

Love, Freud, and the Female Gothic

Bram Stoker's *The Jewel of Seven Stars*

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The most striking phenomenon of his erotic life after maturity was his liability to compulsive attacks of falling physically in love which came on and disappeared again in the most puzzling succession. These attacks released a tremendous energy in him even at times when he was otherwise inhibited, and they were quite beyond his control.

Sigmund Freud, 'The "Wolf Man"'¹

Once when I expounded to her a specially important part of the theory, one touching her nearly, she replied in an inimitable tone, 'How very interesting', as though she were a *grande dame* being taken over a museum and glancing through her lorgnon at objects to which she was completely indifferent.

Sigmund Freud, 'The Psychogenesis of a Case of Homosexuality in a Woman'²

Is it possible that love is all subjective, or all objective?

Bram Stoker, *Dracula*³

In the 1994 special issue of the *Women's Writing* journal dedicated to the Female Gothic, the contributors acknowledged the importance of revising the debate about the form.⁴ For Ellen Moers the Female Gothic was characterised by concerns about motherhood and associated images of birth trauma. Later criticism focused attention on how specific structural features, including images of absent mothers and 'lost' daughters, were related to the form's anti-patriarchal politics.⁵ Whilst such inquiry did not restrict analysis of the form to simple convention spotting, the contributors to the 1994 special issue argued that a re-evaluation of the Female Gothic through a range of recent theoretical approaches, including various psychoanalytical and historicist theories, could move the critical debate on. It was argued that such approaches would help to account for the presence of more subtle Gothic references, including images of the double, models of desire, and specific constructions of gender, all of which have a special place in the Female Gothic. By focusing on these less formal elements of the Female Gothic, an often quite radical re-assessment became possible, one in which writers as diverse as Milton and Stoker could be brought within the ambit of the Female Gothic tradition.⁶

In this article I will develop, and move beyond, some of the arguments made in that issue. In particular, Fred Botting's essay on *Dracula* (1897), in which he explored a male anxiety about the appropriation of the predominately female-authored romance, is especially helpful in highlighting some of the gender confusions of Stoker's novel in particular, and the Female Gothic in general. The issue of gender is obviously central to the form and I do not intend to ignore it or play down its significance. However, as my opening quotations indicate, there is an associated and under-explored issue here: love. Whilst there has been discussion of romantic love as a literary device, there has been practically no discussion of how love (as an emotion rather than solely as a function of the romance plot) is addressed in the Female Gothic. This is not to suggest that we can simply avoid the idea of representation; but what I want to develop is the idea that the Female Gothic is predicated on the denial of love. Such a relegation of love to the dangerous passions (potentially threateningly erotic ones in Radcliffe) can be understood once we observe how love is tied, certainly at the end of the nineteenth century, to a model of pathology. Also, I am not suggesting that this relegation or denial of love is anything other than political, nor that this Gothic 'love' can be read as some extra-textual feeling which transcends ideological considerations. Rather I will argue that an analysis of love provides a new way of reading the Female Gothic because, in the case of Stoker, what we discover is an anxious male reading of the Female Gothic, one which indicates the extent to which 'love' had become politicised. My basic argument is twofold. First, that Radcliffe pathologises love and that there is a gender specific explanation for this. Second, that an analysis of Stoker's *The Jewel of Seven Stars* (1903, revised 1912) illuminates what these gender specific issues are. Stoker's novel also informs us about the politics of love in a way which teases out the political drama of Freud's writings on love. Freud was invoked at the beginning of this article, not because I intend to develop his 'insights' into love, but rather because I intend to illustrate how the politics which are implicit to his model of love can be explored through Stoker's male reading of the Female Gothic. My argument about Freud is, due to a lack of space, somewhat condensed here but I hope to give enough sense of what such a revision of Freud entails and how an examination of Stoker can help us to develop this revision.

The plot of *Jewel* reworks some of the structural elements that characterise the Female Gothic. Margaret Trelawny, who is the love interest of the narrator, Malcolm Ross, was born at the same moment that her father was investigating the ancient Egyptian tomb of Queen Tera, a birth which also coincides with the death of Margaret's mother. There are repeated suggestions that there exists a striking resemblance between Margaret and Tera, and this means that Tera functions, at least for Margaret, as a surrogate mother. In this way the plot emphasises that Margaret may have obscure, regal, origins. Also the closing scenes of the novel, which concern Tera's resurrection, emphasise the idea of the promised return of the absent mother. The novel thus works towards the idea of the pursuit of the absent mother (here presented as an Egyptian Mummy) that forms one of the underlying tensions of the Female Gothic. Lisa Hopkins has noted Stoker's peculiar fascination with the idea

of resurrecting dead mothers which occurs elsewhere in his writings.⁷ However, in this instance, I will address how Ross's attempt to 'read' this Female Gothic narrative through a discourse of love means that he misreads the Gothic plot. It is a misreading of the Female Gothic which the novel appears to endorse when, in the 1903 version, all of the principal participants, with the exception of Ross, are killed by Tera in the final scene.

The novel opens with Ross's account of a dream of Margaret in which he imagines saving her from the confines of a domestic tyranny presided over by her father:

With an undertone of sadness she made me feel how in that spacious home each one of the household was isolated by the personal magnificence of her father and herself; that there confidence had no altar, or sympathy no shrine; and that even there her father's face was as distant as the old country life seemed now. Once more, the wisdom of my manhood and the experience of my years laid themselves at the girl's feet. It was seemingly their own doing; for the individual 'I' had no say in the matter, but only just obeyed imperative orders.⁸

Ross's romantic fantasy incorporates narrative elements which are familiar to the Female Gothic. His vision of Margaret is one that represents her as incarcerated within a stifling world of domesticity. His mission to save her from this appears to be selfless, indeed, is one in which the 'I' becomes suspended. Ross, however, is an implausible knight errant as he inhabits a rather less glamorous bourgeois world, and his status as a lawyer at least provisionally places him on the prosaic side of authority and order. Nevertheless, it is Ross's fantasies about Margaret which control the narrative, so that Ross's reworking of the Female Gothic is conditioned by his feelings of love for Margaret. However, such feelings become the subject matter of Ross's version of events.

The question that the reader is confronted by concerns whether Ross's feelings provide a proper way of *reading* this implicit Female Gothic narrative, or whether they help *produce* that narrative. Ross in the above quotation sees love as an essentially self-less desire, but this loss of self will later become an object of some horror to him as he sees himself disappear into an alternative Gothic narrative, orchestrated by Tera, which he is unable to either control or properly account for. In this way love comes to function as if it were a Gothic force, as it introduces a series of 'irrational' elements into the narrative which makes Ross believe he is in a love story, whereas in reality a Gothic plot, one which involves his disempowerment, dupes him.

We get an intimation of this influence over Ross when he is put into a reverie that is brought on by the smell of the preserved Egyptian artefacts collected by Mr Trelawny: 'The Egyptian smell had seemed to get on my nerves – on my memory – on my very will' (30). This loss of will echoes the earlier dream of love, and when Ross awakens from this later reverie, 'it took me several seconds to recognize my own identity' (31). The links between Margaret and Tera become established through this connection when Ross loses consciousness a second time: 'I felt, as in nightmare, that this was sleep, and that in the passing of its portals all my

will had gone' (32). It is during this episode that some supernatural force that is ultimately associated with Tera attacks Mr Trelawny. Ross notes on discovering the carnage that greets him on awakening that 'The sight which met my eyes had the horror of a dream within a dream' (32). After this the status of reality becomes increasingly confused.

The conflation of Margaret and Tera informs some of the discussion concerning who could have been responsible for the attack on Mr Trelawny. Ross also begins to have doubts which are expressed subconsciously: 'it seemed as if my brain had found a voice. But the voice was not complete; there was some other thought, darker and deeper, which lay, behind it, whose voice had not sounded as yet' (53). This is to acknowledge the double nature of Margaret, who is both Margaret and Tera, a confluence that Hopkins has noted is expressed in how Tera is reversed in *Margaret*.⁹

This creeping influence of Tera over Margaret represents a move from a Female Gothic plot concerning the search for a missing mother and an escape from a tyrannical father figure (at least as Trelawny is figured in Ross's dream) to one in which Margaret, and more importantly love, become reconfigured as suspicious. This is not in itself a radical break from the Female Gothic. In *The Italian* (1797) for example, Ellena Rosalba's faith in divine providence indicates that it is necessary to move beyond the selfish demands of the feelings and the egotistical claims of the intellect. Ellena's suitor, Vivaldi, is too passionate and populates the world with imagined terrors whereas the ostensible villain, Schedoni, is too absorbed by abstract intellectual systems.¹⁰ In effect too much feeling and too much thought alienates the subject from the 'reality' of a world which possesses an absolute moral constancy that can only be discerned through the stoicism of faith. Radcliffe's critical response to romanticism's privileging of radical thought and celebration of modes of feeling has an obvious political edge to it given that she is writing in the 1790s.¹¹ However, although *Jewel* is ultimately a reactionary response to the subtle feminism of the Female Gothic it nevertheless develops the Radcliffean idea that certain emotions may well be pathological. Fred Botting, in his account of how *Dracula* rewrites the Female Gothic suggests that the Count transgresses the rules of the physical, material world. His claim about the Count could equally be made about Tera:

The threat Dracula presents is one of mobility: he does not stay in his place, dead and buried in the past or in his castle, but invades the Western present, its city, society and centre, the bourgeois home. He is undead, undoing the fundamental difference between life and death and thereby exceeding materialism. (184)

The Count is not part of the material world and this suggests that, at least in part, he is composed from the collective imaginings of the vampire hunters.

Tera occupies a similar position, although the fundamental difference is that the group of resurrectionists believe that she is really 'human' and can therefore be accommodated in their world, whereas the Count is excluded as a 'non-human' abomination. Ultimately this is merely a matter of perception. Tera is indeed a

Gothic monster, one who is simply using the group to stage her resurrection (which at one level is what the Count in *Dracula* is also trying to effect). Tera is the male Gothic's image of horror but here masquerading (for Margaret) as the Female Gothic's benign mother, something which Ross does not see because love has tricked him. In *Jewel* it is delusion and pathology that come to characterise love and this representation of love is historically echoed in some of Freud's writings.

What is revealing in Freud's account of love is that he sees delusion as a fundamental part of the normal state of being in love. In the first of his three essays on the psychology of love he explores the reasons why certain men visit prostitutes and also why some men are attracted to married, or otherwise unattainable, women. He argues that such men repeat these relationships and that this need to rework the same erotic fantasy suggests the presence of neurosis. However, Freud argues that:

In the course of psychoanalytic treatment there are ample opportunities for collecting impressions of the way in which neurotics behave in love; while at the same time we can recall having observed or heard of similar behaviour in people of average health or even in those with outstanding qualities.¹²

So that supposedly 'normal' love is really part of the psychopathology of everyday life. In the case of the 'Wolf Man' that I quoted from at the beginning of this article, Freud refers to falling in love as a series of 'attacks'. That patient's desire for a succession of peasant girls is accounted for as a consequence of his witnessing of the primal scene when an infant (the need for a debased sexual object) combined with some transferred feelings of desire towards a servant girl in his parents' house.¹³ For Freud, the 'Wolf Man's' oddities are not that unusual because, as he implies in the quotation above, love *is* essentially neurotic. For Freud, men who frequent prostitutes wish to rescue them from a world of debauchery (and so represent the desire to take the mother away from the father) and men who are drawn to attached women simply replicate the Oedipal scene (trying to gain access to the mother they cannot have). Whilst it would be legitimate to query Freud's conclusions, I want to argue that this idea of a 'normal' neurotic love is something which Stoker also develops in *Jewel* and that this tells us something about a male reading of the Female Gothic.

The idea of love as fundamentally neurotic is not free from gender considerations and it is an examination of gender which puts back the politics into what could become a debate about the nebulous notion of feeling associated with 'being in love'. Importantly, Freud's account of love is one that suggests that the differences between heterosexuality and homosexuality are a matter of degree rather than kind. It is important to note that for Freud sexual desire is in some sense a commonplace, whereas love is truly neurotic because it indicates a pathologised desire to hang onto the object of desire. The Freudian subject is fundamentally androgynous and the idea that this androgyny is either lost (because of the need to develop a 'coherent' sexual orientation) or expressed with some anxiety (because it leaves the subject unsure of themselves) is also a feature of Stoker's

writing. Botting has explored how *Dracula* represents Stoker's intrusion into a world of romantic fiction that is more usually associated with the woman writer. For Botting, Stoker's intrusion indicates the desire to rewrite some of the more dangerously feminist aspects of the romance. This slip from male to female authorship can, for example, be witnessed in the scene where Jonathan Harker, trapped in Castle Dracula, writes in his diary and senses his displacement of a version of a female romantic writer:

Here I am, sitting at a little oak table where in old times possibly some fair lady sat to pen, with much thought and many blushes, her ill-spelt love-letter, and writing in my diary in shorthand all that has happened since I closed it last. (36)

For Botting, Stoker's usurpation enables him to conclude the novel on a moment that asserts patriarchal authority. Stoker thus appropriates the romance in the interests of patriarchal propaganda. However, this is quite different to *Jewel* where Ross, although he functions as a writer of a romance, is so lost in feelings of love that he is unable to understand the nature of such feelings. Whereas in *Dracula* a certain mode of enlightenment occurs, one in which the Gothic is defeated, in *Jewel* the Gothic increasingly infiltrates Ross's love where it manifests itself in a pathologised way. In *Dracula* the vampire hunters understand the nature of the danger with which they are confronted whereas Ross's feelings of love represent an inability to properly objectify Margaret. 'Margaret' becomes, as seen through Ross's unusual male gaze, little more than a series of sliding moods and identities. In reality this is not about Margaret but about Ross's inability to coherently objectify her.¹⁴

There is a paradox here. In *The Italian* there is an implicit fear about male desire because love can lead too easily to sexual feeling. Such a feeling is dangerous to the heroine, not just because it puts her in sexually threatening situations but because she becomes dehumanised and objectified through this process of desire. For these reasons the ostensible heroes of Radcliffe's narratives, such as Vivaldi in *The Italian* and Valancourt in *The Mysteries of Udolpho* (1794), have to prove their moral worth before marrying the heroine. They have to show that their love is not a purely physical one. They also, certainly in the case of Vivaldi, have to come to the painful self-knowledge that it is necessary for them to exercise some control over both their imaginations and their feelings, because otherwise such emotional and mental self-indulgence leads to a false understanding of the world and potentially to a false objectification of the heroine. In this way Radcliffe's novels also imply the possibility of demonising love, or, more radically, that male love is in some way dehumanising even when it appears to confer love on the heroine. This is an idea which, in the period that Stoker is writing, acquired a 'scientific' credence in Freud's writings. Freud in his second essay on 'The Psychology of Love' claimed that:

It sounds not only disagreeable but also paradoxical, yet it must nevertheless be said that anyone who is to be really free and happy in love must have surmounted his respect for women and have come to terms with the idea of incest with his mother or sister.¹⁵

Freud's idea that love is fundamentally perverse is echoed in *Jewel* as the novel develops a strategy of turning the Gothic Tera into an object of love. In effect Stoker uses Ross to read a Female Gothic narrative. However, like Vivaldi, Ross is too emotional, too prone to constructing the heroine in imaginative ways. That this is a false objectification is apparent when Tera is resurrected. However, it also indicates that what is horrifying in Stoker's politically conservative novel, is the idea that women cannot be properly objectified: that they are not as they appear to be.

Stoker's novel expresses a certain alarm about powerful women, as indicated in the grotesquely represented Tera. However, whereas in *Dracula* Stoker takes control of the Female Gothic, in *Jewel* the radical elements of the Female Gothic are developed as the true source of horror. The conclusions are quite different but the politics are the same. This also provides us with an insight into Freud's politics because it gives us some sense of his politically loaded versions of subject formation. I will return to this idea, but first I want to examine how *Jewel* organises this slip between love and the sinister world represented by Tera because it is one in which love also becomes sinister.

The resurrection of Tera is effected through the assembly of a variety of Egyptian artefacts, one of the most important being the jewel referred to in the novel's title. This is a ruby which has been cut into the form of a scarab beetle that has some hieroglyphics cut into it as well as a model of the astrological constellation, The Plough. Mr Trelawny interprets the two sets of hieroglyphics on the upper and lower sides of the scarab as ones that refer to the forces which dominate the upper and lower worlds of Egyptian mythology. Trelawny deciphers the word 'mer' on the upper part of the scarab as referring to 'love', and the bottom part contains 'men' and 'ab' which refer to 'patience' (149). Trelawny concludes from this that Tera had waited patiently for the love that would restore her to life (151). It is also at this stage that Margaret becomes the, presumably unwitting, source of much misinformation about Tera's past as Tera comes to take control of her. As such 'Margaret' suggests that Tera has utopian dreams concerning the world that she wants to be resurrected in. It is:

A land of wholesome greenery, far, far away [from the Egyptian desert]. Where were no scheming and malignant priesthood; whose ideas were to lead to power through gloomy temples and more gloomy caverns of the dead, through an endless ritual of death! A land where love was not base, but a divine possession of the soul! (153)

Ross notes that they were all moved by the 'loftiness of her thoughts' (154). Indeed, for Ross this suggests that the divine touches Margaret:

Who was this new, radiant being who had won to existence out of the mist and darkness of our fears. Love has divine possibilities for the lover's heart! The wings of the soul may expand at any time from the shoulders of the loved one, who then may sweep into angel form. (154)

However, this new divine Margaret turns out to be a transitory vision as she becomes increasingly assertive in the practical organisation of the resurrection and simultaneously distant to Ross; he longs for a return to the earlier version of

Margaret who had seemed so vulnerable in his dream with which the novel began. His feelings of love turn into feelings of horror, 'As I looked a strange fear came over me. The Margaret that I knew seemed to be changing; and in my inmost heart I prayed that the disturbing cause might soon come to an end' (173).

This drama recapitulates one of the fundamental dynamics that we find in the Radcliffean Gothic, namely that the hero is forced to acknowledge that their love object is not helpless because they are not as vulnerable as they had supposed. However, Ross is unable to accommodate this narrative shift because he remains to some degree trapped at an early stage within this narrative, one in which he pursues a coherent objectification even though his experience tells him that this is unattainable. He acknowledges that, 'I never knew whether the personality present was my Margaret – the old Margaret whom I had loved at first glance – or the other new Margaret, whom I hardly understood, and whose intellectual aloofness made an implacable barrier between us' (176). Only in one final instance, when Tera's body is unwound from its shroud prior to the resurrection, is Ross able to reassert some form of, literalised, object control, because what is revealed to Ross's eyes is an image of the old Margaret in which the naked body suggests 'the image of Margaret as my eyes had first lit on her' (204). The body as seen by Ross provokes an erotic reverie, looking on the body: 'it was indecent; it was almost sacrilegious! And yet the white wonder of that beautiful form was something to dream of' (203). Earlier Margaret/Tera had complained to her father about this disrobing of the body, 'it's cruel, cruel' (199). Trelawny responds tersely that Margaret's modern-day concerns do not apply because they are educated men of science and because, 'They didn't have women's rights or lady doctors in ancient Egypt, my dear!' (199).

In the 1903 ending Tera's resurrection results in the immediate death of all the resurrectionists with the exception of Ross. In the 1912 ending they survive and Margaret and Ross are married. The first ending suggests Stoker's inability properly to control the rebellious aspects of the Female Gothic, whereas the second, as in *Dracula*, implies the possibility of exerting social control through marriage. As suggested earlier, these are different endings but they share the same politics. However, there are some unresolved complexities about demonisation that need to be addressed, and they are ones which illustrate some of the paradoxes to be found in Freud's own, unconscious, gloss on the central dynamics of the Female Gothic.

Tera is a Gothic figure, demonised as an object from another world who is a force of destruction not love. Ross, like many of the other characters, has misread the situation. The signs of love are really manifested as signs of danger. In Freud these appear as symptoms in which love, when analysed, is exposed as a form of pathology. The irrational attachment to a love object can be rationally understood through analysis but only for such analysis to claim that neurosis is the norm when it comes to love. In *Dracula*, order is restored at the end in ways that anticipate the 1912 ending of *Jewel*. However, the 1903 version is much bleaker. Order cannot be restored because Ross, the sole survivor, is forced to contemplate that his faith in love has been misplaced. Love itself is rendered neurotic, irrational, and dangerous. Like the 'Wolf Man' cited at the beginning, love becomes an affliction for

which there is no cure. Radcliffe's heroines understand the danger of love, but are able to resist it.

The Female Gothic occupies an analogous place somewhat similar to Freud's patient in his account of 'female homosexuality' also quoted at the beginning of this article. The female subject when confronted with a specifically male reading of her plight responds with curiosity, but with complete detachment because it illuminates the position of the analyser rather than the analysed. Freud's model of love therefore seems particularly appropriate to an understanding of the Female Gothic because he seems to rework so many of its dramas: pathologised love, resistance to 'false' interpretation, the sense of loss that is associated with the need for love, and the missing parent. This is not to ahistoricise Freud but rather to acknowledge that his 'scientific' version of love is transformed by a Gothic discourse, as in *Jewel*, into a version of love that indicates just how far the politics of male control operate within accounts of 'feeling'.

Ultimately *Jewel* represents a horror of women's empowerment (Trelawny's pithy comment about 'women's rights' is indicative of this) and this inability to control Tera has an overt political dimension, although one that is also represented through the love-struck, and so ostensibly depoliticised, pathologised gaze of Ross. Love thus becomes another way of opening up the politics of Stoker's peculiarly male reading of the Female Gothic and produces a new critical strategy for exploring gender representation within the form.

Notes

- 1 Sigmund Freud, 'From the History of an Infantile Neurosis (The "Wolf Man")' in *Case Histories II*, Vol. 9, The Penguin Freud Library, eds Angela Richards and Albert Dickson (Harmondsworth: Penguin, 1991), p. 273.
- 2 Sigmund Freud, 'The Psychogenesis of a Case of Homosexuality in a Woman' in *Case Histories II*, Vol. 9, The Penguin Freud Library, eds Angela Richards and Albert Dickson (Harmondsworth: Penguin, 1991), p. 390.
- 3 Bram Stoker, *Dracula*, Intro. Maud Ellmann, [1897] (Oxford: Oxford University Press, 1996), p. 201. All subsequent references are to this edition and are given in parentheses in the text.
- 4 *Women's Writing: The Elizabethan to Victorian Period*, 1/2 (1994), ed. Robert Miles.
- 5 See Ellen Moers, *Literary Women* (London: Women's Press, 1978), pp. 125–40 on Radcliffe and pp. 90–110 on the Female Gothic, where she discusses images of motherhood. See also Robert Miles, *Ann Radcliffe: The Great Enchantress* (Manchester: Manchester University Press, 1995), pp. 105–10 for a psychoanalytical reading of the role of the absent mother in the Female Gothic. See also p. 182 for a précis of earlier work on the Female Gothic.
- 6 See Alison Milbank, 'Milton, Melancholy and the Sublime in the "Female" Gothic from Radcliffe to Le Fanu', 143–60, and Fred Botting, 'Dracula, Romance and the Radcliffean Gothic', 181–202 in *Women's Writing*, 1/2 (1994).
- 7 Lisa Hopkins, 'Crowning the King, Mourning his Mother: *The Jewel of Seven Stars* and *The Lady of the Shroud*' in *Bram Stoker: History, Psychoanalysis and the Gothic*, eds William Hughes and Andrew Smith (Basingstoke: Macmillan, 1998), pp. 134–50.

- 8 Bram Stoker, *The Jewel of Seven Stars*, [1903 and 1912] (Oxford: Oxford University Press, 1996), p. 5. All subsequent references are to this edition and are given in parentheses in the text.
- 9 Hopkins, 'Crowning the King, Mourning his Mother', p. 136.
- 10 Ann Radcliffe, *The Italian*, [1797] (Oxford: Oxford University Press, 1992). Schedoni's condemnation is revealed in his fascination with false intellectual systems, where he is represented as not interested in the 'truth' but rather in 'hunting it through artificial perplexities' (p. 34). See also the scene where Schedoni enlightens Vivaldi about the dangers of having a too easily influenced imagination, pp. 397–8.
- 11 See Robert Miles, *Ann Radcliffe: The Great Enchantress*, pp. 57–72 for an account of how her work can be historically contextualised.
- 12 Sigmund Freud, 'A Special Type of Choice of Object Made by Men (Contributions to the Psychology of Love I)' in *On Sexuality*, The Penguin Freud Library, Vol. 7, eds Angela Richards and Albert Dickson (Penguin: Harmondsworth, 1991), pp. 227–42, at p. 232.
- 13 A further complexity, involving rejection and transference, was a consequence of the patient's hostility towards his sister.
- 14 This compromises Freud's idea that repetition underpins desire, because here there is no coherent sense of an identifiable love object on which such a repetition can be grounded. Ross, however, cannot construct a coherent narrative about Margaret because it is not just about her but also about the presence of Tera who subtly transforms love into hate.
- 15 Sigmund Freud, 'On the Universal Tendency to Debasement in the Sphere of Love (Contributions to the Psychology of Love II)' in *On Sexuality*, The Penguin Freud Library, Vol. 7, eds. Angela Richards and Albert Dickson (Penguin: Harmondsworth, 1991), pp. 243–60, at pp. 254–5.

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