

Objet *a*, the Unheimlich: The Secret of Creation Mechanism with *Jane Eyre**

Myongja Yu

(Kyungpook National University)

Yu, Myongja. "Objet *a*, the Unheimlich: The Secret of Creation Mechanism with *Jane Eyre*." *Studies in English language & Literature* 48.2 (2022): 87-112. This paper first of all concerns an adjustment of my unheimlich-mechanism concept and fairly correlates to the series works of that mechanism in four steps: The Settling of the Father-unheimlich Figure – Ambivalence and Repetition of Doubles – Fatal Event or Death – Sublimation and Creation. This time, with more help by Lacan and Žižek, the report aims to further reveal that the unheimlich figure of its first stage then indicates more precisely the very Lacanian objet *a* whose utmost instance is the Phallus, the castration-father: In *Seminar X*, Lacan declares the Phallus (objet *a*), unheimlich. Thus supplementing the first stage of that creation Mechanism, I attempt to explore this veiled objet *a*, the Phallus, as the secret creative force of artistic works as in, for example, *Jane Eyre* (1847) by Charlotte Brontë, demonstrating the universal application of the mechanism. Moreover, the Phallus, objet *a*, will be treated regarding the location issue in-between the Real and the Symbolic of the Lacanian Borromean Knot. The present paper first sets itself apart by reinforcing the unheimlich mechanism theory connecting the unheimlich to the Phallus/objet *a*. Secondly, it expands and suggests almost for the first time a new horizon in reading *Jane Eyre* with the Lacanian unheimlich mechanism among other studies bearing on the psychoanalytic aspects of the novel. Moreover, this Lacanian reading of *Jane Eyre* will further explain Jane's rebellious action. (Kyungpook National University)

Key Words: objet *a*, creation, unheimlich, 'metastructuralism,' *Jane Eyre*

* This work was supported by the Ministry of Education of the Republic of Korea and the National Research Foundation of Korea (NRF-2021S1A5B5A17049332).

I. Introduction

Jane Eyre (1874) by Charlotte Brontë (1816-1855) brought a rich world of the novel to find almost all the themes required for a nice classic story: love, intrigue, pain, forgiveness, catharsis, and sublimation to liberty and the multiple perspectives of the genre spectrum such as bildungsroman elements, “imperialism strikes back,” racism, women issues, etc. However, Jane’s love story seems to flow a little too seamlessly. Other writers hoping for some change, such as D. M. Thomas, wrote in his complicated parody novel, *Charlotte*, that they (Jane and Rochester) did not live happily ever after. Without mentioning the above sexually too far-reaching parody novel, young Jane looks very passionate and very precocious in her feelings of love with the people around her compared to young John, who is four years older than her. Furthermore, what could be the valid reason for such an oppressive attitude of the “jealous” Ms. Reed towards Jane, if not the “loving” care relationship between her late husband and Jane that is much more trusting than between him and Ms. Reed? Jane’s effort to fulfill her aunt’s wishes and please her was in vain. There indeed lingers something libidinal in this triangular relationship among Mr. and Ms. Reed and Jane.

The psychoanalysis diagnoses the above libidinal as the Phallus, which should not identify as the penis, but the power embodied in it. The Phallus hence remains a certain Phallus, a symbol, as it has no specific image. Jane’s relatives and even almost all social groups have a particular Phallus image/place people fight to grab/occupy. It is an image so deeply engraved in our human mind that the first signifiant a young child gets in his life is the Phallus as well, which the first metaphor of the father by Lacan shows well as follows.

$$\begin{array}{ccc}
 \text{Name of the Father} & \text{Desire of the Mother} & \text{I} \\
 \hline
 \text{Desire of the Mother} & \text{X} & \text{Name of the Father(-----)} \\
 & & \text{x}(\Phi)
 \end{array} \rightarrow$$

(Lacan 1966, 557)

In the metaphor, the original mother's desire in the child is replaced by the father's name with the intervention of the father, (Law/Language), and there, under the bar, in the unconscious, remains "x," a remainder of the paternal symbolization, as the hidden meaning of the Phallus, which is the signifiant of the (illicit) desires. Simultaneously, the child gets his I (Ego Identity).

Jane thinks she has the full support of her late uncle, feeling his protective gaze behind her, which subsequently lets her believe she almost has the power of justice, the Phallus. That is why she behaves so triumphantly, offensively, in the fight with her aunt and her other family members. She would say, "It is me, who has it, the Phallus." The Phallus originates from the Big Other, Jane's uncle, who promised love to her. This paper starts right at this place of the Phallus, which is the Real, objet *a*, and the first signifiant, but still impossible to be represented by any visible image, let alone by the vague emptiness.

If we look at the previous *Jane Eyre* studies using psychoanalysis as a reference, G. Giordano put forth the notion of Freud's theory to analyze the novel and interpret it. For example, Giordano finds the Oedipus complex in Jane's relationship with Rochester. Still, this paper with Lacan can explore more profound and earlier times and find the case with Rochester belongs to multiple iterations through doubles. Moreover, for Lacan, the love affair in the Oedipus complex loses somewhat its importance to embody another dimension of that complex meaning. It is worthwhile only when the protagonist withstands his destiny and goes so far as to embrace and love the remainder of the nothingness of his life. Because fate is already given and still, that 'no-thing' is something of his own choice as an authentic independent subject, as the Oedipus of Colonus and Jane-Rochester couple only demonstrates.

Kim Jin Ok, for her part, discussed the drive, oral and invocatory one of Jane. The scopic drive is as strong as the other drives in *Jane Eyre*; it would be interesting to write about it, especially on the reiterating presence of flying animal motives such as paradise bird, fairy, elf, angel, pigeon, and moth. This paper, too,

involves the scopic drive partially concerning the mirror incident and there are other occasions where Jane gazes at the surroundings through the window in the alcove. Her scopic drive culminates in her mother's gaze, the protective goddess, with whom she communicates by looking up at the moon(light) in the night sky. In *Jane Eyre*, the scopic drive precedes the invocatory drive, which fits the developmental steps of the drive from image (eye-realism/picture) to sound (fiction/symbolism/language). Lacan's analysis of scopic drive in the picture in his Seminar XI is beyond fame. He brings up stories like when he felt the sunlight or even an empty can thrown in the sea was incessantly looking at him, making him the object of the gaze, to the extent that he seemed photographed.

Among other existing analyses, D. Kreisel's article, "Crazy Woman on the Third Story," could be compared to the book by S. Gilbert and S. Gubar, *The Mad Woman in the Attic*. Kreisel points out Bertha stayed on the third story, not in the attic. She further argues that "Brontë's characters tend to conceive of mental states and emotions as spatial configurations. "That house is a mere dungeon; don't you feel it so?" he asks. "It seems to me a splendid mansion, sir" (183) Thornfield becomes a projection and a psychological extension of character" (Kreisel 103). It is an ingenuous discovery.

With the same finding, the Lacanian perspective could reveal to us more, such as Bertha's topological position using the unheimlich inbetween space theory. First, Bertha becomes a gap person of void inbetween the second and the attic (sky). Second, likewise, the attic becomes no more a dark, negative area occupied by failed women. It is now relatively empty and bright. Subsequently, Bertha looks more like one of us. However, according to Jane's description, between human, craze, and animal, and as a double of Jane, Bertha still lives surrounded by the other servants, which renders her a real unrecognizable personality, a 'void-inbetween person.' Therefore her death(disappearance) is maybe already foreseen by her ambivalent null-space position.

The actual discovery made by this strategy of crowded promiscuous third-story

where Bertha-among servants-with Jane-double of Bertha, all in one, share the sphere is that Jane always already participates in the third-floor life. That indicates that she counts there herself on the third gap floor as the void of singular. Did Brontë want to tell us we are Bertha, the singular?

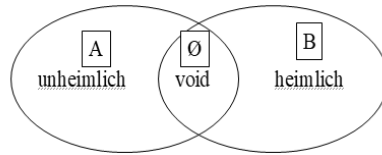
We have two aims in this paper; the first one is to inlay the father figure of the first stage in the unheimlich-mechanism with the Lacanian notion of *Objet a* and Phallus, the unheimlich. The four stages of unheimlich-mechanism constitute the settling of the Father-unheimlich Figure – Ambivalence and Repetition of Doubles – Fatal Event or Death – Sublimation and Creation. Behalf of the last stage, this mechanism is called the creation mechanism, too. I consider here the phallus/*objet a* and the unheimlich interrelated because, first, the phallus (object *a*) belonging to the in-between realm has the overlapping duality of not only subject but object as a common characteristic. Second, unheimlich (represented by the phallus (eyeball) as shown in Freud's *Sand Man*) also has such duality ((un+) heimlich); they relate to each other. The second objective is to analyze *Jane Eyre* with the help of this theoretical structure. Other additional investigation results will help grasp the tale in a better-elaborated psyche of characters. I want, as well, to add that in this paper, the supplement of the theory precedes its application, the novel's analysis. Before discussing the main subject, let us examine the *objet a* and unheimlich concept.

Objet a is defined as a fragment of the Real. The “*a*” stands for “*autre*” in French, meaning the other. It sums up as the *objet* little *a* (other), without much importance. The Lacanian *objet a* has similarity to the transitional object of Donald Winnicott. He observed that babies cultivate a strong affection toward tedious items, such as the worn-out corner of a baby blanket, a hand-stained doll, or even their thumb along with a pacifier. They substitute the Other, mother absent, and babies obtain consolation from these intermediate objects when faced with anxiety due to separation from the Other. They are tiny, little objects-small *a*, partial drive objects, called the metonymic substitutes of the (m)Other. In the same respect, the Lacanian *objet a* links to the Other, which the subject thinks lost and tries to regain.

However, it takes its first-hand source from Freudian drive theory. Freud presented the principal categories of drive and its object: oral (breast), anal (feces), and phallic (Phallus), while Lacan adds more: scopic (gaze), and invocant (voice) ones. These drive objects are all embedded within the Real, the lost and un-nameable things as the baby, separating from unity with the m(Other), enters the Symbolic. All the partial signs, breast, gaze, feces, etc., are derived from the Phallus, the unconscious's first signifiant ("Organ *Vorstellung*"). They are just practical represented things without still being able to do precisely the very objet *a* or Real itself.

Now let us examine the *unheimlich*. This paper will treat the *unheimlich* in two steps: first, at the conceptual level, and second, at the *unheimlich* case level. None of the *unheimlich* definitions appears perfect enough, as the *unheimlich* contains multilevel semantics. It is translated in French as the "L'inquiétante Étrangeté" (strange anxiety: 친숙하고도 기묘한 섬뜩함) by Marie Bonaparte. In *The Uncanny* (The *Unheimlich*), Freud conceptualized it as strange (*unheimlich*) anxiety provoked by the familiar known for a long time (*The Uncanny* 124). Freud also analyzed *The Sandman* by E. T. A. Hoffmann as a model story for the *unheimlich*. In the tale, the young protagonist, Nathaniel starts his crazy bout upon the threat of ripping out his eyes by a friend of his father, Coppélius. The eyes represent the penis, the Phallus; therefore, I read the *unheimlich* concerning the father figure, Phallus the castration anxiety.

The inner meaning of *unheimlich* splits into two parts as *heimlich* and *unheimlich*, and their senses are interchangeable (Yu 2014 78-79). That indicates that their overlapping significance solving the contradiction (Kim, 2012: 315) sits in between the domain of *heimlich* and *unheimlich*, like in between A and B, and nature and culture, for example.



This in-between milieu characterizes itself as ambivalence (Cho 162), void, and unheimlich because it is both possibly A and B and, simultaneously, neither A nor B. No one can identify it, so it functions as a void (\emptyset) like the Lacanian gap or hole of the unconscious (*S X* 25). One feels both anxiety and satisfaction encountering this unheimlich void.

II. The Phallus

Among the principal drive objects, the Phallus is the first and the essential unheimlich signifiant. J. Adam tells us that the unheimlich characterizes itself by doubles; “dedans et dehors,” (in and out) “familière et étrangère à la fois” (familiar as well as strange at once)(207). We cannot fix the concept and the signifiant of the Phallus because it is precisely the missing Cause of the psychical causality (*Sem X* 30). It is situated in the gap, the in-between of the real (A) and the symbolic (B) in the lower part of the Borromean knot, as something impossible to recognize.

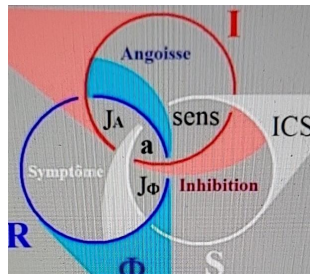


Figure 1. Phallus (Φ) Jouissance (*Staferla* 37)

The Phallus, the Real/objet *a*, typically does not/cannot represent itself, for the Real is the Cause missing and non-representable in reality. Yet, it could be represented as a signifiant of emptiness or a hieroglyphic image. Finally, it still appears in the symbolic world as the rest of symbolization, called the blank, an objet *a*. Therefore, one knows there is the Phallus-Real somewhere when he catches the objet *a* in reality. The Real, the Phallus in the Big Other, and the remainder from this Other operates as objet *a*: As mentioned above, Reed's family and Jane struggle for this very Phallus, objet *a*, which is Mr. Reed's love.

That objet *a*, associated with the Other, also represents the Other's desire or the cause of his desire; in fact, it could be "anything whatsoever" (*Sem X* 41) according to each case of the subject/Other relationship. Jane fantasizes that she wins the intrigue because she assumes her uncle loves her more than anyone, including his wife, seeing that on his deathbed the deceased got his wife to promise to take good care of her against his wife's real wishes. In this way, objet *a* can replace the Real, the Phallus in reality and plays in the same dimension as the Real. It renders them almost at the same level, but are they not precisely recognizable or indicatable in a fixed way. Therefore, objet *a* is for Slavoj Žižek simply a frame, a form. It would be like something in a Fata Morgana: A thing recognized from afar suddenly disappears as one approaches it and then unveils its cover to the extent that one feels deceived.

Jane thinks she has been given the Phallus by the Other, and scolds her aunt for not keeping up the promise of Mr. Reed. She screams for the justice of love. She acts like she is sick, and neuroticism explains her endless anger, cry for justice and exposes a very bold, resistant voice for her age.

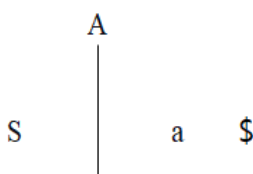


Figure 2. The neurotic's fantasy (Lacan *Sem X* 49)

In the neurotic's fantasy, the split subject, \$, Jane presumes that the objet *a* stays on her side, delivered from the Other, or furthermore, she believes she is directly the Phallus itself of the Other. So, she speaks as the Big Other. She is fearless in her blames and demands for righteousness because she is, likewise, the speaking subject of her parents: Here, her parents act as the superego of Jane, and she is the voice of her parents and is fighting their Other's fight.

In these circumstances, she does not know precisely what all these sorts of behaviors mean. Like the title of a book by Žižek, *For They Do not Know What They Do* tells us, she doesn't know what she is doing either. She will only be aware of it afterward, especially when she, a grownup, pays a visit to her aunt: Psychoanalysis calls it afterwardsness. This ignorant subject could explain further the kind of so-called feminism Jane showed in her childhood. In this regard, the subject's perspective would put Jane's feminism under a new spotlight. She is relentless and troubled because she is also afflicted with depression due to the verbal and physical violence of her young relatives at home. She spends her childhood literally almost crazy.

On the other hand, she does not know precisely who she is as she splits into several subject forms. She is talkative and pushed by the urge to speak the voice of invocant drive. She exists there, but she is inhibited from speaking by her aunt; she has lost the right to speak and, thereby, to become a subject.

“Jane, I don't like cavillers or questioners: besides, there is something truly forbidding in a child taking up her elders in that manner. Be seated somewhere: and

until you can speak pleasantly, remain silent” (25)¹

The psychoanalysis of one of the only three sentences Jane articulates in the first chapter of the novel shows her subject’s state well. Jane asks as follows:

“What does Bessie say I have done?” (ibid.)

In this first sentence, it turns out that the servant Bessie speaks for Jane. So, the first subject (Jane) gives way to Bessie, the second subject soon. Let us look at this transmission according to Lacan’s master’s discourse formula:

$$\begin{array}{ccc} S1 & \rightarrow & S2 \\ \hline \$ & & a \end{array}$$

Subject one slides to subject two (S1 (Jane) → S2 (Bessie)), which entails that Jane’s subject becomes divided (\$) and her voice remains as an objet *a*. But she has no voice: The loss of the objet *a* voice also causes the loss of the subject. Otherwise so chatty, she suffers from the loss of the subject and hates her cousins for this reason. She additionally suffers from the subject’s split between herself and Bessie. Her subject-being goes to and fro depending on her aunt’s mood, for instance, to Bessie or another servant, and then turning back to Jane herself; she doesn’t know who she is in terms of the subject. She is conscious of this situation but feels confused and ambiguous, posing a very complicated question for a ten-year-old: “What does Bessie say I have done?”

She has the objet *a* from her uncle but not from her aunt, who stands in the actual Other’s place. That irritates the neurotic she is, wanting to become the Phallus itself of the Other. She pays for this failure with a negative projection of all her sad

¹ Further references to *Jane Eyre* consist only of page numbers.

emotions and painful separation in disaster from her parents to her aunt, about whom she dares to think stupid, spiritually inferior to her, and worth being questioned in a degrading manner. Moreover, she could have some unique, intimate relationship with her deceased uncle, even spiritually, to the extent that she becomes an exacerbating neurotic with her continuous bombing with annoying remarks. In sum, the projected aunt takes the triple overlapped subject image in Jane: the mean aunt with no will to help her, Jane's passed away, helpless mother and herself left in misery.

Undoubtedly, she is transferring to the brink of the hysteric because she seems to believe less and less in the Phallus system, questions the Other, and expresses doubt about it (Žižek, 1999: 397). She ends up posing the decisive hysteric question of the Lacanian *Que vuoi?* (What do you want of me?), which means the subject's perception of the lack of Other. Jane asks John Reed, her little Big Other, the same question:

“What do you want?” (28).

“What do you want from me exactly?” is the subject's question to the Other, wanting to know the latter's wish and eventually fulfill it for the pleasure of the Other. But faced with this questionnaire, the Other only keeps silent because he, too, does not have any correct answer to offer. Sooner or later, the subject gets to know that the Other is also a lack. As Lacan wrote, the resulting wake-up says, “There is no such thing as an Other” who can stand by the subject and even control the latter forever. The subject awakens disappointed, but this is a good sign because they then get onto the right track for the traversing of the fantasy of the Other.

Jane experiences a crucial incident just before traversing and getting onto that independent track: The red room episode. Jane falls into a fit of unknown terror by the mirror in the red room. The terror of the mirror was first caused by some light stirring on the wall, and then it “glided up to the ceiling and quivered over my

head.” She thinks the spirit of her uncle might be present in the chamber and rise before her because he is “revisiting the earth to punish the perjured and avenge the oppressed (...) harassed by the wrongs of his sister’s child” (36).

But then she suddenly feels as if she is attacked by a moving streak of light, and thinks it is a “vision from another world” (ibid.). She is in the ambivalence of her feelings: on the one hand, she knows “in theory” the apparition of her uncle in a strange pity would console her, bring joy and dry her tears. On the other hand, it is a terrifying idea for her the ghost of her uncle to draw near her “in reality” because it means the death angel comes nearer to bring her to the underworld as well. As Lacan pointed out, this familiarity of the uncle and strange horror bypassing all at once signify the *unheimlich*, which happens at the place of the minus Phallus (- ϕ) of Other. Jane gets lost and faints, looking at the obscure image in the mirror.

Since it is a matter of a mirror, we would better consider Jane’s loss of herself due to the absence of the Other (his loving gaze) and the consecutive *unheimlich* anxiety through Lacan’s “concave mirror diagram” that displayed how a child succeeds to obtain his first body image, which is called the mirror stage.

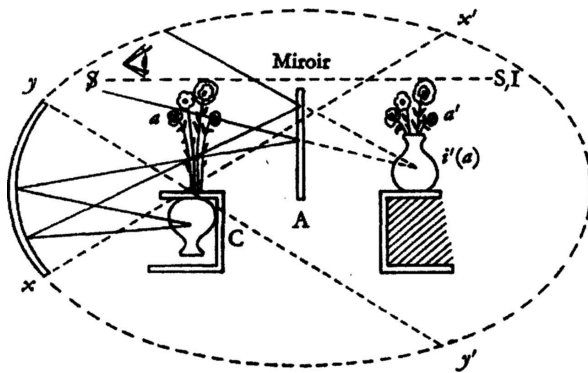


Figure 3. The concave mirror diagram
 (<https://www.pep-web.org/document.php?id=anrp.003.0119a>)

The mirror (*miroir*) in the middle of the diagram represents the (M)other (A: “*autre*” in French). The concave lens occupies the x-y. The (child’s) eye in the upper-left side means the ego watching the mirror. The inverted vase in a box on the lower left side represents the place of the supporting Other with the sign of consent. The child cannot see the inverted vase except when the concave mirror projects it onto mirror A (credit of the Other), releasing a finished vase image with flowers in it [i.e., $i(a)$: perfect specular image (with objet *a* in it)]. The i' (*a*) shows the virtual image in us. S is the subject, and I symbolize the Imaginary world.

In the beginning, a baby 6 to 18 months old only gets the broken image of the flowers (i.e., his membranes are floating in monstrous pieces), the objet *a*. The infant first is afraid to look at his own image. To gather together the fragmented images of the head, nose, arms, etc., he still needs the (m)Other’s gaze or nodding yes giving credit (the vase) so that his body image appears in a perfect totality ($i(a)$). He always wishes to have a sign of recognition from his (m)Other behind him, supporting him with signals such as an approving gaze and smile. Only then does the child, reassured, get the perfect image of a vase (body) with flowers (*S X* 32). Without the Other’s gaze, the young child would only get some chaotic picture, which means the failure of constructing the subject.

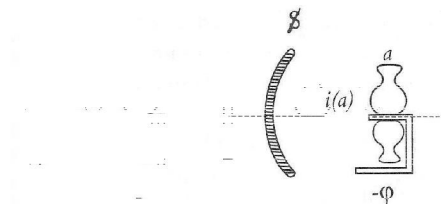


Figure 4. Simplified diagram (Lacan, *S X* 39)

The sudden apparition of that kind of fragmented body image could later cause him frightful unheimlich. Lacan explicates the unheimlich further with a simplified diagram of the above “concave mirror diagram” (Figure 4. Simplified diagram).

Here, we can see the place of phi ($-\phi$) in the (m)Other, namely, the castration place, where the unheimlich arises.

When does anxiety emerge? Anxiety emerges when a mechanism makes something appear in the place of what I'm going to call, to make myself understood, a natural place, namely, the place of ($-\phi$), which corresponds (...) to the place that is occupied, on the left-hand side, by the *a* of the object of desire, I say something - you should understand anything whatsoever. (*S X 41*)

Anxiety, I've told you, is linked to anything that might appear at the place ($-\phi$). What assures us of this is a phenomenon for which the too scant attention that's been paid to it has meant that nobody has arrived at a formulation that would be satisfactory and unified for the functions of anxiety in their entirety in the field of our experience. This phenomenon is the Unheimlich. (47)

It is anxiety that, I told you last time, can come to be signaled at the place here designated by ($-\phi$), castration anxiety, in its relation to the Other. (45)

Unheimlich or anxiety has to do with something appearing at Other's $-\phi$, although it is a place of lack. That castration place holds the Phallus signifiant and the *a* of the objet *a*. Therefore, when something looms, it will be a sort of objet *a* relating to the Other. As for Jane in the red room, the appearing objet *a* is the frightening light from nowhere. She panicked in the room with the idea of her uncle's ghost, not in a warm gaze, but in the mode of a fearful light in motion, a mysterious vision that would take her to the land of death. It triggers in Jane the unheimlich anxiety because her uncle is such a familiar figure, yet brings her frightening death due to the ambivalent character of the light, an unstable objet *a*.

"The swift darting beam" (36) light/ghost runs on the wall and plays around the chamber, passing the looking glass. Jane is aware of the looking glass, though she doesn't look at it meticulously. Due to the absence of the Other's gaze, we can say that she cannot have the image in the looking glass as a whole. The troubled

specular image only serves horror. I am sure that if Jane fainted in the room, it is mainly due to that strange unheimlich, scary specular image she glimpsed on the looking glass.

Jane's incarceration and subsequent fainting in the red room might be her last hysteric symptom of doubt and transgression before she completely traverses her fantasy and enters her young adult life. We know it, given her "Que Vuoi?" question posed to the Other, and also her apathetic reaction to the otherwise most yearned-for China plate with a bird of paradise offered to her after that incident in the red room.

Bessie had been into the kitchen, and she brought up with her a tart on a certain brightly painted China plate, whose bird of paradise, nestling in a wreath of convolvuli and rosebuds, had been wont to stir in me a most enthusiastic sense of admiration; and which plate I have often petitioned to be allowed to take in my hand in order to examine it more closely, but had always hitherto been deemed unworthy of such a privilege. This precious vessel was now placed on my knee, and I was cordially invited to eat the circlet of delicate pastry upon it. (40)

She has typically plunged into the flow of the gaze of the Other: Both gaze and voice, the objet *a* of scopophilic and invocant drive respectively, are firmly present in Jane. One usually feels himself under the lay of the watch in the style of a hidden peeping eye somewhere above him. One prefers to watch a scene, primarily through a hole, because he can enjoy the gaze behind him as extra pleasure. Sometimes the gaze is present in the form of "an invisible host of the air," as Lacan takes as an example: It is something watching us somewhere in the air, namely, a bird.

The creature who is surprised will be all the more erotic, I would say, because something in her gesture may reveal her to us offering herself to what I would call **the invisible hosts of the air.** (emphasis by the author)

La créature surprise sera d'autant plus erotisable, dirais-je, que quelque chose dans ses gestes peut nous la révéler comme s'offrant à ce que j'appellerai les hôtes invisibles de l'air. (*S II* 296)

Jane also devotes herself to the image of the bird. Her avid observation of the bird landscapes in Bewick's *British Bird History* is related to the position of the Other's gaze in the champs of the scopophilic drive. The eye wanders somewhere in the air, controlling the subject. It is like "mom is watching," as in a junior or junior high school class, and this mom is a "helicopter." Jane wants to be immersed in this gaze to feel the Other aloft. It can be inferred that this is the very reason why she enjoys avidly looking at that unique book and the China plate. However, that plate presently attracts Jane no more, how desperately she had dreamed about it.

Vain favor! coming, like most other favours long deferred and often wished for, too late! I could not eat the tart: and the plumage of the bird, the tints of the flowers seemed strangely faded. I put both plate and tart away. (40)

After this discovery, illusions, gaze, and the voice in her head of Other stop hassling her. The bird on the plate and tart put away is the Other's reminiscent power taken away from her. She is now neither stooping over the unheimlich dead scenery in books nor lending her mind and body to suit the victim of the harassment of the Other, the superego. She acquired the right track of independence after traversing fantasy.

III. Phallus, the Unheimlich

The illusory gaze, imagery and voice are all provoked by the unheimlich, a critical characteristic of the Phallus, about which Lacan informs us in his *Seminar X*:

The Unheimliche is what appears at the place where the minus-phi should be. Indeed, everything starts with imaginary castration, because there is no image of lack, and with good reason. When something does appear there, it is, therefore, if I may put it this way, because lack happens to be lacking (42).

The minus of the minus-phi ($-\phi$) stands for the absence and the phi, the Phallus (the place of the penis), which means castration. The terrible lack, the Phallus's absence in the (m)Other, is already implied, as seen in the above Borromean knot, in its uncertain status of a gap, its in-between placement as an objet *a*.

The Unheimlich, thus the Phallus, has multiple meanings in which binary opposites such as being/not being, appearance/disappearance, possible/impossible, etc., coexist and mingle with each other to the extent that they become one together. They are rendered no more discernible. Here, as a result of that imperceptibility in the limit of human words, its definition upgrades to the level of nothing, void, but not just a sort of simple emptiness. Still, a master key, all and simultaneously, this nothing is full of things "always already and to come." The nothingness is due to the overlapping, doubleness of two or more items.

Topologically, the unheimlich happens in the place of castration, minus the phi of the m(Other). The phi, of course, has nothing to do with the penis. The tension in this libidinal place augments most because of the instant alteration of the opposite binary elements described above. For example, "There is/there isn't." The "two things at a time" invoking a "beyond the knowledge" provoke the unheimlich, the not understandable.

Now we need to further deliberate this unheimlich topologically, for it lies beyond words. For this, we have to borrow Žižek's Hegelian dialectic speculation. The relationship of two opposites figures in a Moebius strip where the distinction between in and out is no longer valuable, yet this relationship doesn't run to reinforce one unified between two through a deadly fight as one typically explains the Hegelian dialectic.

There is no unification, or straightforward identification of one to another. Here the focus is on how the two embrace each other, although they are innately irreconcilable. How can this be drawn topologically? Lacan shows us a Moebius strip in the form of the “interior eight” (*S XI 143*).

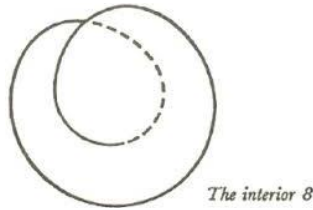


Figure 5. The Interior 8 (Lacan *S XI 143*)

The in (A) and out (B) two binaries stay together, but B integrates itself into A as nothing, a hole, or a blank in the very center of A. Then B is primordial for the existence of A and vice versa. Lacan’s ex-timacy or ex-sistence (belonging from the outside) are all his neologisms fitting in this context of the Phallus and *unheimlich*. B is nothing of A’s opposite, but the mere self-difference of A that one cut out from A and projected outside the realm in a Kantian noumenon-transcendent manner. Žižek wants to stress that we only have to let B again go into A as it has always been. It only concerns our awareness that there has been no difference from the beginning, no obstacles to overcome; the *Aufhebung* has always already taken place. Our unique duty is to withdraw the Kantian differentiation retroactively and put things as they were (Žižek, 1991).

This kind of relationship is similar to the fact that the Lacanian Real happens only inside the Symbolic, without any other place somewhere else outside of the realm of reality. It is a sort of de-transcendence, I may say. To understand it logically, Žižek ponders on the Adornian double negativity. The negative of the first negation in the dialectic synchronizes with the original positive, keeping its negativity but not melting in, yielding a new, more powerful positive.

Another contribution of Žižek in understanding the Hegelian dialectic has to do with the ultimate non-sublimation of the nothing or blank, as is the case in some religious practices. He abides faithfully by the Lacanian lesson, which propagates “the little negligible amount, the nothing” (*S X* 50), “the little nothing” (51). Žižek tells us that this nothing is genuinely the rest, the garbage, the good for nothing, the little neighbors, for instance, who have always already come, there. Still, we don’t know it does, thus remaining as not yet at a time suiting in Derridian’ *destinerrance* time fashion as well. In conclusion, the Phallus/objet *a*/unheimlich go together by threes.

IV. The Unheimlich: The Driving Force of the Creation Mechanism in *Jane Eyre*

Any conversation or story is ruled by the initial signifiant-Phallus, a place of $-\phi$, of the Lacanian signifiant chain. For Jane, this Phallus is the phallic love of/for her parents or late her uncle after them. We analyzed how the dynamic relationships of the characters in the novel involve the Phallus-signifiant. In other words, the beginning of a story involves entering the opening movement of the in-between cause-milieu of the Real/symbolic, where lodges the first signifiant, the Phallus as objet *a*, along with the subject. That is why this in-between territory is called “ Φ (Phallus) *jouissance*” in the Borromean knot.

The story starts practically where the opening void of cause-milieu is caught in perception by the protagonist. The character/author feels compelled to verify the kind of void it is, because that is desire. It attracts him to the unheimlich since this void appears so ambivalent that he can never decide what its identity is; it is neither full nor void nor thing or not thing. It appears as both A and B, and at the same time, neither A nor B. So it is termed unheimlich, ambiguous, undecidable therefore unrecognizable.

The advent of the Phallus signifiant in the robe of the unheimlich is the first stage of the creation mechanism. From this phallic first signifiant, which is preferably a signifiant of no-thing, of a void, a minus, soon emerges in the effort to understand it a fraction-imagos in the form of doubles of the Phallus: In *Jane Eyre*, the first apparent Phallus for Jane is her uncle and his accompanying love. However, she soon falls into the unknowable ignorance of this Phallus since she seems to possess it. Still, at the same time, she faces the refusal of love without knowing why, which renders her all the more confused, ambivalent, and unheimlich. She resists until she becomes hysteric and crazes to find her righteous love but fails. That covers her first step of the unheimlich mechanism, the encounter with the Phallus, the unheimlich figure left unfulfilled. She is still unconscious, but that ‘a’ has yet been seeded.

The failure factor, the void in Phallus of love, is the paradoxical precondition of reiterating actions for love. She will constantly come back and grow around that a, weaving back and forth her life. She then leaves Thornfield to enter the Lowood School to meet her first female double, Miss. Temple. There are other doubles, such as Helene, and Jane’s mother, the guiding moon, until Jane finally gets herself face to face with Rochester and Bertha. Her journey from one double to the other covers the second stage of the narrative mechanism and knits a large part of the narrative of the novel itself, illustrated as below.

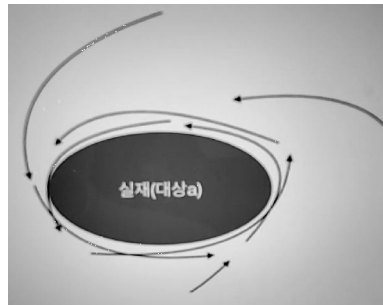


Figure 6. The Fabric of thoughts (Baek 2018 11)

Then the third stage involves the fatal incidence of life and death, a sort of climax of the story. As Jane perceives the misty dawn at her yet another double St. John's house, a sudden realization happens to her while trying to escape St. John's dominating hands and run away from his home, and find the whereabouts of the screaming, "Jane! Jane! Jane!" that her true love is Rochester. That is the very fleeting second of halting when the subject enters into the void, enabling her to face the truth of her love. She rushes to the Thorn-field and finally reunites with Rochester again.

Mysteriously, Rochester had an accident: He lost his eyesight and one arm. It is mysterious because it occurred precisely as Jane had feared herself to be punished if she sinned without leaving Rochester after missing marriage, when she heard her inner voice of conscience, the tyrant, as follows:

But, then, a voice within me averred that I could do it and foretold that I should do it. (...)

"Let me be torn away, then!" I cried. "Let another help me!"

"No, you shall tear yourself away, none shall help you: you shall, yourself, pluck out your right eye: yourself cut off your right hand: your heart shall be the victim, and you the priest to transfix it." (322)

Later, losing an eye and arm as imagined for his lover, Rochester proves himself the genuine double and absolute love of Jane. Alike, she rediscovered her true '*a*' buried sown again, but this *a* is no longer the same as before in the first stage.

Rochester was already injured correspondingly in the Lacanian "between the two deaths" way, unable to move by himself, and lost the taste for life. Joining him, Jane too enrolls in the domain of that subject such as Antigone's: she renounces all privileges and promises to offer him lifelong love and the best care before God, though she has needed to get married to another wealthy, noble partner. The *a*, the unheimlich regained lost all its first color or splendor of the master signifier, the Phallus, as the years pass to become a mere void but yet complete in its grandeur

of sublimation. That is the moment of ‘identification of the oppositions’ in the Hegelian way, without ‘*Aufhebung*’; The two find each other innerly over-determined but without hierarchy. She wishes to become a mere eye and cane for Rochester. They sublimate each other toward a Thing, loyal to the concept of the Lacanian sublime in *Seminar VII*. The *a*, the unheimlich is always already a story of creation, a creation of a narrative.

V. Conclusion

To carry out the double objects of this paper, we first explored the concept of the objet *a*, Phallus, and the unheimlich. Unheimlich concerns the simultaneity, duality, ambivalence, inbetween area, objet *a*, anxiety and pleasure. One should not only consider it under one aspect. Secondly, objet *a*, the Phallus’s movement, feasible creates a starting force in the novel’s plot structure. We saw the existing unheimlich mechanism of the narrative applied to *Jane Eyre*. One could now conduct the research on the unheimlich roughly in three main branches: Phallus (Objet *a*), Anxiety, and the Doubleness of the meaning. None of them should acquire any preponderance. These three branches correspond precisely to the void of three inbetween domains of the Borromean knot (cf. “*Horizontgebung*,” Heidegger 200). Interestingly, the multiple features of unheimlich in inbetween space converge to the duality and Hegelian dialectic reflexivity (Žižek, 1993): They create three levels of property simultaneously, namely as follows.

1. Not only A but also B are possible
2. Neither A nor B is possible
3. It creates a third sphere(neither A nor B) where A and B can not exist without their opposites. The two counterparts respectively serve in each case as the precondition of their existence.

These happen simultaneously, provoking, therefore, a motion. These three

correspond to the three typologies of being, comprised by Badiou in his *Being and Event*: Normality, Singularity, and Excrescence (Badiou 97). He is the one who pushed the research on this void way forwards. He clarifies the counting of the void as a subset and announces the void calls upon a metastructure (92) in this operation, a Fata Morgana-like structure. It concludes that the counting of the void and unheimlich have the same topological status. Therefore, research on unheimlich connecting to Hegelian subject and Badiouan ‘metastructuralism’ will be an exciting topic.

Surveying the root area of the story, we could see *Jane Eyre* harbors the Phallus, an objet *a*, which Jane herself embraces in herself incarnated. It plays out as the driving force of the narration. The Phallus turns out to be love, Jane’s right to love and be loved as a young girl by all of her family members. We witnessed how the four stages of the unheimlich-mechanism display in the novel, including encountering doubles, fatal incidents, and sublimation. I am especially interested in the part of sublimation. As the two protagonists approach the end of the novel, the story converges over the religious vision. Rochester often prays and stays in mute devotion. They have rather earthly faith and worship God among themselves than St. John, who toils in India for his incorruptible crown (477).

One of the other findings is Jane’s awakening, her traverse of fantasy. Jane gets, during the fights, a sense of the lack the Other conceals. She saw the latter can present her no decent answer to such an inquiry: ‘Que Vuoi?’ Therefore, at the time point of departure for the Lowood School, she already knows that the Other is far from perfect. She became conscious of the futility of the luring object of the desire and the Big Other, the lack. This awareness results in Jane’s disinterest in the once yearned but without the right to touch beautiful china plate with paradise bird.

Last but not least, it further involves the subject topic of Jane, which remains somewhat unclear up to now due to the two inconsistent kinds of Jane’s attitudes towards the rebellious feminist actions of her own. On the one hand, she is a fully committed feminist, and, on the other, she shows a mitigatedly convinced attitude on the violent gestures in her early childhood. The examination finds that her

feminist-looking fearless resistance before leaving the Gateshead counts as the fits of her hysteric subject under the control of the superego. Jane was, in reality, playing ghost-subject of her Other, which is why she later explains herself about it with a hint of regret as she makes up with her aunt. This hysteric subject does not go farther than doubting, challenging, and boldly questioning the Other. It is the starting point of becoming a Lacanian subject. Still, its limit extends in the impossibility of a complete Act of revolution becoming independent as it needs the Other the more to bring those actions in as much as it complains and questions the Other. (Žižek, 1999: 396) In reverse, Jane acquires a more accomplished subject in her adulthood that roars, vindicating women's right to learn and know the world.

Works Cited

- Adam, Jacques. "De l'inquiétante étrangeté chez Freud et chez Lacan." *Champ Lacanien* 10 (2011): 195-210. Print.
- Badiou, Alain. *Being and Event*. New York: Bloomsbury, 2013. Print.
- Baek, Sang-Hyun. "The Detailed Lecture of Seminar XI (Part 2): The 7th Lecture, From Love to Libido." Seoul: ArtnStudy. 2018.
[백상현. 『라캉 세미나 11의 세밀한 강해(2부): 제7강, 사랑에서 리비도로』. 서울: 아트엔스터디, 2018.]
- _____. *The Politics of J. Lacan*. Seoul: Editus, 2020. Print.
[백상현. 『라캉의 정치학』. 서울: 에디투스, 2020.]
- Brontë, Charlotte. *Jane Eyre*. Ed. Cho AiLee Seoul: Shin A Sa, 2005. Print.
- Cho, Scarlet Hyun June. "'The Uncanny' in *Frankenstein*: An Psychoanalytic Approach to the Narrative Structure, Gaze, and the Abject." *Nineteenth Century Literature in English* 13.1 (2009): 161-86. Print.
[조현준. 『『프랑켄슈타인』에 나타난 "낮선 두려움"—서사 구조, 응시, 비체에 대한 정신분석학적 접근』. 『19세기 영어권 문학』 13.1 (2009): 161-86.]
- Freud, Sigmund. *The Uncanny*. Trans. David McLintock, New York: Penguin Books, 2003. Print.
- Gilbert, Sandra & Guba, Susan. *The Mad Woman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. New Heaven; Yale U. P. 1979.

- Giordano, Giuseppe. "The Contribution of Freud's Theories to the Literary Analysis of Two Victorian Novels: Wuthering Heights and Jane Eyre." *International Journal of English and Literature* 11.2 (2020): 29-34.
<https://academicjournals.org/journal/IJEL/article-abstract/472AEFC63846>
- Heidegger, Martin. *Beiträge zur Philosophie vom Ereignis*. Vittorio Klostermann: Frankfurt am Main, 1989. Print.
- Kim, Jin Ok. "Lacan's Drive and Jane Eyre." *Modern Studies in English Language & Literature* 58.2 (2014): 133-49. print.
[김진옥. 「라캉의 충동(Drive)과 제인 에어」. 『현대영어영문학』. 58(2) (2014): 133-49.]
- Kim, Joon-Soo. "Der Widerspruch und die Dialektik in der Hegelschen Philosophie." *Cogito Institute of Humanities, Pusan National University*. 71 (2012): 305-42.
[김준수. 「헤겔 철학에서 모순과 변증법」. 『코기토』. 71 (2012): 305-42.
(<https://www.dbpia.co.kr/journal/articleDetail?nodeId=NODE01821135>)]
- Kreisel, Deanna K. "The Madwoman on the Third Story: Jane Eyre in Space." *PMLA Modern Language Association of America*. 131.1 (2016): 101-115.
- Lacan, Jacques. *The Seminar of Jacques Lacan X: Anxiety*. Trans. A. R. Price. Cambridge; Malden: Polity, 2016. Print. Abbreviated as *Sem X*.
- _____. *The Seminar of Jacques Lacan XI: The Four Fundamental Concepts of Psychoanalysis*. Ed. J.-A. Miller. Tr. A. Sheridan. New York: Norton, 1978. Print. Abbreviated as *Sem XI*.
- _____. *Le Séminaire de Jacques Lacan. Le Livre XI: Les Quatre Concepts Fondamentaux de la Psychanalyse*. Paris: Seuil, 1973. Print. Abbreviated as *S XI*.
- _____. *Séminaire 22: R.S.I. 1974-1975*. Staferla. Abbreviated as *Staferla 22*.
(<http://staferla.free.fr/S22/S22%20R.S.I..pdf>)
- Thomas, D. M. *Charlotte*. London: Duckworth Publishing, 2000. Print.
- Yu, Myong-Ja. "Uncanny-Mechanism and *Aloft* by Chang-Rae Lee." *Studies in English Language & Literature* 40.3 (2014): 75-95. Print.
[유명자. 「언캐니(Uncanny)-메커니즘과 이창래의 『떠오름(Aloft)』」. 『영어영문학연구』 40(3) (2014): 75-95.]
- _____. "Mary W. Shelley's *Frankenstein*: The Narrative of the Unheimlich." *Studies in British and American Language and Literature* 122 (2016): 45-66. Print.
[유명자. 「메리 W. 셸리의 『프랑켄슈타인』: 운하임리히(unheimlich) 서사」 『영미어문학』 122 (2016): 45-66.]
- _____. "The Portrait of the Artist as a Young Man: The Creative Art of Lacanian Letter inbetween the Real and the Symbolic." *Studies in English Language & Literature* 46.4 (2020): 59-74. Print.

- _____. "Jane Eyre: Inbetween the Real and the Symbolic - Love 'letter a'." *Studies in English Language & Literature* 47.1 (2021): 61-81. Print.
- [유명자. 「제인 에어: 실재와 상징 사이 - 사랑의 '레터 a」 『영어영문학연구』 47(1) (2021): 61-81.]
- Žižek, Slavoj. *Tarrying With the Negative: Kant, Hegel, and the Critique of Ideology*. Duke University Press: Durham, 1993. Print.
- _____. *The Ticklish Subject: The Absent Centre of Political Ontology*. London; N. Y: Verso, 1999. Print.
- _____. *For They Know Not What They Do*. London: Verso. 2008. Print.

유명자 (경북대학교 / 학술연구교수)
 주소: (41567) 대구광역시 북구 대학로 80
 이메일: adlpf2005@hanmail.net

논문접수일: 2021. 12. 31 / 심사완료일: 2022. 05. 10 / 게재확정일: 2022. 05. 13