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Title

_Trauma Theory and Electra Complex: the Case of the Two Main Characters in _Vladimir Nabokov’s_ Lolita_

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ABSTRACT

This dissertation explores the manifestations of two interconnected, but distinct, Freudian theories (Trauma Theory and Electra complex) in Fiction, namely in Vladimir Nabokov’s Lolita. It endeavors to demonstrate that writers, consciously or unconsciously, borrow from psychoanalysis valuable knowledge of the human psyche to portray their character’s personality, their childhood experiences and hardships, and the impact of these on their life. Pedophilia and Electra complex, in particular, are prominent psychoanalytical aspects manifestly highlighted by Nabokov who skillfully characterizes his fictional characters (Humbert Humbert and Lolita) following patterns of disorder thoroughly developed in Freud’s Psychoanalytical Theory, particularly Repression. Having established that, this study is threefold: the first chapter provides a literature review for the understanding of the mechanisms of Trauma theory, Electra complex and Repression shedding light on the intertwined relationship amongst them. The second chapter, accordingly, applies Freudian principles on Vladimir Nabokov’s Lolita. The third chapter, then, in a series of designed activities, brings our research results into EFL/ESL classroom situation. Finally, conclusions are drawn laying emphasis on the usefulness of psychoanalysis in understanding a fictional character’s psychological conflicts and on the urgent need to equip learners with this theoretical knowledge for a better appreciation and interpretation of literature.

Key terms: Psychoanalysis, Trauma theory, Electra Complex, Pedophilia, Repression
الملخص

تكشف هذه المذكرى عن مظاهر الاثنين من نظريات فرويد و نظرية الشعبية و عقدة الأطفال في رواية لوينتا لفلاديمير نابوكوف. كما تسعى إلى إثبات أن الكتاب بإدراك أو من غير إدراك يقتربون تعاليم التحليل النفسي لفرويد فيما يخص النفس البشرية لتصوير الجوانب الشخصية لشخصياتهم، مثلاً طرفتهم، و مصاعبهم و عقدة الأطفال خاصة. هي جوانب بارزة من التحليل النفسي تأثيراتها على حياتهم. إن الاستغلال الجنسي للأطفال من التي بدورها أبرزت بشكل واضح من قبل نابوكوف، الذي ميز شخصياته خاصة هيربرت و لويت بالاضطرابات الشخصية المصاحبة لهاته الانحرافات الجنسية خاصة الكيت. هذه الدراسة مقسمة إلى ثلاثة أجزاء، حيث يقدم الفصل الأول نظريات فرويد لفهم آليات نظرية الشعبية، عقدة الأطفال، الكيت بتشكيل الضوء على العلاقة المتداخلة فيما بينهم. أما الفصل الثاني فيعنى بتطبيق مبادئ فرويد على رواية لوينتا لفلاديمير نابوكوف، بينما الفصل الثالث يسعى إلى تطبيق نتائج الفصل الثاني على طرق تعليم اللغة الإنجليزية كلغة أجنبية على شكل أنشطة مصممة. و أخيراً مستنداتنا تؤكد على أهمية فهم الصراعات النفسية أو كلغة ثانية للشخصيات الأدبية، كما تؤكد على الحاجة الملحة إلى تزويد المتعلمين بهذه المعرفة لتقديم و تفسير أفضل للعمل الأدبي.

الكلمات المفتاحية: التحليل النفسي، نظرية الشعبية، عقدة الأطفال، التحرش بالأطفال، الكيت
One may encounter these two kinds of people in his life: those who support you whatever you do and those who whatever you do, they mock at you. To these and these in my life, I dedicate this research
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List of Abbreviations

1- **BPD**: Borderline Personality Disorder.
2- **HPD**: Historic Personality Disorder.
3- **NPD**: Narcissistic Personality Disorder.
4- **APD**: Avoidant Personality Disorder.
5- **ANPD**: Antisocial Personality Disorder.
6- **Lo**: Lolita.
7- **Lola**: Lolita.
8- **H.H**: Humbert Humbert
9- **PBUH**: Peace Be Upon Him.
10- **DTD**: Developmental Trauma Disorder.
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General Introduction
General Introduction

Modern literature can be inclusive of a wide range of theoretical dimensions and tendencies which intrinsically means that readers are expected to inspect knowledge beyond the seemingly puzzling import of a literary product. Psychoanalysis is one of the stances which lend themselves to literary practices. In a sense, some critics regard psychotherapy\(^1\) as the re-narration\(^2\) of the patient’s past experiences which is fundamental to literature. Therefore, modern writers deduce from Freudian theories to seek unconventionality and originality. Vladimir Nabokov as a modern writer whose most writings are affected by the findings of Freud has been keen to reflect his studies creating a unique climate which maintains Freud’s believes of the human psyche.

Vladimir Nabokov’s, notable, *Lolita* has been debated by critics, mainly by Russian critics, because of its controversial themes and motives. Since its first publication it was rejected and described by critics as an erotic novel; however, this classification of Nabokov’s masterful piece overwhelms readers with the thorough implication of psychoanalysis. Thus, we endeavor to analyze this corpus and discuss Nabokov’s inherent attempts in drawing knowledge from this theory to tailor a full-fledged characterization of his main characters, Lolita and Humbert Humbert.

Reading *Lolita* using psychoanalytical lenses unravels several implications of Freud’s theories, namely: Trauma theory and Electra complex. Accordingly I believe that in exploring these two theories I will enrich the all-encompassing meaning and interpretation of the novel.

The characters are put in an act/react situation in order to depict their psychic conflicts. Vladimir Nabokov (henceforth Nabokov), frequently, addresses

\(^1\) It is a talking cure  
[https://books.google.dz/books?id=zG_hbtzBSGUC&printsec=frontcover&dq=psychotherapy+is&hl=ar&sa=X&ei=dDJ2Vb3HG8OsAHM34H4Bw&redir_esc=y#v=onepage&q=psychotherapy%20is&f=false](https://books.google.dz/books?id=zG_hbtzBSGUC&printsec=frontcover&dq=psychotherapy+is&hl=ar&sa=X&ei=dDJ2Vb3HG8OsAHM34H4Bw&redir_esc=y#v=onepage&q=psychotherapy%20is&f=false)

\(^2\) Accessible at:  
[https://books.google.dz/books?id=s7naaMldw28C&pg=PA57&dq=the+renarration+of+patients%27psychotherapy+is&hl=ar&sa=X&ei=xzJ2Vc6ZOGP7AbKXiP0Bg&ved=0CB8Q6AEwAA#v=onepage&q=the%20renarration%20of%20patients%27psychotherapy%20is&f=false](https://books.google.dz/books?id=s7naaMldw28C&pg=PA57&dq=the+renarration+of+patients%27psychotherapy+is&hl=ar&sa=X&ei=xzJ2Vc6ZOGP7AbKXiP0Bg&ved=0CB8Q6AEwAA#v=onepage&q=the%20renarration%20of%20patients%27psychotherapy%20is&f=false) [Last accessed on: 06.02.2015]
directly the reader and invites him to participate in the scene either as a third party or as a judge for the characters’ behavior. Also, his meticulous portrayal of the causes/effects of this behavior draws our attention to the psychoanalysis implementation nested within the ins and outs of each character.

As such, this research attempts to expose the benefits of reading literature through psychoanalysis, thus to achieve this particular need and to reach advanced comprehension and understanding of the novel of Lolita as well as the two main characters Humbert and Lolita, we will answer the following questions.

- To what extent could Freud’s theory of Trauma help unearth Humbert’s hidden impulses and desires?
- Does the concept of Repression as proposed by Freud elucidate the causes of pedophilia and Electra complex in literary productions?
- To what extent does Psychoanalysis serve literary production?
- How does knowledge of Psychoanalysis assist literary reception?

We have set some hypotheses by which we seek a thorough and reasonable explanation of our study focus:

First, the Freudian theory of repression explores the patient’s early life to unveil the motives behind his/her actions. Being knowledgeable of this psychoanalytical evidence, writers, namely Nabokov, develops characterization accordingly.

Second, Freud considers repression as the main activator of any psychological disorder. The fictionalized characters are many a time portrayed following patterns of disorder thoroughly developed by Freud. Therefore, this theory may be a powerful interpretative instrument.

Third, Psychoanalysis has not only shed light on the unconscious mind, helped in the improvement of human life and well-being but has also provided an endless resourceful and inspirational data for literary productions. Modern and postmodern Literature owes a lot to Freud’s findings.

Fourth, knowledge of Psychoanalysis may be thought to contribute enormously in forming literary schemata indispensable for literary reception, comprehension and appreciation. Well-informed readers are undoubtedly better equipped for the understanding, interpretation and appreciation.
As acknowledged, there is a sense of depth and detailed examination of Lolita’s and Humbert’s past and sexual desires which bamboozle readers with uncertain interpretations and conclusions, especially, when distinguishing the victim from the criminal. In fact, we doubt Nabokov’s intention using Humbert as a narrator. This one-sided confession unveils his attempts confusing readers between truth and fantasy. Therefore, we believe that psychoanalysis would help us unravel the reality of each character.

Freud’s psychoanalysis is, commonly, defined as a set of associated theories and therapeutic methods which offer in-depth examination of the human psyche. Freud believes that childhood is the most crucial period in one’s life, in which he develops his first awareness of the world around and builds his first impressions of the surroundings. Therefore, he proposed a multi-phased theory wherein he demonstrated that healthy psychological development is dependent upon the *libido*\(^3\) fixation at each stage. The theory he named psychosexual stages of development exposes the maltreatment of the *libidos*\(^4\) that result in personality disorders as such Electra and Oedipus Complexes.

His theory of the unconsciousness well explains that one’s unfulfilled desires are never resolved, but they are preserved in the unconscious mind leading to behavioral and personal deviations. Freud studies the three components of the psychic apparatus the *Id, Ego,* and *Superego* to explain the internal conflicts. Also, he sought to define the forces behind our actions and decisions.

One important Freudian concept is trauma theory which elucidates that one’s threatening experiences do affect the psyche generating emotional wounds that might have a long-term impact on one’s behaviors and personality\(^5\). Childhood trauma impact grows with the child being naturalized and veiled amongst his unconscious and spontaneous behaviors\(^6\). Freud’s studies of human behaviors and the

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\(^{3}\) Sexual drive

\(^{4}\) Is the plural form of a *libido* which means sexual drives/urges accessible at:

https://books.google.dz/books?id=IT80bc03OywC&pg=PA219&dq=libidos&hl=ar&ei=mQ12VdfBCon0UrCagIAD&redir_esc=y#v=onepage&q=libidos&f=false [Last accessed on: 05.25.2015]

\(^{5}\) For further explanation see:

https://books.google.dz/books?id=or578-vfQsC&printsec=frontcover&dq=personality+disorders&hl=ar&sa=X&ei=bA52Vfa3EMX5Ut7ygYgM&ved=0CBsQ6AEwAA#v=onepage&q=personality%20disorders&f=false [Last accessed on: 05.26.2015]

\(^{6}\) https://books.google.dz/books?id=Y5q-9jBIT8EC&printsec=frontcover&q=childhood+trauma&hl=ar&sa=X&ei=4A52VdumB4H_UvfOg5AN&ved=0CBqQ6AEwAA#v=onepage&q=childhood%20trauma&f=false [Last accessed on: 05.26.2015]
causes and symptoms of disorders seem interrelated making a whole in interpreting the effect of childhood experiences on one’s adulthood and sexual and behavioral motives.

The main issues being tackled in this research are Trauma theory and Electra complex on the two main characters Humbert and Lolita in Nabokov’s *Lolita*. The inevitable interrelated relationship within Freud’s theories has obliged us process several psychoanalytical theories in relation/interaction with the aforementioned ones. Thus, we consider these objectives:

- To test the efficiency of Freudian findings particularly Trauma theory and Electra complex and their use by Nabokov in a fictional space.
- To psychoanalytically investigate the characters’ unconscious repressed desires and their impact on their behavior.
- To contribute in the improvement of Literature teaching at the EFL/ESL pedagogical situation.

Some writers create a fictional world and characters to depict the very particularities of Freud’s conceptions. They provide them with a unique social and psychological milieu along with a pre-defined and pre-determined destination. Thus, the writer has to be acquainted with the symptoms and diagnosis of Freud’s theories to do so. Therefore, we consider as a statement of the problem that Nabokov’s unexpected fictional characters namely Lolita and Humbert Humbert in *Lolita* seem to be purposely molded in the novel so as to highlight the overriding effect of one’s past experiences and memories in forming the psyche and shaping behaviors. Along the narrative, one cannot help, but recognize some of Sigmund Freud’s psychoanalytical findings and speculate on the application of these on the aforementioned characters.

The present study is threefold: Chapter one is the literature review which aims at gathering all necessary information about Freud’s theories and principles, and at producing an in-depth account of the psychoanalytical concepts and methods, especially, that are closely related to Trauma Theory; Electra Complex; Freud’s most controversial theory of the Unconsciousness, and Repression.
The second chapter, the corpus analysis, is doubly layered analysis: first, it demonstrates the effects of Humbert Humbert’s traumatic experience shedding light on pedophilia and schizophrenia as results of emotional wounds. Second, we examine Lolita’s deviated sexual desires towards her step father being a victim of Electra complex. Then, we expound how the two characters meet in the aspect of Repression which makes of them suitable love materials for each other.

The third chapter is constructed upon the application of the findings of the two preceding chapters. It is consisted of designed activities to be applied in EFL/ESL pedagogical situation. We explicate that knowledge of psychoanalysis raises students’ critical attitude and appreciation when reading and analyzing literary products.

In spite of time constraints and challenges imposed by the multilayered psychoanalytical and theoretical nomenclature, we humbly believe that the outcomes of this research may contribute in enhancing literature teaching and learning in an EFL/ESL pedagogical context.

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7 Complex traumatic experience is the outcome of two separated threatening events. See also: https://books.google.dz/books?id=6Y1NAAAAQBAJ&pg=PT166&dq=complex+traumatic+event&hl=ar&sa=X&ei=gCd2VYurGlOWsGfuolW6w&redir_esc=y#v=onepage&q=complex%20traumatic%20event&f=false [Last accessed on: 06.02.2015]
Chapter One:

Literature Review
1. Introduction

The modernist era has witnessed the emergence of Psychoanalysis as a prevailing theory offering new compelling interpretation of human activities and internal conflicts. Starting from the Freudian peculiar insight of the mind constituents, it has sharpened our conceptions of ourselves and others to socially better interact.

Furthermore, its implementation into literary criticism has impacted on literary studies very profoundly as it constitutes a unified perception of literature. In this view, it is important to outline some of Freud’s theories pertinent to our work. This is the subject matter of the present chapter wherein, we shall introduce Trauma Theory and Electra Complex under five headings each of which offers a thorough understanding of the human psyche. We shall as well, lay emphasis on their interrelated nature.

2. Definition of Terms
   2.1 The Psyche

Psychology analyzes the human non-physical drives and impulses, since modern sciences focus, primarily, on physical substances or numerical figures rather (British Psychological Society, 1993). Snow (2010) divided the Psyche into two parts: the outer world forms all that is explicitly shared with others, while the inner one is limited to the internal component (thoughts, emotions, and wishes).

Freud regards the analysis of the human Psyche as central in clinical psychotherapy and distinguishes three entities within it: Id, Ego, and Superego (Schermer, 2003: 13-16). The Id is the entirely unconscious component of the psyche and is the source of the instinctual energy which is most of the time hindered by the Superego’s internalization of morals and values. Acting as a moderator, the Ego, ensures that Id desires can be accomplished in manners acceptable to the Superego.

Nowadays, these entities are crucial to the understanding of the internal conflicts nature, for they are originally born with the human being and have power over needs in different ways (Burns, 2008: 184). This is illustrated in figure 1.
Freud inaugurates his research upon scrutinizing people’s behaviors to uncover their derivations. In a point of fact, one cannot help but ask: what causes abnormal behaviors?

Psychological abnormality is when one fails in affiliating himself with the existing social laws. The disordered Psyche then, suffers from dysfunction in processing primitive desires and sexual impulses. Freud accordingly, advocates the theory of psychosexual stages of development to suggest that the majority of behavioral deviations results during one of these stages (Heather, 2007: 23) and that the maladaptive cognitive, behavioral, and emotional instincts create psychological problems and may increase including pain, discomfort, anxiety, depression, so forth.

For this reason, Freud insists on that self-psychic\(^8\) transparency urging the prevention of repression, conflict within the interrelated psyche components and personality\(^9\) disorders. While the latter may be a culturally deviated enduring pattern of inner experience and behavior (Michael and Tasman 2011: 42), the former can be responsible for many physical diseases associated with stress, anxiety (e.g., “Irritable bowel syndrome”) (Dubber, 2010).

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\(^8\) A person’s own efforts to liquidate his desires, emotions, and wishes before becoming unconscious.

\(^9\) Personality is the overall persons’ thoughts, emotions, and experiences while personality disorders are all diverted thoughts and behaviors which emerge slowly throughout several years (Heather 2003: 90).
Along the same vein, Heather et al links the human psychological state either to external factors (environment, family, and the society) or to internal factors (conflicts created by the id, ego, and superego). People are born with no confusions, but throughout their life, they come to face some contradictions leading to abnormal reactions and to personality disorders. The latter are classified into six types (See Binder, Skodol and Oldham 2014: 530)

- **Schizoid Personality Disorder (SPD)** involves self-social withdrawal and limited expression of personal emotions.
- **Borderline Personality Disorder (BPD)** entails impetuous behaviors and prevalence instability of emotions, interpersonal relationships, and unclear self-image. BPD is often experienced by people who are sensitive to family or social circumstances who tend to apply self-injurious behaviors (e.g., suicide).
- **Histrionic Personality Disorder (HPD)** includes attention-seeking behavior and superficial emotions.
- **Narcissistic Personality Disorder (NPD)** is characterized by an exaggerated sense of one’s own self. A person of a narcissistic personality strives for other’s admiration.
- **Avoidant Personality Disorder (APD)** entails self-social withdrawal and avoidance of sharing or making any decisions. It is characterized by low self-esteem, and extreme sensitivity to negative evaluation.
- **Antisocial Personality Disorder (ANPD)** characterized by lack of respect for other people’s rights, feelings, and needs. Antisocial people are most of the time offensive, reckless, implosive, irresponsible, and manipulative.

Literature, in many eras, presents various characters with personality disorders. To mention just a few examples, Shakespeare’s plays namely Macbeth and Hamlet portray characters with psychological disorders such as anxiety, doubt, and inferiority. J.D Salinger’s The Catcher in the Ray, Jane Austen’s Emma, and Virginia Woolf’s Mrs. Dalloway show that interest in depicting character’s psychological deviations.

3. **Psychoanalysis**

3.1 **General Background**

Freud’s psychoanalysis is a set of theories, the result of methodical studies conducted over several years to question the essence of the human psyche; it places great emphasis on the child’s psychological and personal development. While it is often considered subversive by some critics, it is seen as revolutionary for traditional psychological methods of treatment by some others.
3.2 The Unconsciousness

The Unconsciousness is one of the paradigm shifts in psychology and the study of the human being and one of the most influential and controversial theories in the 20th century. Taber (1999) posits that Freud intended to unravel the mystery of the unconsciousness and determined its layers; he thus, navigated through its inevitable complexity to understand the drives behind our actions. To his opinion, the unconsciousness controls most of our actions directly or indirectly. To illustrate further, he uses the ice-berg figure (see figure 2) to display the two main parts of our brain: the consciousness is the small part floating on water while the unconsciousness is the biggest part lying beneath (ibid).

“The unconscious is the larger circle which includes within itself the smaller circle of the conscious; everything conscious has its preliminary step in the unconscious, whereas the unconscious may stop with this step and still claim full value as a psychic activity. Properly speaking, the unconscious is the real psychic; its inner nature is just as unknown to us as the reality of the external world, and it is just as imperfectly reported to us through the data of consciousness as is the external world through the indications of our sensory organs.” (Freud: 1977)

Figure 2: The Determiners of the Psychological State
As shown in figure 2, the unconsciousness is dominant over the consciousness, which shows that most of our primitive needs (id) are unconscious. Consequently, the unconscious processes the involuntary actions such as emotions (fear, anger, dissatisfaction, etc) and sexual desires. According to Freud, the only way to keep these desires stored is via defense mechanisms which are considered as tension removers activated by the ego to re-comfort the psyche. The preconscious is the area in between that may allow for the filtration of some repressed emotions via dreams and fantasies.

When walking, speaking, communicating, looking, we never pay attention to our motivations; we do think we are all the time conscious and aware enough of our environment, of our unconsciousness and past (see figure three). Yet, we generally, do not believe in what we cannot see or touch which raises an issue in human psyche, the human inability of drawing a clear cut between reality and unconscious drives. This was the subject matter of Freud’s theory of repression.

![The Unconsciousness](image)

**Figure 3: The Unconsciousness Constituents**

The implementation of the theory of the unconsciousness has had tremendous effects on literature (Smith 1999: 1), has produced immeasurable gains (Fabricus et al 2012) and has enhanced appreciation and interest for literary products (Burston 2006: 84-85). Many writers applied the theory to reveal the characters’ hidden motivations and internal conflicts and many readers are consequently crafted to better interpretation and interaction with the character.

In addition, Freud’s studies shifted the focus of writers from depicting the life of an individual within a society to deeply portraying his/her inner thoughts. Thence, readers can feel the depth of tackling the life of a certain character with all
his experiences and hardships to show that the way he becomes is due to some circumstances (ibid).

Fairy tales are arguably one of the simplest and purest forms of narratives. Mainly, parents apply fairy tales to transmit themes and morals. However, Bettelheim asserts that fairy tales do contain subversive themes illusively inserted to be connived indirectly to the child’s unconsciousness (Bettelheim, 1977: 13-14). Hence, it leaves a space for the writer to pass on his ideas and conceptions\textsuperscript{10}. So, we may conclude that Freud’s theory has contributed in elucidating the human mind, thus ameliorating writers’ imagination for mind-to-mind conversation between writers and readers “let the Fairy Tale speak to his unconscious, give body to his unconscious anxieties and relieve them without this ever coming to conscious awareness” (ibid: 15)

3.3 Psychosexual Stages of Development

3.3.1 General Background

Freud’s psychosexual stages of development show an intense interest in the sexual instincts when shaping personality. The libidinal urges stimulate the body and brain to undertake specific behaviors that denote whether or not these urges have been fulfilled. However, Erikson to some degree consents with Freud’s theory that the intra-conflicts impact on individuals’ personality but with regard to the person’s social reality. Therefore, both theorists agree on two inevitable forces that gravitate toward human reasoning, feeling, and dealing with others which are, certainly, mirrored in his behaviors (Nevid, 2008: 349)

The Freudian theory of Sexual Drives in childhood is an essential determiner of adult personality and a part of the child's sensual and psychological development. Therefore, Freud theorizes a systematic study of how the child's relationships with the surroundings leave an imprint on his/her memory. Thus, adulthood psychological conflicts and disorders are end products of emotional frustration and failure in meeting the needs of a specific stage.

Freud states that life is centered on two terms pleasure and tension. Pleasure, firstly, is determined by the libido fixation; in each stage the libido is fixed

\textsuperscript{10} As an example, Angela Carter’s Bloody Chamber does include Feminist messages and apply some brutal images of men. She associates men with sadistic tools and violence. Available at http://www.gradesaver.com/the-bloody-chamber/study-guide/character-list [Last accessed on: 04.26.2015]
on a different area of the body, and with the change of the place of the libido, the position of pleasure changes accordingly (Watts, 2009: 43). “These stages represent a complex interaction between natural shifts of pleasure from one part of the body to another” (Pastorino & Doyle, 2010: 449)

Simultaneously, with the growth of the child's (Erogenous Zones) the child develops a kind of sexual excitement. Yet, this physical change is accompanied with a certain psychological state and a peculiar feeling of tension, the result of suppressing a pleasurable impulse entirely, or reducing its effect. Accordingly, the psychosexual stages of development searches the impact of not fulfilling the sexual pleasure in each stage (Giles, 2003: 21)

<table>
<thead>
<tr>
<th>Stage</th>
<th>Age</th>
<th>Erogenous Zone/Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oral</td>
<td>0 to 18 months</td>
<td>Mouth/sucking, biting, chewing</td>
</tr>
<tr>
<td>Anal</td>
<td>18 to 36 months</td>
<td>Anus/bowel and bladder control</td>
</tr>
<tr>
<td>Phallic</td>
<td>3 to 6 years</td>
<td>Genitals/masturbation</td>
</tr>
<tr>
<td>Latency</td>
<td>6 years to puberty</td>
<td>—/repression of sexual feelings</td>
</tr>
<tr>
<td>Genital</td>
<td>puberty+</td>
<td>Maturation of sexual orientation</td>
</tr>
</tbody>
</table>

Figure 4: Psychosexual Stages of Development

Freud considers that the real personality development is determined by first, the way we resolve the conflicts occurring during these stages. Second, the way others (family, parents) deal with the child’s emotional transformation and physical growth in each stage. Sadly, some parents do not take seriously the psychological instability of their child, so they act conservatively in front of these so considered Taboos. Therefore, they do not help their child to pass safely each stage which generates aggression, homosexuality, psychological complexities…etc. (ibid)

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11 The genitals
12 Theories in Psychology, 2015
13 It should be noted that, both theories act in completion; for instance, taking the oral stage focusing on the Mother-Child relationship. The natural intimacy between a child and his mother is consolidated by three determiners are: (affection, lactation, and mouth) the mother, thus, feeds affection and trust to her son via natural lactation and through the mouth, so the child indentifies and feels his mother. Whereas, if she fails in transmitting
3.3.2 Phallic Stage

Phallic stage, which is one of the psychosexual stages of personality development, occurs between the ages of three to six. The word *phallic* is originated in the Latin language from the word *phallus* which means *penis*. During this stage, the libido (sexual energy) and pleasure are fixed on the genitals. The child in this stage notices his biological nature, and that self-stimulation is enjoyable. Watts, Cockcroft and Duncan (2009: 43) state that “We have to establish that the infant is a sexual being that receives sexual pleasure through the stimulation of its various erogenous zones.”

Freud considers the parents as the first window for the child to realize the opposite gender (Dylan, 2008: 450) and believes that children, who grow in abusive households or by a single-parent unable to lucidly guide the child’s psychological growth, will not overcome phallic stage because of their unfulfilled desires leading to serious complexes that may affect their adulthood (McEntarffer 2010: 208). The two main ones are Oedipus and Electra complexes.

3.3.3 Oedipus/Electra Complexes

The word Oedipus is derived from a Greek myth which revolves around a son, who in fulfillment of an oracle killed his father and marries his mother. Psychologists use the archetypical incident to refer to Oedipus complex i.e., a person who is attracted to his mother or a mother figure (old women) to satisfy an unconscious desire rooted in the phallic stage. Freud believes that the child’s identification with the same-sex parent is the successful resolution of the complex. (See appendix 1)

Electra complex, etymologically, is the female equivalent of Oedipus complex. Little girls at a certain age come to acquaint the other gender, so their
fathers are the first persons who introduce them to the opposite sex. At its most basic level, Electra complex happens due to an absent father, carless father, or a very affectionate father. An erotic attachment is thus, activated by the unconsciousness to discharge a desire for the father, and accordingly little girls feel jealous of the same sex (mother) “Electra complex refers to the phenomenon of the little girl’s attraction to her father and hostility of her mother, whom she now sees as her ravel.” (Jill, 2005: 8). This might result in an Electra complex if unresolved or threatened by punishment from the mother (ibid).

Pelzer (2000: 127) explains Freud’s examination of the term Electra complex with an example: Nicole became her daddy’s girl, when her mother died. Nicole and her father shared almost everything: bed, songs, holding hands, and secrets. One day, their father-daughter relationship developed involving sexual desires for each other. Freud relates her pathology to the fact that she was raised by a single father, and thus she lacks her mother who would help her resolve the complex.

The example sheds light on the important role of the mother in helping her daughter wisely resolve her feelings for the father. She helps in making her daughter understand the limits of each relationship father-daughter, mother-son, and father-mother. According to Freud, only the successful relationship between the child and the same-sex parent helps in overcoming this so-called critical stage.

The story of Electra inspired literature, Greek mythology for instance, produced many genial versions of this heroin involving sexual conflicts and murder. In the same token, Angela charter’s Bloody Chamber tells a story of a teenage girl, who marries an old man to ensure secure life and future. Whereas, O’Neill’s adaptation of the notion of Electra complex provides a modernized version of Electra that takes place during the Civil War and hints to the Trojan War. He portrays the characters’ sexual conflicts in which Lavinia (the protagonist) desires her mother’s lover (father figure) and plans to kill her mother (Serling, 1963). Oedipus and Electra complexes are recognized murderous for family, and thus they must be resolved at an early age.

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Clytemnestra. Electra desired her father and plots to kill her mother accordingly. The play’s themes are multiple; it comprises murder, adultery, betrayal, and greed. (ibid)
4. Repression theory

4.1 General Background

“Repression is the cornerstone on which the whole structure of psychoanalysis resets” (Freud 1914: 16). Repression theory, thus, is of importance, and it is not only set to elucidate a defense mechanism. It is an attempt to inhibit one’s own undesirable impulses, especially those desired by the id. Freud considers repression central to clinical treatment, and to reach the unconsciousness. According, to Cohen (1983) Freud has studied the unconsciousness to uncover the nature of the repressed, because all id desires are stored deeply in the unconsciousness via repression. It is this sense of depth that requires Freud to question patient’s secrets. He strives to clarify the conception of the unconsciousness to make it seem reasonable; consequently, he develops the notion of repression. Pilling (1999) stresses that Freud rectifies cognitive psychology which conceives the human mind as no more than information processor. He assumes that the mind is indeed an extraordinary machine as cognitive psychologists proclaim; it processes, stores, and collects information, besides he adds other elements as shame which makes the mind more than paralleled programs.

Repression theory is brought about to question one’s own secrets and unresolved desires. Generally, the theory investigates the patients’ past life to help him recall past memories. Memory thus, is the Royal Road which is located in the preconscious and permits for retrieving some unconscious desires (ibid). Freud suggests that the notion of civilization urges people to inhibit some desires which oppose the ideal citizen image. Accordingly, as more people submit to the laws of civilization, they repress primitive desires which lead them later to psychological problems, unconsciously.

4.2 Repression and the Ego Defenses

Succinctly, repression is a defense mechanism among others which are activated by the Ego to help individuals release tension in a specific situation. Freud believes that the prime principle of the Ego is to help the mind associate with the current situation; therefore, defense mechanisms are tools that facilitate individuals’ self-containment. These defenses are activated, mainly, to reduce the effects of
internal conflicts between the superego and the id; therefore, most of the time the Ego becomes the moderator between the id desires and the superego principles.

“Defenses are directed to internal danger. Such a danger leads to the experience of intrapsychic conflict, usually between the superego and the id. The danger single that activates the imposition of defense is usually anxiety.” (Henchel et al 2004: 6)

Francis (2010: 74) has distinguished two stages of repression primal repression and repression proper. The former is a stage in which a child represses desires without being fully expressed; thus, we may think that primal repression pre-exists the ego to protect children from pain or anxiety. Freud posits that the repressed desires during this stage are the most difficult to detect. The latter, on the other hand, refers to a type of repression in which the ego purposely repels harmful desires. Thus, it acts, mostly, on conscious pleasurable desires, repressed for some underlined reasons (ibid).

![Figure 5: The Mechanisms of Activating the Ego Defenses](image)

Freud was one of the first voices to infer that mental disorders lie in the unconsciousness which forms a reservoir of individuals’ repressed desires. Whilst, the intra-psychic conflicts between the three parts of the mind create anxiety, the ego protects itself using various defenses, but they may cause disturbed behaviors when
unresolved. Freud conceives repression as one of the major motivators of mental disorders; especially, restrained desires in childhood. He states that “Unexpressed emotions will never die, they are buried alive and will come forth in uglier ways” (Seka 2015:141). This indicates the role of repression in creating other psychological disorders (e.g. pedophilia, panic disorders, schizophrenia, amnesia, so forth.)

4.3 Repression and Psychological Disorders

Suppressing emotions consciously/unconsciously in times of trauma such as death of a family member, loss of a job, a bad grade, anxiety for a test, etc. can lead to severe effects on the mind and body “A consciously repressed person knows that he has a desire, but fails appreciate its reason-giving force” (Jaeger, 2012: 31). Repression is essentially a blockage of emotions, a coping strategy that many people utilize mistakenly believing it is a healthy way to manage pain. Yet, ego defense mechanisms become pathological when overused because over repressing emotions create other insidious conflicts such as increasing fear and hesitation.

4.4 Pedophilia

Pedophilia is defined as one of the psychological disorders, which implies improper sexual attraction by adults to prepubescent youths (Webster Merriam, 2010: 303) and a pedophile is regarded as a psychologically disturbed person. Moreover, Pedophilia is universally ranked as a psychological, behavioral, and social crime; it is “the misguided sexual attraction by an adult to a prepubescent youth, which has a root in a perverted and compartmentalized evil, as it may be the one evil component in an individual behavior.” (Harris, 2011: 41)

Freud links this pathological behavior to some childhood and traumatic experiences such as rape or sexual abuse. Thus, he suggests a multilayered study of the child’s psychosexual development to identify the origin of this psychological deviation.

Some would agree that most pedophiles cannot be easily fingered, because they act very wittingly to protect themselves. Certainly, children who are victimized

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16 Usually when a person is prone to a hard experience such as a car accident, violence or sexual abuse, his mind tends to protect him by blocking harmful impulses. Accordingly, the pain receptors are ceased to manage intense pain.
by a pedophile cannot communicate their pain because of shame and fear. It is mysterious the way a pedophile well-rounds himself to be out of suspicion. However, it is common that people sometimes have improper thoughts and emotions of erroneous relationships in their minds, whereas, the transformation of these thoughts and emotions to be acted out is a psychiatric disorder (ibid).

5. Trauma Theory
   5.1 General Background

   The word “Shock” is traced back to the French word “choc”, an intense feeling, the result of an unexpected event which impacts on an individual's life, “the feeling you get when something unpleasant happens suddenly.” It is “the first phase of the body’s reaction alarm.” (Klowsl, 2008: 453) and is most often caused by the inability of the veins to circulate oxygenated blood, provoking a heart attack (ibid). From a psychic perspective, shock is closely related to Trauma which is defined as: “...an unexpected shock of great intensity which entails fright and suffering and which reappears in the subject’s mind in repetitive nightmares and uncontrollable re-enactment.” (Harmit, 2009: 136-145)

   Trauma patients are subjects to many types of psychological or physical mental shocks. Psychologists, namely, Harmit considers that the mental shock captures the mind in one specific distressing moment that has happened in a certain time space and under some circumstances. Bessel and Van Dr Kolk (2003: 227) advance that most psychological traumas are rooted in rape, incest, domestic violence, family alcoholism, and chronic mental illness.

5.2 Freudian Traumatism

   Harris elucidates his viewpoint with an example stated by an American soldier who has just returned from Iraq saying that “The hardest thing about fighting the enemy over there was the fact that it was like fighting an unseen enemy.” Alike, a pedophile who strives to gloss his image in everyone’s sight and be as an unseen enemy who takes an appearance totally opposite to what he hides (ibid). Pedophilia is prohibited in the holy Bible that reads “The wicked flee when no man pursueth, but the righteous are bold as a lion” (Proverbs 28: 1). The passage, as was paraphrased by Harris, shows how men of evil minds know what sort of crime they have committed prior to anybody’s realization. However, some anti-Islamic parties seem to believe that the holy Quran condoned pedophilia referring back to the prophet Mohamed’s (PBUH) marriage to a child of eight years sayida Aisha. (Sayyeda/ Sayida: is a title given to a woman of high status Arabic culture).

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18 The original text «une gross emotion, le résultat d’événement imprévu.” (Dictionaries L’académie Francaise, 1978, 5th edition)

19 (Oxford WordPower English 2006, 3rd Ed)
Traumatism is a theory that studies a psychological injury resulting from a Trauma. Freud developed the concept in his studies of *hysteria* (1895) to refer to the affect and aftermath of a stressful event.

“Traumatism was what above all characterized the patient’s personal experience: that external event, identifiable and dateable, becomes subjectively fundamental because of the distressing affects that it stirs up. Its dating can be pushed further back in time as the work of exploration.” (Lewkowicz and Bokanowski, 2009: 98)

Freud theorized in his examination of hysteria and obsession that a patient’s traumatized memories are stored in the unconsciousness as undesirable memories which are self withdrawn to protect one’s psyche, but the patient remains fixed upon those memories around which his fears revolve. He also noticed in a number of his patients that most repressed memories are produced by sexual experiences (Masson, 1985: 141-144). As a matter of fact, Traumatism, initially, thought to be sexual; it is directly linked to seduction theory (ibid).

Childhood trauma leaves in an individual’s mind profound traces which work on in a repetitive sense, the fact that prevents his healing thereof. Hickey (2010) in his model of traumatism affirms that “childhood trauma for serial murderers may serve as a triggering mechanism resulting in an individual's inability to cope with the stress of certain events.”

5.3 The Freudian Belatedness

While examining psychological trauma and hysteria, Freud proposed a new study that he called *Belatedness*, a retroactive effect of sexual or traumatic urges to earlier events (Basingstocke, 2008: 118). It is employed as an essential juncture in Freudian traumatism, and it is, especially, glossed with memory traces. Freud, interestingly, suggests that there are some cases where a patient is exposed to double

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20 *Nachträglichkeit*, often called “Afterwardness”
traumatic events; therefore, he mistakes the effect of the first incident for the second (Mather and Marsden, 2004).21

Freud, in Trauma Theory sheds light on the effects/side-effects of hard experiences. He, in this sense, affirms that some incidents are memorable and shocking to one’s memory. A person under Trauma effect, thus, feels unable to start anew and fixes his mind in one time point.

A traumatic event is an incident that overwhelms a person’s ability to cope. Any attempts a person undertakes to reclaim himself from a traumatic effect are hindered by the unconsciousness, so patients utterly feel helpless and hopeless. It is in fact a recurrent disturbing event including nightmares and hallucinations.

Furthermore, a Traumatic experience entails scenes in which a person has been exposed to a severe event such as death, a car accident, kidnap, or a natural disaster (earthquake, fire), or parental violence. Trauma experience can be a one-off event as well as ongoing events (Rothbaum, Foa and Hambree, 2007: 2). Trauma, especially, experienced in childhood often has a disguised effects on the individuals’ personality development. It is profoundly inserted in one’s unconsciousness, so it is uneasily diagnosed and healed. The effects of trauma may be instantaneous discharged by screaming or revenge, as it may take some time to appear in adulthood. Therefore, Traumatic experience includes the tragic incident and its repercussions (ibid)

5.4 Types of Trauma

Lankton (2003: 238) discusses three discrete types of trauma in which he categorizes its causes and frequency:

- **Simple Trauma Disorder:** STD is caused by a single terrifying event that lasts for a short period of time. Most simple traumas are sudden and unrecognized threats. This kind of trauma is created, mainly, from a car accident, house fire, witnessing a crime, etc. Simple trauma victim becomes easily frightened and may develop a distorted image of the event that disturbs his dreams.

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21 Emma’s case is central in revealing the logic inherent to Belatedness in relation to the analysis of Complex traumatic experience. She inspired Freud in his study of the process by which pathology grows following a trauma developed through two traumatic moments instead of one (ibid)
• **Complex Trauma Disorder**: CTD implies violence among people, especially, bullying, sexual and physical abuse, rape, war, etc. It involves continuous traumatic events but different in time and location. Often people who experience this kind of trauma lose their self-esteem or become criminals. Complex trauma lasts longer than simple trauma and it may be retrieved as a psychological disorder.

• **Developmental Trauma Disorder**: DTD happens when a child is exposed to longstanding traumatic events. The victim grows up an ongoing maltreatment or violence at least one year performed mostly by parents or caregivers. The repeated form of the violence embeds deeply in the child’s unconsciousness which makes this type the most difficult to healing. Bessel (2003) believes that DTD impacts on the child’s psychological state bringing about restricted interpersonal relationships, growing sense of doubt, insecurity, and nightmares.

As a whole, a traumatic experience is characterized by unusual behaviors acted by the character or takes the form of other psychological disorders as schizophrenia, depression, lack of confidence, sexual conflicts (e.g., as homosexuality). Freud argues that children and sensitive people are the most vulnerable to such symptoms, because they cannot endure pain or easily get over hard situations.

Literature is unequivocally inspired by Trauma Theory; writers are better equipped to draw their characters’ psychological struggle and portray their reactions to events. Consequently, readers are intrinsically urged to inspect psychoanalysis beyond the boundaries of literature to fathom what is intended.

6. **Conclusion**

This chapter outlines concepts from Freud’s life-time work, psychoanalysis. We have devoted a particular attention to Trauma and Electra complexes which we assume essential to our theoretical framework, and thus instrumental to our analysis of the corpus.

Furthermore, we have endeavored to thoroughly delineate the unconsciousness and the mind’s constituents because we consider these aspects

22 Trauma needs an ongoing therapy because of the deep damage it causes in one’s psyche, and the first to apply this process was Terr, a child psychiatrist, who used a longitudinal method to treat patients affected by traumatic events (Yehuda, 1998: 137)
complementary, as they provide a better assimilation of Trauma and Electra complex. It can be argued that without grasping these concepts to their deepest components, we could anticipate an abundance of misleading perceptions.

Our study, accordingly, is a multilayered investigation of the essential notions opined by Freud in relation to Trauma theory and Electra complex. In the light of these, we will attempt to scrutinize Nabokov’s two main characters. We will examine the ways in which the Freudian theories unveil Humbert’s deviated sexual impulses, i.e. pedophilia, and Lolita’s Electra complex.
Chapter Two:

Corpus Analysis
1. Introduction

There have been changes in our conceptions of human’s inner life, and our approaches to a literary product have matured, since Freud’s findings. Psychoanalysis is now an appealing field for theoretical inquiry, and it is commonly argued that it is instrumental to the literature production and reception as well.

Believing in this assumption, our endeavor in this chapter is to scrutinize the corpus to account for Nabokov’s deliberate use of psychoanalysis, namely Trauma theory and Electra complex, in his characterization of two main characters. We will select some pertinent passages, and attempt to diagnose the character’s psychological internal conflicts displayed throughout the implicit and explicit characterization.

2. The Effect of Trauma on Humbert’s Adulthood

Our analysis of Nabokov’s Lolita pertaining to trauma relies on two theoretical perceptions. The first follows the idea that Humbert has been exposed to a complex Traumatic experience. The second expands the premise that his intertwining psyche and his past memories result in some traumatic-related psychological disorders.

2.1 The Beginning

“I am convinced, however, that in a certain magic and fateful way Lolita began with Annabel... I also know that the shock of Annabel's death consolidated the frustration of that nightmare summer, made of it a permanent obstacle to any further romance throughout the cold years of my youth.”

(Highlighting mine, Lolita: 6)

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23 Explicit characterization: the author literally tells readers about the physical and personal traits of a character. Whereas, in implicit characterization the author let readers infer for themselves what a character is like. See also: https://books.google.de/books?id=wjljWKxCn6AC&pg=PA168&dq=implicit+and+explicit+characterization+in+Lolita&hl=ar&sa=X&ei=InV2VfjaMcnyYU_PLgOgC&ved=0ahUKEwji461KfY9rAhULDhQKHf_iBMIQ6AEIHDAA#v=onepage&q=implicit%20and%20explicit%20characterization%20in%20Lolita&f=false [Last accessed on: 03.17.2015]
Humbert’s reminiscence of his love experience—which we hypothesize, is at the origin of his disordered psyche—immediately, directs the reader’s attention towards important facts:

First, Humbert’s quite determined and direct statement “I am convinced... began with Annabel” (ibid) puts forward strong assumptions as to where and how all started.

Second, we are provided with a name: Annabel which right away raises some underlying postulations: a competent reader might recall Edgar Allan Poe’s Annabel Lee24 wondering whether Nabokov is alluding to this character, in particular, to activate the reader’s schemata of the associated ongoing sufferings after the death of the beloved. So who is Annabel? And what does she signify in Humbert’s life?

Annabel was no nymphet to me; I was her equal, a faunlet in my own right, on that same enchanted island of time; but today, in September 1952, after twenty-nine years have elapsed, I think I can distinguish in her the initial fateful elf in my life. We loved each other with a premature love, marked by a fierceness that so often destroys adult lives. I was a strong lad and survived; but the poison was in the wound, and the wound remained ever open, and soon I found myself maturing amid a civilization which allows a man of twenty-five to court a girl of sixteen but not a girl of twelve. (Highlighting mine, Lolita: 6)

Humbert quite competently, seems to be aware of the origins of his disordered psyche identifying Annabel’s death as “the shock”, “a permanent obstacle” (ibid) overwhelming years of his youth. As a matter of fact, Freudian studies have provided strong evidence to the everlasting effects of trauma on the human psychological development (See Chapter One, Trauma Theory, section 5.2).

Moreover, Humbert looks back in pain “…twenty-nine years have elapsed” (ibid), but the “initial fateful elf” (ibid) is still alive, and destroys his adult life like

24 For further reading see: http://www.gradesaver.com/poes-poetry/study-guide/summary-annabel-lee [Last accessed on: 03.20.2015]
“the poison… in the wound”. This pain is of no wonder as “when people experience a traumatic loss, the feelings are so painful…” (McCann and Pearlman 1990: 201). Annabel, Humbert’s first love, loss, and lust, is definitely identified, by the character himself, as the wound that “remained ever open…” (ibid)

This echoes, quite unmistakably, Lewkowicz and Bokanowski’s account of Traumatism:

“Traumatism was what above all characterized the patient’s personal experience: that external event, identifiable and dateable, becomes subjectively fundamental because of the distressing affects that it stirs up. Its dating can be pushed further back in time as the work of exploration.” (Lewkowicz and Bokanowski 2009: 98)

As a consequence, Humbert’s traumatic experience (Annabel’s death) confines him in a terrible dilemma of incongruous emotions questioning the societal ethics (which, according to us would refer to his own Superego) that allow “a man of twenty-five to court a girl of sixteen but not a girl of twelve.” (Lolita: )

It is quite obvious that Humbert’s early ill-fated love experience is substantiated as the root of his personality disorders. This engenders a lifelong obsession of Annabel-like girls, and unconsciously, a kind of defense mechanism: Humbert comforts himself running after nymphs.

2.2 Complex Traumatic experience

Humbert’s assertion in “Annabel’s death consolidated the frustration of that nightmare summer” (Lolita: 6) suggests that Humbert has experienced a sort of unexposed sexual trauma marked by their (Humbert and Lolita) missed sexual encounter. Humbert overtly reveals his sexual frustration which ultimately led to his everlasting disorders. As a matter of fact, the stress associated with his traumatized memory preserves the scene, and seeks a substitution of Annabel in a new heroin, but keeps the former’s memory in order to fulfill his desires. This phenomenon is referred to as Belatedness (Nachträglichkeit) by Freud, and it is explicatory of Humbert’s psychological state and attempts to go back in time with Annabel-likes.
This specific factor reveals yet another segment about the repercussions of complex traumatic experience on Humbert’s mind and psyche. Lassy (1987) asserts that most affected aspect of memory after a traumatic experience is the long-term one which sternly influences our behaviors and feelings. In Humbert case, it seems that his interest in Lolita and his sexual arousal are stimulated by unconsciously memorized scenes and feelings resulting from his wounding experience. As such, what seemed to be a simple trauma (Annabel’s death) is in fact a complex one (Annabel’s death and sexual frustration) (see Figure 6).

![Figure 6: Complex Traumatic Experience](image)

2.3 The Annabelas in Annabel’s Mirror Image

“[…] before I knew Lolita. There are two kinds of visual memory: one when you skillfully recreate an image in the laboratory of your mind, with your eyes open (and then I see Annabel in such general terms as: “honey-colored skin,” “think arms,” “brown bobbed hair,” “long lashes,” “big bright mouth”); and the other when you instantly evoke, with shut eyes, on the dark inner side of your eyelids, the objective, absolutely optical replica of a beloved face, a little ghost in natural colors (and this is how I see Lolita).” (Highlighting mine, Lolita: 4)
We suggest further that Humbert’s psychological trauma impinges on on his Collective Unconsciousness\(^{25}\) which generates a sort of predetermined physical and personal portraits sought after in his targets. Hence, he addresses Lolita saying “A little ghost in natural colors” implying that all nymphets including Lolita are shadows and mere replicas to his beloved Annabel.

Fenichel (1945) and Freud (1905/1953) believe that there is in the unconscious mind of a pedophile a pre-painted image every target should match. Humbert additionally admits “where pale pubescent girls with matted eyelashes could be stared at in perfect impunity remindful of that granted one in dreams” (Lolita: 8) referring to his first love Annabel which once more exemplifies his attempts of targeting young girls.

Humbert, though growing up adult, was never able to surpass the threshold of the child Annabel. It is that very frustration which produces his sexual desire for nymphs. Ferenczi (1995) asserts that the need of fulfilling past wishes helps patients release some unresolved impulses which transform the trauma from passive to active roles.

Following Laplanche and Pontalis (1988: 465), these nymphs are to Humbert a source of pleasure release. A psychological discharge through which Humbert liberates himself from the effect related to his sexual frustration. We, therefore, mull over to his penchants and fantasies questioning his association of this intense sense of perfection to nymphs. As a matter of fact, we can unwaveringly advance that Humbert has locked his desires at the age of twelve; for this reason, in front of a teen girl, he unconsciously acts with a teen boy desires.

Furthermore, from the Libidinal point of view, between the ages of nine and fourteen years, the teenager frequently develops emotional and sexual desires to other persons. Humbert, therefore, in this passage informs readers that girls, between these age limits, are not mere humans, but creatures of another kind. He sees them much more attractive and more aware of their sexuality than boring mature women. He has, accordingly, listed some examples of men who are proved in love with young girls to stand as convincing plea to his behavior, consider this passage:

\(^{25}\) Hillman (1975) has coined the term to refer to the mind’s ability of associating specific characteristics and traits to a specific other person.
“[…] here are some more pictures. Here is Virgil who could the nymphet sing in a single tone, but probably preferred a lad’s perineum. Here are two of King Akhnaten’s and Queen Nefertiti’s pre-nubile Nile daughters (that royal couple had a litter of six), wearing nothing but many necklaces of bright beads, relaxed on cushions, intact after three thousand years, with their soft brown puppy bodies, cropped hair and long ebony eyes.” (Highlighting mine, (Lolita:10)

Although, these enumerated illustrations are, to the reader, no more than unreasonable self-compelling justifications. In fact, they reveal Humbert Ego’s temptations of anesthetizing the Superego so as to surmount feelings of guiltiness and shame.

2.4 The Dangling Patient-analyst

"Psychoanalysts wooed me with pseudo liberations of pseudo libidos. The fact that to me the only object of amorous tremor were sisters of Annabel’s, her handmaids and girl-pages, appeared to me at times as a forerunner of insanity." (Highlighting mine, Lolita: 9)

Humbert, sometimes, casts an analytic eye on his improper sexual drives allegedly to inform readers that he is fully aware of his deviant personality. He even exceeds mocking psychoanalysts; he narcissistically and sarcastically foretells their Psychoanalytical methods, the “pseudo liberations of pseudo libidos”. Yet, he confesses, in self explanatory statement [“…to me the only object of amorous tremor were sisters of Annabel’s her handmaids and girl-pages…”] that Annabel is omnipresent in any love material. In point of fact, these particular Libidos inadvertently stimulate long repressed memories and are identified by the very patient-analyst as “forerunner of insanity”.

“Long after her death I felt her thoughts floating through mine. Long before we met we had had the same dreams. We compared notes. We found strange affinities. The same June of the same year (1919) a
stray canary had fluttered into her house and mine, in two widely separated countries. Oh, *Lolita, had you loved me thus!*” (Highlighting mine, Lolita: 6)

Most interestingly, Humbert remains dangling between two long-life spacio-temporal dimensions (*after, before, Annabel, Lolita*): Humbert the teen boy initially develops certain emotional and sexual feelings for Annabel, yet as these are not concretized, rather repressed after the death of Annabel, any further romance with other girls -except for those who revive typical impulses- is hindered. In an agonizing “*Oh, Lolita, had you loved me thus!*” Humbert beseeches the lost love and the longing-for one, and by the same token strengthens the Freudian *Belatedness* accounted for in section 2.2 above.

2.5 Personality Disorders and Pedophilia

Freud vehemently demonstrates in his studies that repressing the traumatic emotional wound cannot, but shaken the person’s psychological stability. Evidently, childhood trauma causes devastating personality disorders by and large manifested in adulthood.

Drawing from these findings, we have located endless indicators of Humbert’s personality deviations, and identified some of them as the most striking ones, for they are, skillfully interwoven by Nabokov as unsolved outcomes of trauma.

2.5.1 ‘The Civilized’ Humbert

“Now and then I took advantage of the acquaintances I had formed among social workers and psychotherapists to visit in their company various institutions, such as orphanages and reform schools, where pale pubescent girls with matted eyelashes could be stared at in perfect impunity mindful of that granted one in dreams.” (Lolita: 8)
This passage eludes a two-sided confession which reveals Humbert’s inner and outer self. Very wittingly and dreadfully unseen, Humbert behaves as a wolf in a skin of a sheep. He seems to adopt Shakespeare’s lady Macbeth modus operandi “look like the innocent flower, but be the serpent under it.” (Harris 2011: 41), but in fact, he merely, divulges the malicious nature of a pedophile concealed beneath the furtive mask of a social activist. Consider this very depraved ferocious description

“I am like one of those inflated pale spiders you see in old gardens. Sitting in the middle of a luminous web and giving little jerks to this or that strand. My web is spread all over the house as I listen from my chair where I sit like a wily wizard. Is Lo in her room?” (Lolita: 8)

2.5.2 The Schizophrenic Humbert

“No wonder, then, that my adult life during the European period of my existence proved monstrously twofold. Overtly, I had so-called normal relationships with a number of terrestrial women having pumpkins or pears or breasts; inly, I was consumed by a hell furnace of localized lust for every passing nymphet whom as a law-abiding poltroon I never dared approach” (Highlighting mine, Lolita: 9)

Stating that his “existence proved monstrously twofold” Humbert confirms inadvertently his schizophrenic twofold psyche: Evidently, his inner life is dedicated to satisfying his passion to nymphs and wishes to remain young and never grow up. On various occasions, he stands watching them walking, speaking, or lively playing around “Let them play around me forever Never grow up” (Lolita:11). Whereas, his outer one performs the role of a well-educated European man who helps the poor and the orphan, and goes along with “social workers and psychotherapists to visit in their company various institutions, such as orphanages and reform schools” (Lolita: 8)
Nevertheless, Humbert’s statement “I never dared approach” (ibid) raises some questions: if he has never practically get in touch with a nymphet why did he do so with Lolita? And why did he not dare doing it with others?

First and foremost, Humbert has a luminous halo emanating from his brilliant background and knowledge which, in fact, merely tears off his psyche with Id-Superego conflicts. This is accounted for by Freud who ascertains that everyone is prone to face mind conflicts that ultimately shape our personality (Densi, 2013:542). Nabokov, in an attempt of reproducing these mind conflicts characterizes Humbert as a recipient of internal struggles “years of secret sufferings had thought me superhuman self-control” (Lolita: 6). Humbert’s id, thoughtlessly, motivates and

Figure 7: Individual VS. Society

Accordingly, in some passages, he expresses his indignation of and anger at the complex social systems and law constraints “ten years in jail if you only show her you are looking at her” (Lolita: 10). Therefore, in concealing outfit, he endeavors to protect his social image “But let us be prime and civilized” (ibid). Consider this passage where he seems to enjoy a hide and seek game with the Psychologists:

“Teasing them with fake "primal scenes"; and never allowing them the slightest glimpse of one's real
sexual predicament. By bribing a nurse I won access to some files and discovered, with glee, cards calling me "potentially homosexual" and "totally impotent." The sport was so excellent, its results—in my case—so ruddy that I stayed on for a whole month after I was quite well (sleeping admirably and eating like a schoolgirl). And then I added another week just for the pleasure of taking on a powerful newcomer, a displaced (and, surely, deranged) celebrity, known for his knack of making patients believe they had witnessed their own conception. (Lolita: 21)

These typical ‘Humbertian’ proclamations are efforts to gloss his image. Unfortunately, he ends up expressing something uglier. His conflicting ideas bring the reader to believe that some of the schizophrenic symptoms are eventually evidenced in his behavior, if not in his thoughts. This is much more backed up by his very name, carefully tailored by Nabokov, Humbert Humbert, whose doubled name implies a character with a divided personality (Parini, 2003: 195).

Figure 8: A Divided Personality

2.5.3 The Pedophile and the Irresistible Fruit

Nabokov’s vehicle for creating an obsessed character is pedophilia, accompanied with self-criticism and past-memories revision. The quest for psychoanalyzing Humbert’s speeches and thoughts related to pedophilia, then, is to explain the force of his early sexual experiences in producing his deviated psyche.

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Humbert’s pathology, therefore, is intimately related to his irresistible predilection to nymphs based on the pre-diagnosed effects of his complex traumatic experience. The mal-function of psyche draws him in extreme internal conflicts and deviated sexual obscene drives which are well revealed through his language in this indecent sexual portrayal offensive to the standards of morality and decency: (see appendix 1, Figure 23)

“Her lovely live legs, were not too close together, and when my hand located what it sought, a dreamy and eerie expression, half-pleasure, half-pain, came over those childish features. She sat a little higher than I, and whenever in her solitary ecstasy she was led to kiss me, her head would bend with a sleepy, soft, drooping movement that was almost woeful, and her bare knees caught and compressed my wrist, and slackened again; and her quivering mouth, distorted by the acridity of some mysterious potion, with a sibilant intake of breath came near to my face” (Lolita: 7)

Through this vital aspect of Humbert’s narrative, Nabokov dexterously portrays Humbert’s psychological state, his criminal pedophilia, and the dimmest of his “pollutive dreams” that are “…a thousand times more dazzling than all the adultery the most virile writer of genius or the most talented impotent might.” (ibid: 9). His pedophilic temptations are as well depicted as impelling strings towards nymphets:

“I wish to introduce the following idea. Between the age limits of nine and fourteen there occur maidens who, to certain bewitched travelers, twice or many times older than they, reveal their true nature which is not human, but nymphic (that is, demoniac); and these chosen creatures I propose to designate as ‘nymphets.”’ (Lolita: 8)

With reference to Humbert’s self-allegation and to his polluted dreams, Hales et al state (2008: 238), fantasies are defense mechanisms that reduce anxiety and its qualms, while Straumann (2008: 93) asserts that “Humbert Humbert's
nymphet fantasy scenario gives rise to a compulsion that is comic. The scenario reveals him to be the prisoner of his own fantasy and fiction”

Many of his striking and reiterated actions draw attention to Humbert’s obvious pedophilia, and on different occasions, he consciously associates his passion for pubescent girls to his past experience:

“I surrender to a sort of retrospective imagination which feeds the analytic faculty with boundless alternatives and which causes each visualized route to fork and re-fork without end in the maddeningly complex prospect of my past.” (ibid)

As a matter of fact, we cannot, but conclude that Humbert is definitely a pedophile and that the forerunner of this insanity, is rooted in his lost love Annabel.

3. Electra Complex

In consulting intellectual rigor to literature, Nabokov sought to create memorable characters with a certain psychological and interpersonal dimensions. Interestingly, he has exhausted a number of critical Freudian studies such as trauma theory, psychosexual stages of development, and pedophilia.

Thus, the second main manifestation of Nabokov’s interest in psychoanalysis is the Electra complex. Lolita, to some extent, overwhelms the reader drawing him in doubts and questions about whether she is a victim or not. Freud elucidates that a victim of Electra complex never reveals her emotions overtly, which creates doubts among readers. In fact, these doubts are spurred by Humbert’s reiterated assertion that he has never approached a nymphet. So, at this level, the quest to interrogate: why does he get involved in a relationship with Lolita?

“I want my learned readers to participate in the scene I am about to replay; I want them to examine its every detail and see for themselves how careful, how chaste, the whole wine-sweet event is if viewed with what my lawyer has called, in a private talk we
“have had, "impartial sympathy." So let us get started. I have a difficult job before me.” (Lolita: 38)

Yet, Humbert seems, as advanced by some critics, to bamboozle the reader. Therefore, we needed to explore the text painstakingly for more evidenced textual clues that would back up our aforementioned hypothesis in relation to Electra complex.

Lolita seems, very wittingly, determined to seduce Humbert. The latter states very often that she is a nymphet and these creatures -in his view- are sexually developed. Moreover, she espies his desires; accordingly, she calculatedly manipulates him: “A combination of naïveté and deception, of charm and vulgarity, of blue silks and rosy mirth, Lolita, when she chose, could be a most exasperating brat.”(Lolita: 39)

3.1 The Forbidden Fruit Incident

The forbidden fruit incident is our very simple way to refer to a significant event that takes place between Lolita and Humbert, afar from the mother’s eyes:

“She had painted her lips and was holding in her hollowed hands a beautiful, banal, Eden-red apple. She was not shod, however, for church. And her white Sunday purse lay discarded near the phonograph. My heart beat like a drum as she sat down, cool skirt ballooning, subsiding, on the sofa next to me, and played with her glossy fruit. She tossed it up into the sun-dusted air, and caught it--it made a cupped polished plot.” (ibid: 23)

Afterward, Humbert adds “Then, with perfect simplicity, the impudent child extended her legs across my lap.” (ibid) What she was thinking of laying legs on her stepfather? Is this really an innocent thing to do? Any outraged reader might ask. We would hasten to answer that there are manifestations of hidden impulses and Humbert is just a tool to discharge her repressed desires. But let us consider, first, Humbert in this scene. He describes saying “By this time I was in a state of excitement boarding on insanity, but... I managed to attune, by a series of stealthy
Unquestionably, Lolita succeeds to arouse Humbert, and according to Freud, these are some of the symptoms of Electra complex: The girl’s attempts to seduce her father or a father figure. *Ergo*, it is indubitably suitable and productive to indulge into the investigation of Lolita’s relationship with her real father.

“All though I felt no special urge to supply the Humbert line with a *replica* of Harold’s production *(Lolita, with an incestuous thrill, I had grown to regard as my child)*” *(Lolita: 55)*

Dolores Haze is a daughter of the widowed mother, Charlotte. She was never grown in the love of her father as most of her likes. This fact propels Charlotte to consider Humbert as a good stepfather to Lolita. Yet, this was not really intended to be by both of them (Humbert, Lolita). Humbert, mainly, admits “*I seemed to myself as implausible as a father as she seemed to be a daughter.*” *(Lolita: 143)*

Sadly, Charlotte has failed to contain her daughter’s loss or even to understand her feelings, although, she sometimes detects her daughter’s vicious thoughts towards Humbert “*she had been annoyed by Lo’s liking me*” *(ibid: 144).* Thus, she plans heartlessly—as Humbert thinks—to send her afar to a good boarding school. She informs Humbert that she will make of Lo’s room a guestroom. Humbert is very anxious, thus he asks “*what about Lo?*” *(ibid)*. She replies unexpectedly “*‘Ah’ simultaneously with the raise of one eyebrow and a soft exhalation of breath.*” *“Little Lo, I’m afraid, does not enter the picture at all, at all.”* *(ibid).* It seems that she feels threatened by the malicious behaviors of her daughter to decide to start anew without her.

### 3.2 The Turning Point of Lolita

"*Talk, Lo--don’t grunt. Tell me something.*"

(1)"*What thing, Dad?*" *(she let the word expand with ironic deliberation). "Any old thing.*"

"*Okay, if I call you that?*" *(eyes slit at the road). "Quite.*"

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27 Dolores Haze is the real name of Lolita. Humbert has mentioned different names.
"It's a sketch, you know. When did you fall for my mummy?"

"Bah!" said the cynical nymphet.

Shallow lull in the dialogue, filled with some landscape.

"Look, Lo, at all those cows on that hillside."

"I think I'll vomit if I look at a cow again."

"You know, I missed you terribly, Lo."

"I did not. Fact I've been revoltingly unfaithful to you, but it does not matter one bit, because you've stopped caring for me, anyway. You drive much faster than my mummy, mister."

I slowed down from a blind seventy to a purblind fifty.

"Why do you think I have ceased caring for you, Lo?"

"Well, you haven't kissed me yet, have you?" (Lolita: 79)

How impudent and yet how insolent! Her actions towards Humbert boldly imply the unconscious seductive and manipulative symptoms of the Electra complex. On this textual evidence, Lolita, being driven by her sexual repression, has redefined her sexual pleasure molesting Humbert. In our view, this ever-shocking conversation spiced by Lolita’s deeds is the turning point of the story of Lolita. (see appendix1, Figure 22)

It goes without saying that this avowal would be highly expected from a mature woman with plenty of experiences and relationships. Being attired by a teenager they are, but bewildering.

Meanwhile, Freud’s theory of Electra complex provides plausible answers to our bewilderment: a nymphet falls for her father or a father figure to fulfill her psychological urges which were in some ways repressed during the phallic stage. Therefore, the fact that, she said “What thing, Dad?” (sentence 1 above) proves that she considers Humbert as a father figure from which she can emancipate her desires. Besides, her ironic tone reveals her ferocious ideas for her stepfather who was indeed not at all perceived as such. So, she structures her statement in a question form expressing her contradicted perceptions towards Humbert.

Sentences (3) and (4) divulge her interest in him even when she was at the camp. This proves, evidentially, that Humbert revives her repressed impulses. Hence, being frightened to lose his feelings for her, she utters “I've been revoltingly unfaithful to you.” (ibid). Her manifest declaration of unfaithfulness is not intended
to inform but to seek more attention. Statement (4), hence, delivers the explanation for to the previous one “because you've stopped caring for me.” The straightforward question in an ironic tone explains her anger and jealousy towards the same-sex parent; this fact is much more evidenced in her psychosexual competition with her mother: "Say, wouldn't Mother be absolutely mad if she found out we were lovers?"(Lolita: 80)

"Well, you haven't kissed me yet, have you?" a very daring question in Statement (5). As it is a natural urge to protect our beloved ones, Lolita acts unconsciously to fill that natural desire which any daughter develops for her father (the father is daughter’s ‘property’, the first love in her life). She sees the mother as a potential enemy that might separates her from that love. Therefore, she endeavors to seduce Humbert towards a further step in their relationship.

3.3 Becoming the Electra

“I had finally willed into being—not daring really kiss her, I touched her hot, opening lips with the utmost piety, tiny sips, nothing salacious; but she, with an impatient wriggle, pressed her mouth to mine so hard that I felt her big front teeth and shared in the peppermint taste of her saliva.” (ibid)

Unexpectedly, Lolita kisses Humbert concretizing his most unattainable daydreams. Her action as we believe, is a combination of fear and passion. The former is due to the fact that she is afraid that Humbert would no more care for her. Whereas, the latter, is the result of a passionate yearning to accomplish her desires for her father.

“I had thought that month, perhaps years, would elapse before I dared to reveal myself to Dolores Haze; but by six she was wide awake, and by six fifteen we were technically lovers. I am going to tell you something very strange: it was she who seduced me." (ibid)
Succinctly, Lolita finds in Humbert a means to discharge her repressed feelings towards her real father. As such, a question begs an answer: who seduces who?

We believe that Humbert and Lolita, frequently, interchange roles being respectively driven by their desires. In figure 9 we elucidate our vision of the way both play an important role in seducing each other.

**Figure 9: The Interchangeable Positions of Lolita and Humbert.**

Afar further, from any pre-considerations of the victim Lolita, we do believe that, by scaling their psychosexual conflicts, Lolita shares some equal responsibility of their erotic relationship.

**Figure 10: Scaling Humbert's and Lolita's psychosexual conflicts**
At this juncture, we tend to believe that Nabokov casting an eclectic eye on the choice of characters, events, actions, and relations, has deliberately matched them to highlight his characters’ most disconcerting internal conflicts.

4. Repression in Trauma and Electra Complex

Repression, as stated by Freud is the core subject of psychoanalysis; all psychoanalytical therapeutic methods dependent upon this concept. Therefore, the prime aim of Freud is to psychoanalyze the patient’s past life from to unearth the causes of trauma. As such, we are urged each time to examine the character’s repressed feelings, desires, and wishes while dealing with Trauma theory and Electra complex.

Both Lolita and Humbert denote a particular outcome of repression during childhood which, precisely, leaves profound marks in their memory. While Humbert’s adulthood shows the repercussions of his past life, Lolita’s symptoms displayed in her behavior and speech, reveal her sexual repression during the phallic stage. This repression is preserved in the unconscious mind leading to her personal estrangement. Therefore, when she finds a space to perform and revive her desires, they float unconsciously with Humbert who is the stimulus.

5. Psycho-Outlining a Character

After having explored the intertwined and interactive lives and sexual drives of Lolita and Humbert, we are led to believe that Nabokov instills relevant knowledge from Freud’s sexual repression, and stitches a full-fledged characterization along with interwoven events and sub-stories.

The diagram in figure (11) portrays the all-encompassing vision of the mechanisms of the emotional and sexual transformation in Nabokov’s two main characters Humbert and Lolita. The diagram explains the causes and effects of pedophilia and the Electra complex. The two psychological conflicts are rooted in complex trauma experience and the phallic stage, and they engender anxiety and emotional debates to re-adjust and re-comfort the psyche.
Psycho-outlining Lolita’s personality disorders development strengthen the results of our analysis; she is unconsciously fixed in the phallic stage with unresolved sexual desires. In addition to this, the unsuccessful relation with her mother and the emotional stimulation provoked by her father figure drown her in conflicts that ultimately end up in one of the most disorienting complexes: the Electra complex.
6. Conclusion

This chapter employs Freudian most controversial theories, mainly, trauma theory and Electra complex to consider, in depth, Nabokov’s characterization in Lolita.

Throughout the analysis, we have scrutinized pertinent passages, and discussed alternatively, Humbert and Lolita’s internal conflicts and past experiences; our results revolve around the following points:

First, Nabokov depicts his characters in the midst of a specific psychological and social milieu, overwhelmed by their past life and hurtful
memories. These very ingredients have been instrumental to our analysis, for they provided crucial data to the exploration of the unconscious motives and urges.

Second, we have confirmed through the analysis that the subversive effect of Humbert’s traumatic experience has severe impact on his life leading to repression, personality disorders, pedophilia, and schizophrenia. Thus, Nabokov seems to be fully knowledgeable of trauma theory, and accordingly he created the character of Humbert as a pedophile and a traumatized person who behaves in accordance with the repercussions of his traumatic experience.

Third, Nabokov validates Freudian psychosexual stages of development, mainly the phallic stage as decisive in the person’s psychological state and personality, by creating Lolita who is geared in her behavior by the intricacies of Electra Complex.

Finally, and given the preceding results, we may confirm that Vladimir Nabokov is very knowledgeable of psychoanalysis which enables him to sketch his characters within the borderlines of psychoanalysis.

Admittedly, Nabokov's fictional characters reflect much depth and elaboration which, at first glance, might be perceived as confusing. However, readers who are appropriately equipped with psychoanalytical knowledge may easily unearth the underlying meanings.
Chapter Three:

Pedagogical Implication
1. Introduction

Teaching literary theories and criticism is usually neglected; however, students are expected to keep minded this kind of knowledge. The writer’s influences and tendencies are left unexplored which, distinctly, impacts on the general interpretation of the literary product. As a result, EFL learners fail to understand the very particularities of literary theories and to perceive the linking lines between the writer’s mind and the reader’s.

Therefore, we will expose the importance of teaching literary criticism shedding light on the profits of teaching psychoanalysis, particularly, in EFL/ESL classrooms. Although, we are not in the position to judge the teaching pedagogy, we will discuss some challenges in teaching the aforementioned theory concerning pedagogy and the organization of courses.

We aim at designing some activities inspired by our application of Freud’s theories, namely Trauma theory and Electra complex to our literary corpus. Our ultimate objective is not only to assist an EFL learner in unraveling the characters’ motivations and intra-conflicts in fiction, but also to demonstrate that a better understanding, appreciation and interpretation of literary text can be achieved when the reader’s literary competence embraces knowledge of Psychoanalysis.

2. Teaching Literary Theories and Criticism

Literary men argue for the importance of multiple theoretical perspectives as we read a literary text, therefore, they insist on searching the writer’s influences and tendencies which are certainly mirrored in his work. These theories form the basis of understanding through the motivations and the objectives of the writer which cannot be understood somewhere else. In assimilating the writer’s mind and motivations, the learner detects the manner in which he inserts his views and how they play a role in unveiling and enriching the overall meaning.

Literary theories vary in terms of many reasons; each of which focuses on a side of a literary product. An author always praises and defends the fact that he
belongs to a particular trend. The thing, also, according to critics value the literary product and admire it provocative, purposive and persuasive.

Literary theories namely psychoanalysis has been used as a tool by which critics search the inner life of characters, their motivations, memories, and past frustrations. Imperatives: think carefully of the character’s life and draw connections between his past and current life. These instructions are highly demanded in psychoanalyzing a character. Hence, the delicate analysis of a character and his relationship with other characters deepen our views and enrich the content. Baudry (1984: 568-569) warns against the general analysis of a character of little interest for his/her relationships and language.

Hence, we attempt to contribute in the development of teaching and learning literature, especially, literary theories in EFL/ESL classrooms, we have planned some activities which we consider appropriate and motivating for learners.

2.1 Gains of Teaching Psychoanalysis

- It develops students’ critical attitude dealing with literary products.
- Encourage them engage emotionally and intellectually in the text.
- Allows for the analysis of the most private life of a character.
- It unveils the characters’ hidden motivations and drives.
- Provides a thorough understanding of a character’s psyche and personality.

3. Deficiencies and challenges

In a variety of teaching and learning literature approaches\(^{28}\), theorists have discussed the main key points in teaching literature in EFL classrooms. They set out

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\(^{28}\) 1- Language-Based Approach: Carter & Long (1991) assert that the prime aim of teaching literature is in gaining actual experience of language. Thus, reading literature is only a matter of a linguistic experience.

2- Communicative Approach: Richards & Rodgers (2004) consider that communicative approach aims at developing learners’ communicative competence via engaging them in group discussion.

3- Reader Response Theory: the reader’s interpretation and response to the text in reader response have a growing focus in this theory. Thus, the readers’ encounter with the literary work is central to teaching and learning literature.

4- The Three-Phase Approach: Saricoban (2002) this type comprises the three preceding types considering that we should have a multi-faced interpretation and dealing with literary text than the one faced analysis.
different objectives and focuses a teacher has to attain at the end of each course. They, in fact, delineate the paradigm shift from learning about to learning from the literature.

Students are desired at the end of a number of courses to be able to critically analyze any given literary text. They are expected to debate and initiate an effective communication giving personal and critical responses and judgments about a literary work. They are even supposed to discuss the writer’s choices and ideas.

A question: are all second and/or third year students able to do all of these? (Magnificent)

Seemingly, teaching and learning literary theories show some difficulties in processing lessons as well as in methodology. The defects have been detected were a result of the followings:

3.1 Pedagogy

Planning lessons, finding the appropriate materials, time devoted, objectives, techniques, the teacher’s awareness and readiness are all factors may seem dependent in its nature, however, they are interrelated in a way or another in programming the syllabus of literature teaching in EFL classrooms.

3.1.2 Syllabus

The teacher’s lessons and method in designing a literature course is comprised in a syllabus which schedules the main titles and points have to be taught during. However, noticeably, Teachers do not consider all the aims of a successful literature course. Thy mostly focus on the linguistic gains from literary texts neglecting any other considerations of discussing the writer’s tendencies and theoretical propensities. Students, thus, will fail interpreting texts superficially; the fact that denotes the teacher’s failure in transmitting the importance of the writer’s views of the world around through his writings.

A beneficial syllabus to students is the one enables them engage in a variety of critical activities and challenges that upgrade their level in dealing with literature.
3.1.2 Time devoted

Time is a crucial issue in literary theories learning. Teachers do face some difficulties in planning courses involve all the characteristics of a successful course. Because of those time limits teachers are obliged to reduce the lesson to the most appropriate elements eliminating practice and activities. Knowledge about time and about the effects related to time management may help teachers effectively plan courses within time borders.

3.1.3 Materials

Teachers are lacking imagination in dealing with literature, they still teach in a very old-fashioned manner (read-interpret). They have to select materials enrich their study focus. They are urged to multiply their techniques correlating texts helping students discover the joys of reading literature using charts, tables, maps, paintings, and audio-visual materials, etc.

In order to further the understanding of English language and Literature, we have designed some activities to provide students with literary, psychological perspectives and terminology.

4. Suggested Activities

4.1 Group Work

4.1.1 Task One: Do Psychoanalysis

Objective: The objective of this task enables learners to discuss and psychoanalyze a character’s personality having in mind the different phases of personality deviations.

- Read novel Red Dragon by Thomas Harris.
- Get into groups of four or five students and psychoanalyze the protagonist’s personality.
- Use the table below to classify the protagonist’s (personality disorders)29.

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29 Personality disorders are deviated personality traits which involve inappropriate behaviors and sexual drives.
Borderline PS  |  Schized PS  |  Anticocial PS  |  Narcissistic PS  |  Avoidant PS  
---|---|---|---|---

Figure 13: Personality Disorders

4.1.2 Task Two: Compare, Discuss, Conclude

Objective: This task enables students to draw conclusions and viewpoints based on psychoanalytical analysis and findings.

a) Part One

- Get into groups of three, then, discuss together William Shakespeare’s *Hamlet*. After, design a characters’ psychological map including the factors bellow:
  - Personality
  - Behaviors
  - Relationships

- Follow the sample below:
After doing the exercise, exchange maps and try to find logical links between the three phases and how they affect the character’s psychological state.

b) Part Two

Read *Hamlet*, then complete the table below:

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<th>Type of complex</th>
<th>Textual support</th>
<th>Comment</th>
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<td>Ophelia</td>
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Figure 15: Oedipus Complex and Electra Complex
4.1.3 Task Three: Build connections

Objective: The aim of this task is to allow students to draw connections between characters. Besides, this group work provides a room where students can improve their speaking skills as well as their critical thinking.

Jane Austin’s Emma presents a brand new female character in the Victorian literature. Austin discusses the society’s views of women concerning their abilities, skills, limits, and duties. She, frequently, criticizes the society’s perceptions using opposite characters; each character presents the voice of a social element. For instance, Mr. Woodhouse represents the society’s voice; however, Harriet is the voice of ordinary women; whereas, Emma takes the voice of a new woman with free and independent view of life. In the light of your reading, do the following activity:

- Locate and identify the textual support to draw the personal differences between Emma and Harriet.

![Figure 16: Weak Woman VS. Strong Woman](image-url)
4.2 Pair Work

4.2.1 Task One: Character Psychological Chart

Objective: the aim of this task is to help learners locate a character’s personal traits and actions in interaction with his emotions and thoughts.

➢ Read the novel *Dangling Man* by Saul Bellow and complete the chart below with the appropriate information, than draw conclusions:

Character Name: ………………………………………….

![Figure 17: A Character's Personality Traits](image-url)
4.2.2 Task Two: How did it start?

**Objective:** this task encourages students to engage themselves in the life of the character searching his past life experiences.

- Inferring from psychoanalysis findings and in the light of your reading of Virginia Woolf’s *Mrs. Dalloway* complete the table below explaining the effect of trauma on the novel’s main characters.

<table>
<thead>
<tr>
<th>Character</th>
<th>Traumatic event/events</th>
<th>Type of Trauma</th>
<th>Effect</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

**Title:** ……………………………… **Genre:** …………………………………

![Figure 18: A Character's Traumatic Experience](image)

4.2.3 Task Three: What Does this Imply?

**Objective:** Task three highlights and acquaint student’s with that a writer utilizes disguised thoughts via his characters’ utterances, conversations, and actions as agents by which he displays the psychological state of characters.
“To be or not to be, that is the question” Hamlet (William Shakespeare)

Having already assimilated the Freudian psychological principles of the (mind constituents)\(^3\), fill in the chart below with the psychic conflicts drawn in Hamlet’s mind while he making his decision. Afterwards, in few lines explain Hamlet’s psychological conflicts alluded in the soliloquy.

Figure 19: The ID VS. The Superego

\(^3\) The Freudian three components of the psyche (id, ego, superego)
5. Conclusion

The ultimate objective of this chapter is to upgrade and expand EFL learners’ intellectual evaluation of events, characters, and speech. Thus, we have suggested some activities which highlight discussions of Trauma theory and Electra complex in literary corpora.

The activities are divided into two types: group work which aims at developing learners’ speaking and communication skills and allows learners to exchange knowledge based on their understandings of a literary work. Pair work, accordingly, raises students’ competitive roles allowing them argue their ideas and viewpoints.

The basic conception developed throughout the third chapter is a thorough understanding of a literary text is via the assimilation of literary theories, particularly, psychoanalysis. Therefore, we have searched ways in which we can implement these theories in a pedagogical setting enhancing teaching literature in EFL/ESL classrooms. We conclude that knowledge of psychoanalysis can upgrade students’ critical thinking and intuition towards better understanding of literary works.
General Conclusion
General Conclusion

Freud’s psychoanalysis has had an undeniable effect on the twentieth-century literature. As an approach to literary criticism, Freud’s psychoanalysis widens writers’ assumptions of a literary subject (character) fostering the element of depth. It offers a thorough understanding of the fundamental mechanisms of the human self and psyche. Writers, therefore, imply these perceptions to visualize and portray characters’ nature.

The fact that we are in the field of literary studies allows us to inspect a fictional world full of literary works that provide good materials. Hence, we have selected Vladimir Nabokov’s Lolita to be our corpus since the two main characters (Humbert Humbert, and Lolita) make the novel suitable for the study where we have opted for the psychoanalytical theory as an approach.

Psychoanalysis is a set of associated theories which study the development of one’s personality providing explanations of childhood repression and traumatic experiences. On this basis, we have tackled the psychosexual stages of development to discover the origin of a person’s disordered psyche. Freud has mentioned frequently that childhood is the most influential time span in human life in which one grows his first awareness and impression of the world and the self. However, the mal-treatment of the child’s instinctual and emotional interaction with any given first encounter may result in personality disorders. Therefore, we have chosen to focus on Trauma theory and Electra complex in the study.

Nabokov’s Lolita is a complex novel highly regarded as a miscellaneous fabric of interwoven morals, psychological conflicts, ideas, and lives. Following the sporadic nature of the human psyche and life, Nabokov’s work depicts the characters’ uncertainty of their actions, the way they think, and the way they act based on their incomplete understandings.

Moreover, Nabokov has been, to some extent, exhaustive of psychoanalytical principles thus he has implied a variety of psychosexual conflicts, personality disorders, and repressed memories; the fact that requires a thorough investigation when analyzing the effect of trauma theory and Electra complex.
Humbert has proved to be a good test subject for trauma theory, whereas, Lolita has been suitable for Electra complex. Humbert’s traumatic experience displays his childhood’s most shocking event, the death of his beloved Annabel Leigh. Over the course of the narrative, the events unravel on symptoms of a complex traumatic experience resulted from their missed sexual encounter. Thus, the molded effects of the two events result in Humbert’s personality disorders including schizophrenia, pedophilia, and narcissism.

Furthermore, Lolita is exposed as an object of desire revealing her twofold life halfway between an innocent child and a mature lady. She performs Humbert’s perfect image of nymphets. She develops different strategies to articulate her unstable psyche where she relies on her youth and Humbert’s obsession towards her. Therefore, to provide a complete picture of her personality, we have delved in her childhood which reveals the conflicts wedged within her phallic stage. The fact that Lolita grows up without her real father, displaces her sexual drives expression towards her real father. Thus, she found in Humbert a father figure.

Humbert and Lolita showing these symptoms of pedophilia and Electra complex incite us to think that they do interchange roles stimulating each other and draw our attention to the inevitable relationship between the stimuli and the response.

We have confirmed that knowledge of psychoanalysis open doors for multilayered analyses and interpretations of character’s psychological state and sexual urges. We have ascertained that literary elements like dreams, fantasies and past memories do express the character’s hidden unconscious desires and anxieties.

One interesting point of psychoanalytic literary criticism is that it validates the importance of literature as an approximate rendition of the real world. Thus, writers create, by means of resemblance and simulation, characters who embody the symptoms proposed by Freud. Therefore, practicing psychoanalysis in a fictional space is to seek evidence of unresolved desires, emotions, psychosexual conflicts, personality disorders, and so forth.

Our research at this point has validated three of our hypotheses highlighting that trauma theory helps readers unearth Humbert’s hidden motivations and desires. Also, we have seen that the character’s repressed memories and sexual desires have been the main activators of Humbert and Lolita’s personality disorders and sexual arousal. Moreover, we have proved that Freud’s psychoanalysis provides useful and resourceful data which can deepen and enlarge literature production and reception.
This research is conducted to reach a specific significance which has been well demonstrated in the pedagogical implementation. We sought to prove that knowledge of psychoanalysis is indispensable when reading any given literary work, because it provides students’ with meanings that are replete with psychological-based interpretations.

In an attempt to transmit the knowledge we have acquired from the analysis of Lolita, we have designed some activities for EFL/ESL classroom situations whereby we foster student’s reception of literary works.

The limitations of this study can be summarized in the lack of statistical data, especially, in the practical part which may validate our suggestions that psychoanalysis helps in developing learners’ critical attitude and intellectual engagement with literary texts.

All in all, we have reached that Freud’s theories of psychoanalysis provide thorough understanding of the mind of a character which provide students/readers with means to psychologically dissect characters’ acts and speech unveiling their hidden impulses.
Appendices
## Appendix 1: Figures

<table>
<thead>
<tr>
<th><strong>Oedipus Complex</strong></th>
<th><strong>Electra Complex</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Oedipus complex involves children's need for parents and the conflict that arises as children mature and realize they are not the absolute focus of their mother's attention.</td>
<td>Neo-Freudian psychology, the Electra complex, as proposed by Carl Gustav Jung, is a child's psychosexual competition with his/her mother for possession of his/her father.</td>
</tr>
<tr>
<td>The conflict is expressed between the child and the mother.</td>
<td>The conflict is expressed between the child and the father.</td>
</tr>
<tr>
<td>Boys Complexes are expressed as fear of castration.</td>
<td>Girls complexes are expressed as penis envy.</td>
</tr>
</tbody>
</table>

- How the male and female deal with these issues in childhood predicts or relates to problems in their adulthood.
- Freud believed that unsuccessful resolutions would result in neurosis, pedophilia, and homosexuality.
- It may also develop a “father-fixed” or “mother-fixed” mentality, resulting in an adult spouse who looks and/or acts like their mother or father.

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Figure 20: Electra Complex VS. Oedipus Complex

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31 Available at: [http://fr.slideshare.net/missalexandria83/psychological-lense-ppt](http://fr.slideshare.net/missalexandria83/psychological-lense-ppt) [Last accessed on: 04.20.2015]
Figure 21: Erikson's and Freud's Psychosexual Stages of Development

"If you are in the lolita world, be ready for the drama and ego fight. Be ready to hear what you don’t want and be prepared to answer fast. Better you know how to protect yourself. And the most important have a high self-esteem or you will be depressed and will leave the style two seconds later.

We are all frilly bitches, baby."

Figure 22: The Mindset of a Lolita

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32 Available at [http://lcswstudybuddy.blogspot.com/2010/08/erikson-more-than-you-wanted-to-know.html](http://lcswstudybuddy.blogspot.com/2010/08/erikson-more-than-you-wanted-to-know.html)  

33 Available at: [http://visualaristocrat.blogspot.com/2010_10_01_archive.html](http://visualaristocrat.blogspot.com/2010_10_01_archive.html) [Last accessed on: 05.26.2015]
II. Appendix: Passages:

1. Humbert’s Lolita

“Lolita, light of my life, fire of my loins. My sin, my soul. Lo-lee-ta: the tip of the tongue taking a trip of three steps down the palate to tap, at three, on the teeth. Lo. Lee. Ta. She was Lo, plain Lo, in the morning, standing four feet ten in one sock. She was Lola in slacks. She was Dolly at school. She was Dolores on the dotted line. But in my arms she was always Lolita.” (Lolita: 2)

2. Humbert the Teenager’s Sexual Life

“The only definite sexual events that I can remember as having occurred before my thirteenth birthday (that is, before I first saw my little Annabel) were: a solemn, decorous and purely theoretical talk about pubertal surprises in the rose garden of the school with an American kid, the son of a then celebrated motion-picture actress whom he seldom saw in the three-dimensional world; and some interesting reactions on the part of my organism to certain photographs, pearl and umbra, with infinitely soft partings, in Pichon’s sumptuous La Beauté Humaine that that I had filched from under a mountain of marble-bound Graphics in the hotel library.” (Lolita: 3)

http://neuroanthropology.net/2010/05/10/inside-the-mind-of-a-pedophile/ [Last accessed on: 06.3.2015]
3. Humbert’s Fantacies

“I surrender to a sort of retrospective imagination which feeds the analytic faculty with boundless alternatives and which causes each visualized route to fork and re-fork without end in the maddeningly complex prospect of my past.” (ibid)
Bibliography


24- Tasman, A & First, M.B. (2010). *Clinical Guide to the Diagnosis and Treatment of Mental Disorders.* (1St ed.). United States: John Weily and Sons Ltd.


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