loxley, and V. Wolf.

Epilogue/Epi-Logos

She packed my bag last night, pre-flight
 Zero-hour: nine A. M.
 And I'm gonna be high as a kite by then.
 I miss the earth so much, I miss my wife.
 It's lonely out in space, on such a timeless flight.
 And I think it's gonna be a long, long time
 Till touch down brings me round again to find
 I'm not the man they think I am at home.
 Ah, no, no, no! I'm a Rocket Man.
 Rocket Man! Burning out his fuse, up here, alone.
 Mars ain't the kind of place to raise the kids.
 In fact, it's cold as Hell.
 And there's no one there to raise them, if you did.
 And all this science I don't understand.
 It's just my job, five days a week:
 A Rocket Man! A Rocket Man.
 And I think it's gonna be a long, long time
 Till touch down brings me round again to find
 I'm not the man they think I am at home.
 Ah, no, no, no! I'm a Rocket Man.
 Rocket Man! Burning out his fuse, up here, alone.
 And I think it's gonna be a long, long time
 And I think it's gonna be a long, long time
 And I think it's gonna be a long... long time...

— Rocket Man by Elton John

(1) Some themes and images

Having introduced this study as an act of play rather than mastery, I am reluctant to draw the customary *conclusions* that would culminate in the closure of Q.E.D. I have attempted to follow the Jungian method of perambulation, looking at images from several sides, seeing how they emerge in slightly different shades and tones in different texts. I believe, nevertheless, that it is useful to say that this limited study suggests a close linkage between the romantic myth of Prometheus, the archetypal symbolism of fire, and technical mastery as a masculine ideal of power. Many motifs and patterns make up the Promethean complex and the small number of works studied here have probably not exhausted the possible list. I am not sure that striving for exhaustive description is even a desirable goal. Nevertheless, let me review some of the themes and motifs that I have traced.

Phallus/Phallos

The Phallus is one of the most highly charged symbols in any masculinity complex. I have suggested that in addition to the Lacanian Phallus, it is useful to distinguish the literal erect phallus, the flaccid penis and its association with the testicles as containers of the seed, and, finally, the Phallos that is the association of the male organ with the Self, as opposed to the ego. It is in the realms of “sacred” Phallos that one moves beyond the mere signification of social power or ego assertion into the Priapic inflation of the ego (negative Phallos), or, contrarily, Phallos as a positive symbol of male generativity and creativity. Phallus (in the Roman spelling) is the solar ideal of Law and Order, control, predictability, balance, and kingly rule. Phallos (in the Greek spelling) is the solar ideal of spirit, and godlike creativity.

Because I have placed so much emphasis on the negative side of solar Phallus/Phallos, it is worth emphasizing that these complexes can have their positive forms as well, but that these are dependent on a realistic ego-Self relationship, that acknowledges the limitations of ego and its source in the creativity of unconscious imaginal processes. Jules Verne and Percy Shelley both explore the possibility of casting off domination as the central feature of masculinity, and emphasizing instead the generativity and embodied pleasures of sensitivity and empathic connection with others and with Nature.

Chthonic phallus/penis

I have indicated the utility of reserving the lower-case phallus and penis as terms for the actual physical organs of the male genitals in erect and flaccid states, respectively. The terms do not refer to any universal or essential experience of the male body, its reproductive organs, and its other male sex characteristics. The organs are obviously experienced in very different ways. They may be experienced as mediating symbols of dominance and aggressive power, but the embodied experience may be one of weakness, vulnerability, and a shameful feeling of failure to be virile enough. The term chthonic phallus refers to the experiences of bodies, but also to a mythological complex, a cultural construct which men internalize and to which they establish a highly individualized relationship. The idea of the body as chthonic links body to earth, fertility, and images of phallic gods. In this respect the chthonic phallus is inscribed within the Dionysian complex, just as the solar sublimations of phallus into capitalized Phallus/Phallos are inscribed within the Apollonian complex.

I have not said much about the humble penis because in its non-aggressive state, the penis is elided and hidden in modern Western culture. This

is not to say that it plays no imaginal role, however. For even in the nineteenth century, the penis was visible as a signifier in certain venues, such as anatomical drawings and classical statuary. This dimension of the symbolism of masculinity should be explored further in future work.

The Great Mother

The Great Mother complex has been ubiquitous in my analysis of the technician-hero, but mostly in the shape of Mother Nature. One of the dimensions of the technical masculine is its tendency to define the male ego as isolated and self-sufficient, even cloistered away in scientific or scholarly study. In Smith's terminology, this is the technician's Apollonian aspect as disembodied and transcendent mind. Conceived in this way, the masculine ego takes the feminine only as a deanimated object of analysis. This is in distinction to the Heracleian configuration that substitutes a collective brotherhood or corporate institution for the archetypal Mother. The substitution is predicated on female exclusion and usually the mastery of the feminine as a despised and threatening enemy, not just an object of scientific control. Control is achieved in the Heracleian mode by annihilation. The Promethean Complex, I have ventured to suggest, is not quite Apollonian and not quite Heracleian for it conceives itself as alone but not disembodied. He is Logos, but significantly chained to a mountain top, or flying from Olympus with the stolen fire of knowledge. Moreover, as one sees in Percy Shelley's articulation of the myth, Prometheus is intimately dependent upon his Asia, the feminine idealized as a mother-goddess-lover.

Thus, the Promethean Complex is torn between the ego-ideal of disembodied Logos and the sensual embodiment that is signified by Dionysus. This is what one sees particularly well in Captain Nemo, who displays deep

longing for the uterine paradise and the nurturance of the Mother's body, as well as erotic attachment with other men. He exhibits aspects of Heraclean rejection of the maternal in his desire to conquer soft feelings and threatening aspects of Nature, but more often he exhibits a longing for dissolution in the environment and the waters of the unconscious. In other words, Prometheus illustrates the Oedipal struggle to possess and identify ego with the paternal Logos, but the corollary of this activity is the desire to possess the Mother. The maternal is mostly projected onto Nature, but she also exists in the unconscious of the hero of Logos, in his repression of his own embodied nature.

The Monstrous.

Related to the Terrible Mother and the body, the monstrous frequently takes the form of Theweleit's bloody mass. It is the body as rejected and disgusting, a thing to be feared and controlled, the demonstration of evil or sin or a state of "filth." The monstrous, delineated in this association to blood taboos is, in the first instance an aspect of the Mother complex and the feminine. Menstrual and birth taboos form part of this complex of the monstrous and the outcast. In medical literature, such taboos emerge when menstruation, menopause, or birth are described with metaphors of "breakdown" as if they were inherently defects in biology, deviations from an orderly male norm (see E. Martin). Associated with the feminine, the monstrous nevertheless incorporates the male body as well, and the Apollonian scientists horror of disorder and "malfunction." The medical conception of male bodies as normally healthy (a norm from which disease is a deviation) is a fantasy of order that belies the reality of the body and the psyche, which are normally in some process of "disease" or "pathology." James Hillman and others have written extensively on

this fantasy of “natural” healthiness, which I would argue is a part of the Apollonian fantasy of disembodied order, the reduction of individuals to textbook diagrams and paradigms. To understanding “pathology” as part of natural processes of growth and change, *wholeness* must be understood to include “disorder.”

The Vessel

In the novels of Verne one particularly sees the symbolic work of the vessel. From submarines and ships to the containing shells of mollusks, vessels symbolize the mother’s body, the uterus, and embodiment more generally. By extension, they may symbolize the domestic space of comfort and safety and sensual freeplay. By inversion, the vessel may become a male domestic space characterized by austerity and military discipline, but also frequently by erotic affections between men that belie the attempt to exclude eros through the exclusion of women from a Heracleian brotherhood. In Captain Nemo’s *Nautilus* one sees the play of meaning within the interior/exterior polarity as it relates to the genital organs. The submarine is both phallus and uterus, both the weapon used to penetrate Others and the impervious shell that encloses the male ego inscribed within the ideology of individualism.

The Man-machine

The vessel as a symbol of bodily containment and disciplined space is complemented by the technological vision of vessel as machine, that archetype of order and predictable control. There are two ways this connection has worked in the texts I have analyzed here. One is the body as machine or Anatomical Man one finds in Frankenstein’s monster. The other is the machine as body that one finds in Captain Nemo’s relationship to his *Nautilus*. The merging of men and

machines is a theme that is developed widely in the literature of the nineteenth century and itself could be studied more thoroughly. Instances of the metaphor might be collected and examined for differences between the representation of working men as machines and the representation of engineers and scientists as machines. It is in the zone of class representation and the application of the metaphor to both masters and their employees that the image becomes particularly ambiguous. As industrialism advances and writers such as H. G. Wells, Aldous Huxley, and others take up the theme, it becomes harder and harder to tell who is master, machine or man, or if, indeed, the distinction does not entirely collapse. In later science fiction and films, robots and androids carry the metaphor to its logical conclusions, suggesting that human beings are not only no better than machines but are not even as good. The mechanical android ultimately follows the lead of Frankenstein's monster and becomes the Modern Prometheus itself.

Vertigo and the Plunge into the Abyss

The motif of vertigo and the plunge, I suggested, represent the descent into the unconscious, but the logical inversion of man and machine I just described opens up another facet of the abyss. The undermining of the concept of human being or "man" parallels the undermining of epistemology which logocentrism ultimately produces. Having elevated Logos to the supreme source of reality and truth, the nineteenth century was to find that logic itself would dictate an end to truth. The increasingly strong assertion that reality lay in linguistic figuration and discourse would ultimately deconstruct itself, leaving philosophers with no ground on which to base reality. Postmodern philosophy is still painted into this corner, asserting that beyond discourse there is only an

abyss that cannot be known. While the logic of these propositions is hard to deny, they are, nevertheless, an expression of a Logos-mentality that cannot, ultimately, accept the body and embodied experience but must subsume them to language. Even the freeplay of myth that I have termed Mythos, is ultimately rejected as simply illusion. For such serious, *adult* minds, constructed within the disciplines of rationalism, play cannot be accepted as the grounds of being, much less embodied play, or (as Colin Falck suggests) the gestural communication of dance.

The Chora

I have borrowed Julia Kristeva's notion of the maternal *chora* that includes the voice of the mother prior to the infant's entrance into symbolic understanding, and also includes the non-verbal sounds and sensations of loving bodies merged in a pre-egoic symbiosis. One feels it is the *chora* that Wordsworth hears in his Ode: Intimations on Immortality. I have suggested that Percy Shelley wove his own strong involvement in the maternal Imaginary with the myth of Prometheus to hint at the origins of symbolic knowledge, the fire of the fathers, in this pre-Oedipal state of body-music and gesture. Gelpi develops a similar argument in great detail in her book, *Shelley's Goddess*. There she articulates the ways idealization of mothers and maternal nurturance created, in the nineteenth century, a powerfully compelling but also problematic mother-complex. For the mystique of choric envelopment is inevitably inscribed at a later stage of development with the incest taboo and the emotional struggle of the Oedipal triangle. It is the return to the Imaginary that underlies the Symbolic register of consciousness like the bass-clef in an orchestral arrangement which is symbolized in the motif of the dark night voyage.

The Dark Night Voyage.

Whether one considers Prof. Aronnax's fall into the night sea and his subsequent voyage through the deeps with Captain Nemo, or Frankenstein's nightmarish flight through rainstorms from the Orkneys to Ireland, or indeed his flight across the Arctic, the storm and darkness symbolize a drop out of the sunlit world of Apollonian social order. The hero, representing the ego, plunges across the bar of the unconscious into the fantastic "field of treasures," or a sea of monsters. The essence of the heroic, it would seem, is in the encounter with the

unconscious, and I have identified this encounter as an especially masculine problem. For the encounter with the unconscious is an encounter with the body the technician-hero believes he can control, and the discovery that it is less like a machine than like an argumentative mob of personified complexes.

I have suggested that it is because of his unresolved anxiety over disconnection from the mother, the primary love object, and by association, from the unconscious, the vulnerable, the irrational, the tender that the boy must particularly confront his unconscious. The confrontation is often violent and darkly sexual. In most of the literature I have examined the sexual aspect is imbedded in symbolism. Only when one arrives at a work like H. G. Wells's *Island of Dr. Moreau* is the sexual theme unmistakable. In works that do not involve particularly technical heroes, the sexual component is easier to see on the surface. I am thinking of the genre of the Gothic particularly. But one reason the sexual content is masked even in the dream-exploration is that it is homosexual in nature. For incestuous love for the mother is not the only love repressed by taboo. Far more violently still, and perhaps far more traumatic for young boys, is the insistence that even when they transfer their ego-ideal to the father and the brotherhood, they are forbidden to express this bonding in embodied eros and tender opening to other men.

Sometimes the tumble into the sea or the night voyage comes upon a man because he has reached middle age and lost his soul. Sometimes it is unsought, the eruption of autonomous complexes that have been so forcibly repressed that they can no longer be contained. To fight against this dark night confrontation, to refuse reconciliation with one's demons, dooms one to a life of projection— forever repeating the same mistake, as D. H. Lawrence put it: the mechanical

and compulsive reaching out of the ego for its projections in the external world, chasing mirages of its own making, projected seductresses and enemies that are the intrusions of Anima and Shadow from within.

Promethean Fire.

The imagery of fire that has run through the texts I chose for this study is perhaps the strongest example of the continuity of reverie and the figurations of science. Fire, associated with creation, sexual heat, the mother's warmth, the hearth, and the lightning blast or blaze that transforms a world, runs through the imagination of technology and science. Reveries of the elements, as Bachelard suggests, strike a deep chord in the archaic layers of psyche and culture. Fire and water particularly carry a great deal of the symbolism of the fluid and transformative dynamics of the mind. The fire of Prometheus particularly symbolizes the erotic allure of knowledge and its Oedipal dimension.

Eros and Logos

The opposition of Logos and Eros lies at the center of my analysis. The works I have included illustrate how the opposition itself is a product of Logos, not a "natural" metaphysical opposition. The dichotomy, parallel to that of Mind/Body is actually the Logos-identified ego repressing Eros. My mapping of desire in Chapter III is intended to show not essences, but possible poles of pleasure. These may blend and combine in almost any combination but one type of interaction that stands out in my analysis of the technician-hero and his symbols is the reversal Jung called enantiodromia. By this reversal, the repression of Eros can produce an influx of Thanatic symbols and urges in the psyche, as Freud's opposition of Eros and Thanatos suggested. Similarly, a destructive excess of the pole I have called Limitation inhibits erotic connection

by erecting barriers and generating fear. At the same time, one might also say that Phobos generates the Limiting Action, usually in a negative form.

What emerges in the representation of the Promethean technician is a loss of Eros similar to the loss described by Susan Griffin in *Pornography and Silence*. The technician mentality shares the same structure as the pornographic mentality because both are based in the denigration of the body and the objectification of the Other. Pornography, as Smith's delineation of his four complexes indicates, is the Shadow-fantasy underlying patriarchal science and engineering. This is not to say that scientific practice must possess these characteristics, only that it has historically. The emphasis in the works I have included on the loss of Eros, should be tested across a wider range of texts and the nuances of the problem articulated further. Moreover, further research is needed to compare more non-fictional texts with literature. Scientific articles, popularizations, journalistic biographies and book-length biographies and autobiographies ought to be included in such analysis to trace the relationships between what one sees in fiction and what actual scientists, medical doctors, and engineers experienced. Finally, as a complement to the argument that scientific discourses share pornography's objectifying gesture and aggression against bodies, one should examine visual representations of men of science to see how they appear iconographically.

(2) Technical Fetishism

Rejection of eros by men is the rejection of themselves as embodied, sensual, vulnerable, and loving beings. To reject tenderness is a defense of an ego that must be seen as invulnerable to survive. The "survival instinct" is certainly a feature of the ego but its instinct is not for the survival of the whole

organism, much less the species. Rather it is a psychic disposition to preservation of the complex as it has been constructed, a need to believe the myth at all costs to avoid psychic destruction and pain. In a sense, the ego I have been describing in this study is a complex that has achieved too great a level of autonomy. The problem, put otherwise, is not that unconscious complexes such as the mother or the father complex have grown too autonomous, but rather that their hyper-autonomous behavior is in direct proportion to that of the ego complex when it defines itself oppositionally against the unconscious, against the Other.

I wish to suggest that the masculine ego in its bourgeois Western delineation is constructed to deny its own construction. It is constructed to believe it is utterly motivated by reason, that is by its own consciousness. This tautological motivation ignores the unconscious, it ignores emotions, and it ignores the validity of needs that may arise from deeply repressed images and connections that have been produced by childhood traumas. Clearly this is an important condition to face in an age when it is increasingly called to our attention that violent behavior is a result of being treated violently in childhood.

With ego inflated out of all contact with the Self, the technician must become his own God, creating himself as well as those he dominates. This is wrong because the ego has, in a sense, usurped the god-image, creating a delusion of grandeur that destroys its ability to relate to others as equal subjects rather than inferior objects. Cut off from its unconscious, the ego inevitably grows subject to delusions from the Imaginary. Narcissism, paranoia, and schizophrenia come to characterize the Man of Reason along with the fetishizing of machines and abstract systems.

The Gulf War is our most recent example of fetishized technology and the divorce of the instrumental, rational mentality from feeling. Fetishes prevent one seeing that one is being lied to, diverted from meaningful engagement in political affairs. Indeed, they prevent one seeing that one is killing other people or ignoring their suffering. The mentality of violent intervention to assert one's "interests" stems from the Heracleian brotherhood. Safely merged in the uterine bliss of the collective, its instrumental disciplines and rationalizations, the soldier or the scientist, the middle manager or the banker can ignore his implication in the structures of institutional violence. This war, alongside the many other military adventures of the past and present, the development of weapons of mass destruction and economies that fail to truly value human life at its simplest level – all these are collective failures of Eros that ultimately depend on the pornographic mentality. It is instructive that without seeming to notice the collective atrocities perpetrated in the name of free-market capital, substantial elements of the population can clamor against pornographic magazines and TV violence. It is also interesting that such clamor recognizes the fact that individuals in Western culture have become inured to violence and killing. It is far more important to the ego to identify with the strong, dominant "super power" that is our state, than to be connected to actual people either in our own cities or abroad who are being exploited and murdered for the profits of technology corporations.

To simply condemn technology and the professional scientist is not a realistic political solution to the problem I am talking about. The answer to phallus-vehicle confusion is not to get rid of cars and rockets, but to stop fetishizing them, to disengage our ego-ideal and our self-conception from these

machines and to recognize that relationships to other human beings, to family and friends are more important than the much safer and easier engagement with a fetish. The modern man who loves football or a car more than his wife or children and the kind of dysfunctional communities that are observable everywhere trace their lineage back to Victor Frankenstein and the eighteenth-century fantasy of the man-machine.

Langdon Winner, in his book *The Whale and the Reactor*, writes of “Techne and Politeia” suggesting that modern technology from Verne’s time to today has replaced democratic political structures with authoritarian, hierarchical ones. Linked as it has been in Euro-American culture with capitalism, technology has shaped our social lives and the kinds of relationships that are possible. Relationship and the distribution of power in the workplace is far more important and certainly takes up far more individual energy from day to day, than democratic politics or participation in government. But the workplace is usually characterized, now even more than it was in the nineteenth century, by “rule-guided patterns that involve taking orders and giving orders along an elaborate chain of command,” that is, in short, a disguised authoritarianism and centralization of control (Winner 48). Such was the shadow that haunted Captain Nemo’s desire for a free and egalitarian brotherhood.

In the end, I think it is paramount to shake our masculine ideals free from such grandiose models as Prometheus and Jupiter. These are dreams of omnipotence that psychoanalysis has just within the last two generations really permitted us to lay out on the table and consider. They are our cultural Frankenstein’s monsters, and we must do what Victor Frankenstein did not: we must talk to each other about them before we apply the spark – indeed before we

even start robbing the charnel houses. Too much of the erotic involvement of men with explosives, engines, noise, smoke, and speed comes back to Promethean fire and the longing for the power of an idealized father. The only cure for this destructive and deluded grandiosity may be to become more tender, gentle, and attentive fathers. The only way for sons to avoid becoming fortress mentalities consumed with the ego-ideals of the Periclean, Apollonian, and Heraclean complexes is for fathers to nurture them from birth along with their mothers and to offer them open, emotionally intimate empathy as they mature.

This is a tall order – enough perhaps to drive the literary critic back into the shelter of professional concerns. What does this all say about the literature? I maintain that the analysis of literature needs to do more than merely enrich our experience of novels and poems. It needs to enrich our lives. Reading novels and poems (and, of course, writing them) is a way to safely observe our inner demons and recognize them as part of oneself. The very fictional quality of Captain Nemo or his giant squids, for example, can draw one's attention to one's inner mythos. But it is for the initiated to lead, for the adult who has learned the play of complexes to awaken his or her children to their opportunities. Parents and children together must fashion themselves and shape their own lifelong mythic quest toward individuation and the balanced understanding of Eros and Logos and the joy of inward and outward listening.

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