Int J Psychoanal 2005;**86**:483–501

Submission, inhibition and sexuality:

Masochistic character and psychic change in Austen's *Mansfield Park*

MARGARET ANN FITZPATRICK HANLY
96 Elm Av, Toronto, ON – M4W 1P2, Canada — cema.hanly@utoronto.ca
(Final version accepted 21 October 2004)

Mansfield Park *is Austen's most controversial novel. 'Squarely taking on such issues as class, gender, sexuality, religion, education, theatricality, and colonialism,* Mansfield Park *now appears to occupy a more critical place in Austen's canon and in literary and cultural history generally than that perennial favorite,* Pride and prejudice' (*Johnson, 1998, p. xiii). Austen's heroine, Fanny Price has generated heated controversy because of the provocative contradictions in her character, which this paper argues tally with the psychoanalytic understanding of moral masochism within the masochistic character. As a child neglected at home and then sent to a frightening new environment, in which she was lowest and last, Fanny Price needed the love and protection even of those who mistreated her. She needed to control and influence them with submission and the inhibition of her aggressive impulses and through a vigilant scrupulousness. Austen created a plot in which she also dramatized the seeds of change that lie within the submissive character, within the repressed and inhibited psychosexual desire linked to the father which can drive the reemergence of wishes for love and satisfaction in situations of relative safety.*

Keywords: masochistic character, *Mansfield Park*, Austen, inhibition, symptoms, anxiety, submissiveness, sexuality, psychic change

Introduction

Mansfield Park is Austen's ([1814] 1998) most controversial novel.

> Squarely taking on such issues as class, gender, sexuality, religion, education, theatricality, and colonialism, *Mansfield Park* now appears to occupy a more critical place in Austen's canon and in literary and cultural history generally than that perennial favorite, *Pride and prejudice* (Johnson, 1998, p. xiii).

Austen's heroine, Fanny Price, has generated heated controversy because of the provocative contradictions in her character, which I will argue tally with the psychoanalytic description and understanding of the masochistic character. But why import an idea of character from psychoanalysis into literature? The psychoanalytic theory of masochistic character concerns submission to powerful authority, inhibition of aggression and certain vicissitudes of sexuality in the intrapsychic world of the child and adult and in the unconscious dynamics of family and culture. The explanatory power of unconscious dynamics sheds light on Austen's complex characterizations wrought through the subtle precision of her language, which in turn nourishes an

analytic understanding. As a child neglected at home and then sent to a frightening new environment, in which she was lowest and last, Austen's heroine needed the love and protection even of those who mistreated her. She needed to control and influence them through submission, and to control her aggressive impulses through a vigilant scrupulousness. For 'overt submission masks the [unconscious] hostile wish to control as well as the desire to engender guilt' (Asch, 1988, p. 100).

Austen keeps a cool eye on issues of power and control. But the positions taken up by the heroine of this novel have created intense controversy and frustration linked to problems for the reader in identifying with the heroine. '*Mansfield Park* is a profoundly experimental novel, challenging to read in part because it refuses to let us repose our full confidence in *any* single character or mode' (Johnson, 1998, pp. xii–xiii). The upright, well-meaning father-figure, Sir Thomas, is revealed as mercenary and self-centered in his attempt to force Fanny to marry Crawford; the virtuous Fanny Price is also inhibited, physically debilitated and blind in her idealizations of Mansfield Park, not realising the beautiful country estate is financed by slavery.

The plot of the novel dramatizes situations which focus on a domination/submission dynamic (Fergus, 1991). Fanny Price is removed from her home when she is 10 and placed with her rich aunt and uncle, Lady Maria and Sir Thomas Bertram, and their four children, at Mansfield Park. We see Fanny struggling in her dependency and loneliness, although befriended by her cousin Edmund. When Fanny is 16, Sir Thomas leaves for two years to take care of his slavery-based sugar plantations in Antigua. The lively seductive Mary and Henry Crawford arrive to visit their sister at Mansfield parsonage and enthrall the Bertram cousins during rehearsals for *Lovers' vows*. Sir Thomas's daughter Maria Bertram, jilted by Henry Crawford, marries the wealthy bore Rushworth for his fortune. Henry then tries to seduce and, having failed that, to marry Fanny Price who, having seen his inconstancy, refuses Sir Thomas's demand that she marry Crawford with his large estate. In order to teach Fanny a lesson, Sir Thomas sends her away from Mansfield to the chaos and relative poverty of her parents' home at Portsmouth. But when Maria Bertram/Rushford, now married, runs away with Crawford in an adulterous liaison, a more valued Fanny is called back to Mansfield. In the end, she marries Edmund with whom she has fallen deeply in love and becomes mistress of the parsonage. The soil in which the submissive character develops often has the elements of this plot: neglect (Fanny's mother 'was fond of her sons'), humiliation (Fanny is sent away), shame (she is 'lowest and last'), fearfulness (Fanny has no power and no inheritance) and, consequently, sexual inhibition (Fanny is slow to come 'out').

A recent collection of papers asks how the concept of masochistic character is currently viewed (Glick and Meyers, 1988). Most major papers 'remain close to Freud' reserving 'the term masochistic for those patterns of action in which suffering seems to be not only self-induced and repetitive but conspicuously, even if unconsciously, sexualized as well' (Schafer, 1988, p. 88). On close examination, psychoanalytic theory has always portrayed a complex idea of the dynamics of masochistic character, centrally concerned with the relationship of the child to the powerful parents and parent substitutes both external and internalized in the

superego (Laplanche, 1973). When we look for a theory of masochism defined as the seeking of pleasure through pain in a narrow sense, we find that such a theory existed in the work of the pre-Freudian, Schrenk-Notzing (S. Freud, 1905), but not in psychoanalytic theory. The most consistent definition of moral masochism is the *unconscious seeking after pain as a condition for 'pleasure'* (Brenner, 1959; Glick and Meyers, 1988). However, this pleasure, which is essentially a regulation of pain—a reduction in anxiety—is often sought through the development of a closer tie to a pain-inducing but essential person, which causes shame, unconscious hostility and guilt (S. Freud, 1905, 1919, 1924; Fenichel, 1945; Loewenstein, 1957; Berliner, 1958; Brenner, 1959; Lagache, 1960; Nacht, 1965; Laplanche and Pontalis, 1973; Chasseguet-Smirgel, 1978; Glick and Meyers, 1988; Asch, 1988; Schafer, 1988; Moore and Fine, 1990; Fitzpatrick Hanly, 1995; Glen and Bernstein 1995).

Austen portrays her heroine as making slow progress from her use of suffering and sacrifice for psychic survival in childhood to a dramatic refusal to be used by Sir Thomas or seduced by Henry Crawford when she perceives his dangerous inconstancy, a refusal which occurs in the context of an emerging sexual tenderness for Edmund, and gratitude for his fraternal love. Henry Crawford asks his sister about Fanny Price.

> I do not quite know what to make of Miss Fanny. I do not understand her. I could not tell what she would be at yesterday. What is her character?—Is she solemn—Is she queer?—is she prudish? Why did she draw back and look so grave at me? I could hardly get her to speak … (Austen, [1814] 1998, p. 158).

Fanny Price's many sides have led critics to doubt that Austen has achieved a coherent characterization. 'Solemn', 'queer', 'prudish', 'grave' and sometimes slow to speak, Fanny can also be passionate, jealous, manipulative and deceptive. Thus, for two centuries readers have asked with Henry, 'what is her character?' (McMaster, 1978; Auerbach, 1983; Tanner, 1986).

> For some Fanny Price is a prig *extraordinaire*, and the novel the very acme of sanctimoniousness. 'What became of Jane Austen?' is the famous question Kingsley Amis asked when he turned in bewilderment from the sparkling *Pride and Prejudice* to the dour *Mansfield Park* (Johnson, 1998, p. xii).

The puzzle of Fanny Price's character and the possibility of a failure in Austen's characterization were clearly articulated by an astute British social psychologist who noted 'our uneasiness at not feeling the liking for her as a heroine which Jane Austen seems to invite' (Harding, 1998, p. 190).

> She [Fanny Price] seems self-destined to be wronged by the selfish and self-confident … Her readiness to suffer in silence while most of the family treat her inconsiderately gives all the greater relish to her enjoyment when Edmund comes to the rescue to save her from the worst impositions … Her ailing condition brings its oblique satisfactions, all the more oblique in that the attention Edmund gives her in a brotherly spirit brings a secret gratification to her more than sisterly feelings for him (pp. 193–4).

Harding's language captures Fanny's indirect ways of finding satisfaction which have provoked 'uneasiness' in readers: 'self-destined to be wronged', 'readiness to

suffer in silence', 'oblique satisfactions' and 'secret gratification'. In this paper I explore these psychological positions and suggest that Austen may not have invited a 'liking' for Fanny Price, but rather challenged the reader to understand her character.

Coercion and economic subjugation in the environment

Austen portrays the oscillation of coercive and submissive impulses within and between her characters. 'Robbing people of their choice lies at the heart of virtually every significant incident in the novel' (Edwards, 1965, p. 11). In this context, Austen also uses implicit attitudes to the slave trade in order to define her characters.

Near the midpoint of the novel, Fanny Price tells her cousin Edmund that she is trying to speak up more in the presence of her uncle Sir Thomas Bertram who has just returned from Antigua where he has improved the profitability of his slavery-based sugar plantations.

> 'But I do talk to him more than I used. I am sure I do. Did not you hear me ask him about the slave-trade last night?' 'I did—and was in hopes the question would be followed up by others. It would have pleased your uncle to have been inquired of farther.' 'And I longed to do it—but there was such a dead silence!' (p. 136).

One critic concludes, 'At this notable moment, in the lion's den, Fanny is unmistakably a "friend of the abolition", and Austen's readers in 1814 would have applauded the heroine and her author for exactly that' (Southam, 1998, p. 478). But Fanny is not such a friend of the abolition that she can allow herself to understand Sir Thomas's real position as slave owner; she remains dependent and tied to his point of view.

The estate of Mansfield Park operates with 'the power dynamics of Britain's "second" empire: one based not upon settlement but upon subjugation' (Lew, 1998, p. 510). The politics of enslavement and subjugation are a metaphor for Fanny's domestic situation as well as a reality. Fanny does not have a daughter's right to property at Mansfield; she has been traded away from her own family to be subjugated by the family at Mansfield, until marriage gives her a place. Austen's novel systematically exposes this power structure (which Austen as a poor female relation knew well).

Coercion is a recurring theme in the novel and especially in relation to the characters upon whom Fanny is dependent.

In the opening paragraph of the novel (which sets its major themes), Austen depicts coercion, subjection and rebellion at work in the Ward sisters' selection of husbands.

> About thirty years ago, Miss Maria Ward of Huntingdon, with only seven thousand pounds, had the good luck to captivate Sir Thomas Bertram, of Mansfield Park, in the county of Northhampton, and to be thereby raised to the rank of a baronet's lady … Miss Francis [Fanny's mother] married, in the common phrase, to disoblige her family, and by fixing on a Lieutenant of Marines, without education, fortune, or connections did it very thoroughly (p. 5).

Captivation not love, obligation not desire, and the disobliging of family, are 'motive forces' (S. Freud, 1915) which belong more to the investments of the anal

phase, with its focus on power, control, and resources, than to the oedipal structure with its added focus on sexual love (S. Freud, 1908, 1913; Chasseguet-Smirgel, 1978; Shengold, 1988).

Mrs Norris's parsimony, her interference and her coercion constitute a brilliant pre-Freudian depiction of an anal character. About Mrs Norris, Tom 'indignantly exclaimed',

> 'To want to nail me to a card table for the next two hours with herself and Dr. Grant, who are always quarrelling, and that poking old woman … It raises my spleen more than anything, to have the pretence of being asked, of being given a choice, and at the same time addressed in such a way as to oblige one to do the very thing—whatever it be!' (p. 85).

Tom voices his anger at Mrs Norris's coercive behavior in a way Fanny never can, even in her thoughts. One critic writes, 'the theme presented has to do with … seeking to impose one's will on creatures entitled to wills of their own, treating others as though one's design for them were their chief reason for being' (Edwards, 1965, p. 10). The 'lessons Mrs. Norris prescribes all project onto her little niece the worthlessness, inferiority and indebtedness she is so anxious to deny herself' (Poovey, 1984, p. 206). Lady Bertram's 'stasis' (Trilling, 1952) can be understood as a reaction formation to the drive for control and manipulation which dominates her sister. Fanny's mother's inability to keep her house in order is a reaction formation against control as well.

What happens intrapsychically for Fanny Price in the midst of this combination of too much control, neglect and coercion?

Fanny Price's character: Inhibition, symptoms, anxiety (Freud, 1926)

Austen's novel dramatizes the link between childhood anxieties and an excessive idealization of authority along with denial of the perception of tyranny, which are central defenses of masochistic character. The survival value of submission and sacrifice undertaken in return for protection generate further unconscious defensive positions in Fanny which increase the restrictions on her life: identification with the aggressor, inhibitions of aggression, unconscious guilt and inhibition of pleasure-seeking.

Submissive character and the need for protection

Fanny's internal cry at the center of the novel as she refuses Sir Thomas's demand that she accept Henry Crawford has a double significance. We can think of Austen's language as operating on two levels: Fanny fearing Sir Thomas and the ego fearing reprisals from a harsh superego. 'She had deceived his expectations; she had lost his good opinion. What was to become of her?' (Austen, [1814] 1998, p. 217). For this child who had been sent away from home, fear of losing her protector's good opinion is a powerful motivator. We ask how Fanny could dare brook his displeasure, for Sir Thomas does respond with what turns out to be a reprisal in sending Fanny back to Portsmouth.

The elaboration of psychoanalytic thinking on moral masochism through the contributions from the object-relations thinkers in the 1940s and 1950s was important,

though sometimes narrow in scope, as it focused largely on the parent's hatred as causative (Berliner, 1958; Menaker, 1953). Austen delineates several circumstances in which an adaptation of submission is likely to take place, including a classic situation in which physical and/or psychological pain regularly precedes soothing or kindness (Fenichel, 1945; Grossman, 1991). Thus, Austen describes Fanny musing on tyranny, ridicule and neglect followed by consolation:

> though there had been sometimes much of suffering to her—though her motives had been often misunderstood, her feelings disregarded, and her comprehension under-valued; though she had known the pains of tyranny, of ridicule, and neglect, yet almost every recurrence of either had led to something consolatory; …—Edmund had been her champion and her friend;—he had supported her cause, or explained her meaning, he had told her not to cry, or had given her some proof of affection which made her tears delightful (p. 106).

Austen tells us that a 'proof of affection' made Fanny's 'tears delightful', and that 'every former affliction' had 'charm'. The link between suffering and soothing with its negative patterning adds adhesiveness to such a cycle of internal states which then may become very subtly and unconsciously sought.

Symptoms and the inhibition of aggression and desire

In *Mansfield Park* Austen studies the repression of female self-assertion in the service of submission to authority and depicts some further dynamics which result from this. Trilling (1952) underlines Austen's interest in Fanny's inhibition of assertiveness, and in the somatic symptoms that emerge when Fanny's anxiety is intense. Just arrived at Mansfield Park the 10-year-old Fanny Price feels terror.

> The grandeur of the house astonished, but could not console her. The rooms were too large for her to move in with ease; whatever she touched she expected to injure, and she crept about in constant terror of something or other; often retreating towards her own chamber to cry (p. 13).

Why does Fanny develop the fantasy that she will injure whatever she touches? The unconscious motive which can be hypothesized is a helpless rage at the cruel disregard of her feelings by her parents and aunts and uncle in her removal to Mansfield, a rage linked to earlier disregard. The fear of touching for fear of injuring becomes a core inhibitor in Fanny's psychic economy, and emerges again in her famous words in refusing to take a part in *Lovers' vows*, 'No, indeed, I cannot act' (p.102).

Fanny Price is called 'creepmouse' by her cousin Tom, 'you may be as creepmouse as you like' (p. 102). She is found moralistic and sententious by Trilling (1952). She has headaches and tires easily; she is physically feeble and has a natural 'shyness and reserve'. In these symptoms we can see the inhibition of her vengeful impulses which follow on from a forced submission, and the unconscious guilt resulting in the awkward, moralistic, self-sacrificing, fearful behaviors, which have so puzzled critics in an Austen heroine.

Austen pays close attention to Fanny's physical symptoms and some complex mechanisms, including repression, are at work in the blush. 'Headaches, weariness, and trembling are not the only besieged condition in this novel, for Jane Austen

repeatedly shows … [Fanny] prone to another symptom conjoining desire and powerlessness—blushing' (Wiltshire, 1992, p. 76). Fanny blushes on more than 20 occasions. In the scene in which Fanny refuses Crawford's proposal, Sir Thomas wonders:

> 'Young as you are, and having seen scarcely any one, it is hardly possible that your affections—' He paused and eyed her fixedly. He saw her lips formed into a *no,* though the sound was inarticulate, but her face was like scarlet (p. 214).

Wiltshire comments, 'The blush of modesty … inevitably entails the consciousness of sexuality' (1992, p. 78). But Fanny's blush signifies not only consciousness of sexuality but conflict and duplicity over forbidden sexual desire. Fanny knows what she does as she lies to Sir Thomas, denying that her affections are engaged to Edmund, and knows she would 'rather die than own the truth' (Austen, [1814]1998, p. 215). Guilt about her growing passion for her cousin Edmund seems linked in Austen's text to unconscious incest wishes (more below), as well as to opposing Sir Thomas's will.

Moral scrupulousness, self-doubt and the problem of gratitude

The moral scruples of an overly strict conscience, which cause the restriction of life and desire, are what psychoanalysts often address in masochistic character. Fanny responds with characteristic scrupulosity and repression of resentment after one of the meanest acts of *Mansfield Park*: Aunt Norris's humiliating rebuke to Fanny when she refuses to act in *Lover's vows* after her cousin Tom has insisted on her taking part. Edmund says, 'Do not urge her, madam'.

> 'I am not going to urge her,'—replied Mrs. Norris sharply, 'but I shall think her a very obstinate, ungrateful girl, if she does not do what her aunt and cousins wish her—very ungrateful indeed, considering who and what she is' (p. 103).

In the privacy of the East room, stung as she is by Tom's attack and by her aunt's public reproach, Fanny examines her conscience and doubts her right to refuse:

> Was she *right* in refusing what was so warmly asked, so strongly wished for? What might be so essential to the scheme on which some of those to whom she owed the greatest complaisance, had set their hearts? Was it not ill-nature—selfishness—and a fear of exposing herself? … It would be so horrible for her to act, that she was inclined to suspect the truth and purity of her own scruples…. she grew bewildered as to the amount of debt which all these kind remembrances produced (p. 107).

Was Austen satirizing Fanny in her scruples? One feminist critic compared Fanny with the conduct-book heroines of other authors in the period. 'Fanny is not a true conduct-book heroine and, insofar as she resembles this ideal—in her timidity, self-abasement, and excessive sensibility, for example—her author mocks her—and us, if we mistake these qualities for virtue' (Kirkham, 1983, p. 117). However, Austen's narrator seems to sympathize with Fanny rather than mock her, while at the same time she observes her excessive scrupulosity. The 'amount of debt which all these kind remembrances produced' (p. 107) suggests the larger indebtedness which creates worry about gratitude in Fanny, bred in a system of

neglect and hand-outs, who early on adopts defenses which bind her in a loving tenderness, though unconscious rage, toward those who humiliate her. In certain situations it is a less anxious position for the child to believe herself in the wrong and the adults and superiors good, that is, for the child to take on the burden of their badness (Fairbairn, 1943; Berliner 1958; Glen and Bernstein, 1995). Fearing Sir Thomas's anger with her for rejecting Crawford, she cries, 'I must be a brute indeed, if I can be really ungrateful!' (p. 219). And when 'she was to be seen by Edmund again, [after her refusal] she felt dreadfully guilty' (p. 227).

Separation anxiety and self-blame

Austen portrays Fanny's separation from her mother and beloved brother William at 10 as traumatic. And hints are given of earlier repression of disappointment caused by the scarcity of maternal attention, because of the prior 'claims' of the boys and of the youngest child. When Sir Thomas selected Fanny to come to Mansfield Park, 'Mrs. Price seemed rather surprised that a girl should be fixed on, when she had so many fine boys … She spoke of her [Fanny] farther as somewhat delicate and puny' (p. 10). Fanny suffers from anxiety when she is forced out of her own family into the Mansfield Park family and again when she is sent back to Portsmouth to be taught a lesson for refusing Crawford. When Fanny's feelings were hurt on receiving so little attention from her parents after eight years of absence, she felt that 'if she had alienated Love' it was 'her own fault' because she had wanted 'a larger share than any one among so many could deserve' p. 366). Austen's 'free indirect narration' here enters Mrs Price's thoughts: 'Mrs. Price's … heart plus her time were already quite full; she had neither leisure nor affection to bestow on Fanny. Her daughters had never been much to her. She was fond of her sons' (p. 264). Fanny takes on the burden of 'fault' in the face of neglect.

Inhibition of narcissistic gratification

Austen portrays another inhibition when Fanny turns away from the ordinary pleasure for a child in being admired (Wiltshire, 1992). When Edmund remarks on his father's new regard for Fanny's looks and shows his own growing regard, Fanny is distressed:

> Your uncle thinks you very pretty, dear Fanny … Your complexion is so improved!—and you have gained so much countenance!—and your figure—Nay Fanny, do not turn away about it—it is but an uncle … You must really harden yourself to the idea of being worth looking at … Miss Crawford was right in what she said of you the other day—that you seemed almost as fearful of notice and praise as other women were of neglect (p. 136).

Along with Fanny's being fearful of notice, there is some evidence of change going on at a deep level evident in Fanny's body shifting from 'puny' to 'so improved … so much countenance and … figure', which shows her coming 'out', sexually, despite her inhibitions. Nature and youth drive Fanny's response first to Edmund's kindness and then progressively to Edmund's admiration. Her countenance and her figure improve, as she forges the emotional basis for desire and self-assertion.

Idealization of and identification with the aggressor

The strategies of idealization of the loved and needed mother, and identification with her point of view even in neglect (A. Freud, 1936) are typical strategies of the fearful and submissive child (Brenman, 1952; Glick and Meyers, 1988). Fanny shows the same loyalty to Edmund, keeping down resentment and suffering from headache and fatigue. After Edmund forgets her, giving Fanny's horse to Mary Crawford in his infatuation, he turns back to Fanny to rectify the wrong with kindness:

> Fanny … had been feeling neglected, and been struggling against discontent and envy for some days past. As she leant on the sofa … the pain of her mind had been much beyond that in her head; and the sudden change which Edmund's kindness had then occasioned, made her hardly know how to support herself (p. 54).

The reader expects Austen's sentence to end 'Edmund's kindness … made her feel happy again'. But Edmund's kindness creates a disturbance in Fanny, rather than immediate pleasure, disrupting her habit of self-suppression, making 'her hardly know how to support herself'. This is not to blame the child for moral masochism but to understand how entrenched and largely unconscious the interconnected defenses become.

Fanny's idealizing love of everything at Mansfield is juxtaposed by Austen with the actual painful realities of her life at the great house. In the midst of the noise, confusion and bad food of Portsmouth, Fanny dreams of Mansfield: 'At Mansfield, no sounds of contention, no tread of violence was ever heard' (p. 384). Fanny's denial of reality is striking when we recall Mrs Norris's constant persecution of Fanny, and Sir Thomas's 'tread of violence' as he approached to invade Fanny's East room to demand that she marry Crawford and to accuse her of ingratitude. His 'heavy step' then recalled 'the terror of his former occasional visits' (p. 211). Under the sway of idealization, Fanny believes that 'At Mansfield … everybody had their due importance; everybody's feelings were consulted' (p. 384). But the reader has heard Fanny remembering 'the pains of tyranny, of ridicule, and neglect' (p. 106) which she suffered at Mansfield. Her idealization is particularly glaring in the light of Henry Crawford's description of her role at the Park.

> I know Mansfield, I know its way, I know its faults toward you. I know the danger of your being so far forgotten as to have your comforts give way to the imaginary convenience of any single being in the family (p. 279).

Fanny's identification with her mother and then with Sir Thomas in their disregard of her feelings and wishes is remarkably strong and persistent.

Sacrifice, penance and fearfulness

Fanny thinks of her prolonged stay in Portsmouth as a 'penance' imposed for disobeying Sir Thomas and perhaps for the sin of falling in love with his younger son, her cousin. Austen brings in Easter to underline Fanny's sense of sacrifice:

> Easter came—particularly late this year as Fanny had most sorrowfully considered, on first learning that she had no chance of leaving Portsmouth till after it … it was a cruel, a terrible delay to her … her days had been passing in a state of penance (Wilmot Wynne, 1998, p. 292).

Fanny in her eagerness to be back at Mansfield, recalls Cowper's line, 'With what intense desire she wants her home' ([1814]1998, p. 292). The pains of separation from home, the misery and longing are vividly portrayed. Austen's language lets us suppose that Fanny's experience of 'a cruel, a terrible delay' may reverberate with the infantile experience of a preoccupied mother. But it is the 'delay', not the mother, nor Sir Thomas, which consciously feels 'cruel' to Fanny Price, for she seems to feel that she causes neglect because she is not worthy of love.

On the last page of her novel, Austen deliberately contrasts Fanny's sister Susan's easier adaptation to Lady Bertram and to Mansfield Park with Fanny's fearfulness, underlining the difference in their characters though they are daughters of the same family:

> Susan could never be spared by Lady Bertram … her more fearless disposition and happier nerves made every thing easy to her there.—With quickness in understanding the tempers of those she had to deal with, and no natural timidity to restrain any consequent wishes, she … succeeded so naturally to her influence over the hourly comfort of her aunt, as gradually to become, perhaps, the most beloved of the two (pp. 320–1).

The narrator twice guides the reader to see that, given Fanny's early separation from her family and her fearfulness, economic and psychic survival are dominant motivators. But sexual passion gains a role in some psychic change in Fanny.

Incest fantasies: Dependency and sexual love

Several dynamics ensue when a strategy of submission is adopted by a child. Aggressive impulses exacerbated by neglect and abuse can be unconsciously repressed out of a need to preserve the protector and can lead to inhibitions of activity as we saw in Fanny (Berliner, 1958; Glen and Bernstein, 1995). Sexualized aggression can turn back on the body without becoming conscious, creating painful symptoms (S. Freud, 1915; McDougall, 1989). An unconscious 'need for punishment' can result from unconscious fantasies of revenge. Exacerbated guilt at incest wishes may inhibit sexual desire (S. Freud, 1919; Novick and Novick, 1987; Glick and Meyers, 1988; Glen and Bernstein, 1995). What pathways does the natural desire for sexual love take when a child such as Fanny Price has taken up and been taken up by the defensive strategies of submission, inhibition, idealization, denial, self-doubt etc? And how does the surviving sexual desire instigate changes that allow a greater purchase on life?

Fanny develops one of her worst headaches when Edmund abandons her for Mary Crawford, teaching Mary how to ride using the horse Fanny always rode. She creates a fantasy ('the imagination supplied what the eye could not reach') that he holds Mary's hand in 'directing her management of the bridle' (Austen, [1814] 1998, p. 49) as Mary's horse riding becomes a metaphor for her sexual dynamism; the imagined hand-holding seems to be a defensive fantasy on Fanny's part, an imagined pain to prepare herself for the worst. She suffers profound 'weariness' when she agrees to help Mary and Edmund rehearse their lines as a couple in *Lovers' vows*. When Fanny first realizes that she is in love with Edmund, she is shocked, thinking of such a feeling as forbidden:

> To think of him as Mary Crawford might be justified in thinking, would in her be insanity. To her, he could be nothing under any circumstances—nothing dearer than a friend. Why did such an idea occur to her even enough to be reprobated and forbidden? It ought not to have touched upon the confines of her imagination (p. 181).

Why 'reprobated and forbidden'? Sexual love between cousins was not actually incest in this period. But a sibling/cousin confusion exists in Fanny's thinking, in Austen's text, about the attachment between herself and Edmund. '"Now I must look at you Fanny", said Edmund, with the kind smile of an affectionate brother, "and tell you how I like you"' (p. 152). When Fanny leaves Mansfield for Portsmouth she is desolate:

> She clung to her aunt, because she would miss her; she kissed the hand of her uncle with struggling sobs, because she had displeased him; and, as for Edmund, she could neither speak nor look nor think, when the last moment came with *him*, and it was not till it was over that she knew he was giving her the affectionate farewell of a brother (p. 254).

Austen's narrator, here close to Fanny's sensibility, makes a strong point about the pleasures of sibling ties. 'Children of the same family, the same blood, with the same first associations and habits, have some means of enjoyment in their power, which no subsequent connections can supply' (p. 161). Fanny Price does show a capacity for passionate attachment in her relations with her naval brother William.

> Henry Crawford … saw with lively admiration, the glow of Fanny's cheek, the brightness of her eye, the deep interest, the absorbed attention, while her brother was describing any of the imminent hazards, or terrific scenes, which such a period at sea must supply (p. 161).

The partial transference of her sibling love from William to Edmund is symbolized in her joining of their gifts, William's amber cross and Edmund's gold chain. One critic writes, 'Sexual symbolism permeates *Mansfield Park* … Henry Crawford's chain is too big to fit through the hole in Fanny's cross but … her beloved Edmund's chain slips through quite nicely' (Chandler, 1975, p. 33).

At the conclusion of the novel the narrator remarks that Fanny's 'warm and sisterly regard for Edmund' might be 'foundation enough for wedded love' (p. 470), not cousinly, but 'sisterly regard'. But the speech Austen gives to Mrs Norris concerning Sir Thomas's fear of marriage between Fanny and one of his sons hints at an underlying incest fantasy: 'brought up, as they would be, always together like brothers and sisters? It is morally impossible' (p. 7). Austen's novel is in the tradition of the great literature which explores the incest theme, from Sophocles to Shakespeare, from Fielding to Byron (see Kris, 1952).

If Fanny's ardent love for her brother and cousin are writ large in the text, what indications does Austen give of Fanny's oedipal attachment to her father, the inevitable incestuous attachment? Relatively little has been said in the critical literature about Fanny's father in Portsmouth, except that he is loud and drinks with his friends, has fathered seven children, and that Fanny feels she had never experienced tenderness from him.

When Fanny arrives home from Mansfield after an absence of 8 years, her father's greeting is perfunctory.

> With an acknowledgement that he had quite forgot her, Mr. Price now received his daughter; and, having given her a cordial hug, and observed that she was grown into a woman, and he supposed would be wanting a husband soon, seemed very much inclined to forget her again. Fanny shrunk back to her seat, with feelings sadly pained by his language and his smell of spirits (p. 258).

Austen, however, begins to paint some sides of Mr Price to show a stronger character and some idea of how Fanny's mother fell in love with him. Henry Crawford, who had gained for Fanny's brother William promotion to lieutenant through the influence of his uncle, arrives in Portsmouth to visit Fanny with whom he is still very much in love. Fanny's father invites him to see the dockyard and Fanny, her sister Susan, Mr Price and Mr Crawford set out.

> her father was a very different man, a very different Mr. Price in his behavior to this most highly-respected stranger, from what he was in his own family at home. His manners now, though not polished, were more than passable; they were grateful, animated, manly; his expressions were those of an attached father, and a sensible man (p. 273).

The narrator suggests that Henry Crawford was surprised at Mr Price's rough way of proceeding:

> the two girls, he found, would have been left to follow, and keep up with them or not as they could, while they walked on together at their hasty pace. … at any crossing or crowd, when Mr. Price was only calling out, 'Come girls—come, Fan—come, Sue—take care of yourselves—keep a sharp look out,' he would give them his particular attendance (p. 274).

Mr Price lacks refinement, tenderness and a steady concern for his daughters. But there is irony in Austen's characterization of this father for he provides the basics for Fanny in shelter and food, and shows a confidence that she will take care of herself (which she does remarkably well given Sir Thomas's tyranny and Henry Crawford's disloyalty) and he implicitly grants her the freedom from himself to 'want a husband'. Mr Price is not possessive; he fosters independence; he is realistic; and he has no personal financial or narcissistic use for his daughters as Sir Thomas has for his. Austen is the master of such distinctions between mixed characters. When Austen portrays Fanny's ability to make some gains in assertiveness despite her dependency at Mansfield, she has included indications that Fanny can use aspects of her father's character and his expectations.

But what metaphors does the text present to signify the nature of Fanny's repressed childhood love relations with her father? In a famous passage of modern realism in the novel, Fanny vividly describes her feeling about the squalor of the Portsmouth existence.

> She was deep in other musing. The remembrance of her first evening in that room, of her father and his newspaper came across her … and the sun's rays falling strongly into the parlour, instead of cheering, made her still more melancholy … here its power was only a glare, a stifling, sickly glare, serving but to bring forward stains and dirt … There was neither health nor gaiety in sun-shine in a town. She sat in a blaze of oppressive heat, in a cloud of moving dust; and her eyes could only wander from the walls marked by her father's head, to the table cut and notched by her brothers where stood the tea-board never thoroughly cleaned, the cups and saucers wiped in streaks, the milk a mixture of moats floating in thin blue (p. 298).

Austen's description of Fanny musing on her 'father and his newspaper' and the 'oppressive heat in a cloud of moving dust' with the power of the sun's rays only a sickly glare is immediately followed by news of Maria's adulterous liaison with Crawford. Thus, Fanny's melancholy at the 'stains and dirt' is juxtaposed with her horror at Maria and Crawford's adultery, suggesting a regression from oedipal to anal ideation in Austen's presentation (S. Freud, 1919; McDougall, 1980; Shengold, 1999). Fanny thought it 'was too gross a complication of evil, for human nature, not in a state of utter barbarism, to be capable of' (p. 229). Fanny seems to identify with Maria in her feelings about 'the horrible evil' (as if she herself were guilty of some 'forbidden and reprobated' imaginings):

> The horror of a mind like Fanny's, as it received the conviction of such guilt, and began to take in some of the misery that must ensue, can hardly be described … The evening passed, without a pause of misery, the night was totally sleepless. She passed only from feelings of sickness to shudderings of horror; and from hot fits of fever to cold. The event was so shocking that there were moments even when her heart revolted from it as impossible—when she thought it could not be (p. 299).

Critics have been struck by the concentration of language of disgust, misery, guilt and punishment in the last chapters of *Mansfield Park* because it is unique in Austen's corpus. Austen explores what can only be called Fanny's excessive reaction to the illicit sexual relations between her cousin and the man 'professing himself devoted, even *engaged*', to her. 'She passed only from feelings of sickness to shudderings of horror; and from hot fits of fever to cold' (p. 299). One context for this physical reaction is rejection, paternal rejection ('her father and his newspaper'), maternal rejection ('the milk a mixture of moats floating in thin blue'), and the rejection by her professed suitor.

What answer does the text make when we ask what happens to the desire for sexual love in a submissive, inhibited girl like Fanny; what pathways does her sexuality take? Austen's text suggests a number of paths and detours: a gratification in pleasing the powerful adults; an excitement in scrupulousness ('the heroism of principle'); some delight in tears when Edmund was there to soothe them away; anal imagination about her father's sexuality; sexualized 'shudderings of horror' at adultery/incest (see Yeazell, 1984). But, despite all these byways (regression and sexualization), a powerful sexual passion surfaces in Fanny when Edmund falls in love with Mary, which breaks through her fears, prohibitions, and self-doubts and leads to some change.

Fanny Price's resistance to self-sacrifice

Sir Thomas demands that Fanny form a sexual dependence on the charming, inconstant Crawford, but her need for security and her sexual tenderness has already been invested in Edmund (with hints of an incestuous attachment and an oedipal triumph). Fanny refuses Crawford and meets with Sir Thomas's displeasure and reprisal. The narrator comments ironically on Fanny's initial attempt to suppress her growing love for Edmund given her sense of its illegitimacy and its being in conflict with Sir Thomas's wishes:

> She had all the heroism of principle, and was determined to do her duty; but having also many of the feelings of youth and nature, let her not be much wondered at if, after making all these good resolutions on the side of self-government, she seized the scrap of paper on which Edmund had begun writing to her, as a treasure beyond all her hopes, and reading with the tenderest emotion these words, 'My very dear Fanny, you must do me favour to accept'—locked it up with the chain, as the dearest part of the gift (pp. 181–2).

Fanny's 'feelings of youth and nature', including her sexual feelings, overcome her 'heroism of principle' in a strongly invested conscience, and overcome her 'good resolutions' to keep a secure position through obedience to Sir Thomas's wishes.

In the literature on moral masochism there is a distinction between appropriate infantile dependency and excessive passivity (Reich, 1940; Loewenstein, 1957). Austen seems to set up a comparison between Fanny and her sister Susan to underline the tendency toward passivity in Fanny's character. Another sister, Mary, in her dying wishes, had given a silver knife to Susan, now 14. The 5-year-old Betsy, favorite of Mrs Price, is always taking the knife, and Susan repeatedly protests in anger. Fanny's first act in Portsmouth is to resolve the conflict by purchasing another silver knife for Betsy, full of doubt about her right to do so, and shocked by Susan's protests against her mother. The fear to purchase the silver knife is suggestive of an unconscious fear of phallic aggression. Fanny reflects:

> Susan saw much that was wrong at home and wanted to set it right … Susan was only acting on the same truths … which her [Fanny's] own judgment acknowledged, but which her more supine and yielding temper would have shrunk from asserting. Susan tried to be useful where *she* could only have gone away and cried (p. 269).

Despite her submissions and inhibitions, Fanny gradually gains some capacity to feel passionately, and to act on her own behalf. At last, Fanny finds a kind of independence and power in selecting books for Susan: 'She became a subscriber—amazed at being anything in *propria persona*, amazed at her own doings in every way; to be a renter, a chuser of books! And to be having anyone's improvement in view in her choice!' (p. 271).

If Fanny's story begins with coercion and a long series of intrapsychic defensive and adaptive moves and guilty desires which we have called moral masochism, she now makes some important acts of will, choosing books and choosing her husband.

Conclusion: Masochistic character and psychic change in *Mansfield Park*

Critics have found *Mansfield Park* resistant to coherent interpretation. Butler (1975), Evans (1987) and Johnson (1998), for example, interpret Austen's politics (and sexual politics) respectively as conservative, radical and progressive. Butler sees Austen's novel as 'staunchly anti-Jacobin in its distrust of dangerous individualism and uncontrolled sentiment'. According to Simons (1997), in Evans's radical reading, Sir Thomas appears 'as the proponent of a repressive regime … which merely serves to harbor subversive fantasies and undisciplined desires'; and the novel 'attacks patriarchal privilege and appeals for democratic access to the processes of government through the figure of Fanny Price' (p. 9); whereas Johnson

views Austen as 'refusing to align herself either with conservative or radical camps' and as enlarging 'the progressive middle ground that is the locus for … thinking' (Simons, 1997, p. 11).

In the context of two centuries of debate on *Mansfield Park*, the complex psychoanalytic concept of masochistic character can illuminate Austen's enormous capacities as a realist in the dramatization of her heroine's character and in the portrayal of sado-masochistic forces in her society. This paper asks how Austen dramatizes psychic change in the functioning of moral masochism in Fanny Price's character. We have seen Austen's text portraying Fanny's significant investments in idealization, denial, self-doubt, inhibition of aggression, self-blame and guilt in the context of her childhood anxieties. But, after her return to Portsmouth, Fanny is able to face, with less idealization and denial, her parents' flaws and her own narcissistic wounds in relation to their ways. The text indicates Fanny's psychic elaboration of regressive feelings of disgust and guilt in relation to incestuous objects; a surprising anal imagery of dirt, stains, aggression, noise and smells emerges in the presence of Fanny's father, juxtaposed with the sexual act of Maria's adultery. Through the elaboration of powerful affects in these regressive reveries, Fanny more actively desires Edmund's love.

What satiric plot device could more effectively shed light on the inadequacies of a coercive society than a heroine who, because of circumstances and need, makes a masochistic submission and then, through a healing relationship, not only successfully rebels against Sir Thomas's dangerous demand but also, in so doing, asserts her own more passionate view of love, exposing his selfish use of his daughters. This interpretation of *Mansfield Park* shows that Austen uses irony in portraying the contradictory aspects of Fanny's character, especially in depicting the derivatives of unconscious aggression.

> One of the effects of irony, the one relevant to our interests here, is to make words come alive in a special way and to give them extra life; while they bear one meaning which they present for more immediate comprehension they are also working effectively with another meaning, of greater importance, frequently contradictory, frequently hidden from some hearers or even the very speaker (Tave, 1973, p.166).

In Austen's dramatization of moral masochism, this 'extra life' in words which 'bear one meaning while working effectively with another meaning' is a crucial aspect of her art.

Austen's ironic ending undercuts an idealized romance showing the ongoing limitations in Fanny's character and in her marriage to Edmund. Fanny has been suffering for months, watching Edmund in love with Mary Crawford. But, now, Austen's narrator swiftly winds up the plot:

> Scarcely had he done regretting Mary Crawford … before it began to strike him whether a very different kind of woman might not do just as well—or a great deal better … whether it might not be possible … to persuade her that her warm and sisterly regard for him would be foundation enough for wedded love (p. 319).

The narrator addresses the reader tongue-in-cheek:

> I purposely abstain from dates on this occasion, that every one may be at liberty to fix their own, aware that the cure of unconquerable passions, and the transfer of unchanging attachments, must vary much as to time in different people.—I only intreat everybody to believe that exactly at the time when it was quite natural that it should be so and not a week earlier, Edmund did cease to care about Miss Crawford and became as anxious to marry Fanny, as Fanny herself could desire (p. 319).

Through irony, Austen's *Mansfield Park* dramatizes a brilliant condensation of a complex character type, achieved through rich and precise language, illuminated by a humane understanding for Fanny Price in her struggle with moral masochism.

Translations of summary

Masochistischer Charakter und psychische Veränderung in Austens *Mansfield Park*. *Mansfield Park* ist Austens umstrittenster Roman. In seiner offenen „Auseinandersetzung mit Themen wie Klasse, Geschlecht, Sexualität, Religion, Erziehung, Theatralik und Kolonialismus" nimmt *Mansfield Park* heute offenbar einen kritischeren Platz in Austens Gesamtwerk sowie in der Literatur- und Kulturgeschichte im Allgemeinen ein als der ewige Favorit *Pride and prejudice*" (Johnson, 1998, S. xiii). Austens Heldin, Fanny Price, gab mit den provozierenden Widersprüchen ihres Charakters Anlass zu einer erhitzten Kontroverse. Ebendiese Widersprüche entsprechen, so der Beitrag, dem psychoanalytischen Verständnis des moralischen Masochismus im masochistischen Charakter. Als Kind vernachlässigt und später in eine Angst erregende neue Umwelt versetzt, in der sie die „Niedrigste und Unbedeutendste" war, war Fanny Price auf die Liebe und den Schutz ebenjener Menschen angewiesen, die sie misshandelten. Sie musste sie durch Unterwerfung, durch die Hemmung ihrer aggressiven Impulse und durch eine wachsame Gewissenhaftigkeit kontrollieren und beeinflussen. Austen ersann einen Plot, in dem sie auch das Potential zur Veränderung dramatisierte, das dem submissiven Charakter, dem verdrängten und gehemmten psychosexuellen, an den Vater gerichteten Verlangen innewohnt, welches dem in Situationen relativer Sicherheit möglichen Wiederauftauchen von Wünschen nach Liebe und Befriedigung zugrunde liegt.

Sumisión, inhibición y sexualidad. Carácter masoquista y cambio psíquico en *Mansfield Park* de Jane Austen. *Mansfield Park* es la obra más controvertida de Jane Austen. "Parece que ahora *Mansfield Park* , donde se abordan de modo directo temas como los de clase social, género, sexualidad, religión, educación, teatralidad y colonialismo, ocupa hoy en el canon de Austen y en la historia literaria y cultural un lugar más importante que *Orgullo y Prejuicio*, la perenne favorita" (Johnson 1998, xiii). La heroína de Austen, Fanny Price, ha generado una candente controversia debido a las provocadoras contradicciones de su carácter lo cual, según sostiene este trabajo, concuerda con la comprensión psicoanalítica del masoquismo moral dentro del carácter masoquista. Niña descuidada en su propia casa y luego enviada a un ambiente nuevo que la aterroriza, donde ella era la "más ínfima y la última en todo", Fanny Price necesitaba del amor y de la protección incluso de aquellos que la maltrataban. Necesitaba controlarlos e influir en ellos con la sumisión y la inhibición de sus impulsos agresivos, y mediante una atenta meticulosidad. En la trama creada por Austen intervienen también los gérmenes de cambio que quedan ocultos en el carácter sumiso, en el deseo sexual reprimido e inhibido que la vincula al padre que, en situaciones de una relativa seguridad, puede estimular la reemergencia de deseos de amor y satisfacción.

Soumission, inhibition et sexualité : caractère masochique et changemeent psychique dans le *Mansfield Park* de Austen. Le *Mansfield Park* est la nouvelle la plus controversée de Austen. « En abordant des questions comme la classe sociale, le genre, la sexualité, la religion, l'éducation, la théâtralité et le colonialisme, le *Mansfield Park* semble occuper aujourd'hui une place plus centrale parmi les chefs-d'œuvre de Austen et dans l'histoire littéraire et culturelle en général que l'éternel favori, *Orgueil et préjudices* » (Johnson, 1998, xiii). L'héroïne de Austen, Fanny Price, a suscité une controverse passionnée en raison des aspects contradictoires et provocateurs de son caractère, que l'auteur discute en utilisant la compréhension psychanalytique du masochisme moral au sein du caractère masochiste. Enfant négligée à la maison et par la suite envoyée dans un environnement nouveau et effrayant, dans lequel elle était « la dernière et au plus bas », Fanny Price avait besoin de l'amour et de la protection de ceux-là même qui la maltraitaient. Mais elle avait aussi besoin de les contrôler et de les influencer à travers la soumission, l'inhibition de ses motions agressives, et une scrupulosité vigilante. Austen a créé une intrigue dans laquelle elle a également

mis en exergue les germes du changement qui sommeillent chez les caractères soumis, à travers le désir psychosexuel refoulé et inhibé lié au père, qui peut conduire à la re-émergence de souhaits d'amour et de satisfaction dans des situations de relative sécurité.

Sottomissione, inibizione e sessualità: Carattere masochistico e cambiamento psichico in *Mansfield Park* di Austen. *Mansfield Park* è il romanzo più discusso di Jane Austen. "Pare che ora *Mansfield Park,* dove si affrontano onestamente problemi come la classe sociale, il genere, la sessualità, la religione, l'istruzione, la teatralità e il colonialismo, occupi, nel canone della Austen e nella storia culturale e letteraria in genere, uno spazio più cruciale che non l'eterno favorito *Orgoglio e pregiudizio*" (Johnson, 1998, xiii). L'eroina della Austen, Fanny Price, ha fatto discutere per le contraddizioni provocatorie insite nel suo carattere. In questo articolo si sostiene che tali contraddizioni coincidono con la visione psicoanalitica del masochismo morale in un carattere masochistico. Bambina trascurata in casa e poi mandata in un ambiente nuovo che la impaurisce, dove è "infima e ultima", Fanny Price ha bisogno dell'amore e della protezione anche di coloro che la maltrattano, deve controllarli e influenzarli con la sottomissione e l'inibizione degli impulsi aggressivi e attraverso un'attenta meticolosità. Nella trama creata dalla Austen entrano in gioco anche i germi di cambiamento che restano celati nel carattere sottomesso, nel desiderio psicosessuale rimosso e inibito che la lega al padre e che, in situazioni di relativa sicurezza, può stimolare il riemergere di desideri d'amore e di soddisfazione.

References

Asch S (1988). The analytic concepts of masochism: A reevaluation. In: Glick RA, Meyers DI, editors. *Masochism: Current perspectives*, p. 81–91. Hillsdale, NJ: Analytic Press.

Auerbach N (1983). Feeling as one ought about Fanny Price. In: Bloom H, editor. *Jane Austen's Mansfield Park*. New York: Chelsea House Publishers, 1987, p. 103–116. 151 p.

Austen J ([1814] 1998). *Mansfield Park.* Johnson CL, editor. New York: W.W. Norton. 515 p.

Berliner B (1958). The role of object relations in moral masochism. *Psychoanal Q* **27**:38–56.

Brenman M (1952). On teasing and being teased and the problem of moral masochism. *Psychoanal Study Child* **8**:246–285.

Brenner C (1959). The masochistic character: Genesis and treatment. *J Am Psychoanal Assoc* **7**:197–226.

Butler M (1975). *Jane Austen and the war of ideas.* Oxford: Clarendon Press. 310 p.

Chandler A (1975). 'A pair of fine eyes': Jane Austen's treatment of sex. In: Bloom H, editor. *Jane Austen: Modern critical views*, p. 27–42. New York: Chelsea House Publishers, 1986. 242 p.

Chasseguet-Smirgel J (1978). Reflexions on the connexions between perversion and sadism. *Int J Psychoanal* **59**:27–35.

Edwards T (1965). The difficult beauty of *Mansfield Park.* In: Bloom H, editor. *Jane Austen's* Mansfield Park, p. 7–21. New York: Chelsea House Publishers, 1987.

Evans M (1987). *Jane Austen and the state*. London: Tavistock. 97 p.

Fairbairn WRD (1954). *An object-relations theory of the personality.* New York: Basic Books. 312 p.

Fenichel O (1945). *The psychoanalytic theory of neurosis*. New York: W.W. Norton. 703 p.

Fergus J (1991). Power and *Mansfield Park.* In: Johnson C, editor. *Mansfield Park.* New York: W.W. Norton, 1998.

Fitzpatrick Hanly M, editor (1995). *Essential papers on masochism.* New York: New York Univ. Press. 532 p.

Freud A (1936). *The ego and the mechanisms of defense.* New York: Int. Univ. Press, 1946. 196 p.

Freud S (1905). *Three essays on the theory of sexuality*. SE **7**, p. 145–243.

Freud S (1908). Character and anal erotism. SE **9**, p. 167–175.

Freud S (1913). The disposition to obsessional neurosis. SE **12** p. 311–326.

Freud S (1915). Instincts and their vicissitudes. SE **14**, p. 117–140.

Freud S (1919). A child is being beaten: A contribution to the study of the origin of sexual perversions. SE **17**, p. 179–204.

Freud S (1924). The economic problem of masochism. SE **19**, p. 159–170.

Freud S (1926). *Inhibitions, symptoms and anxiety*. SE **20** p. 77–125.

Glen J, Bernstein I (1995). Sadomasochism. In: Moore BE, Fine BD, editors. *Psychoanalysis: The major concepts*, p. 252–65. New Haven: Yale Univ. Press, 1995. 577 p.

Glick RA, Meyers DI (1988), editors. *Masochism: Current psychoanalytic perspectives.* Hillsdale, NJ: Analytic Press.

Grossman W (1991). Pain, aggression, fantasy and concepts of sadomasochism. In: Fitzpatrick Hanly M, editor. *Essential papers on masochism*, p. 125–50. New York: New York Univ. Press, 1995.

Harding DW (1998). Fraternal and conjugal love (Fanny Price and Edmund). In: Lawlor M, editor. *Regulated hatred and other essays on Jane Austen*, p. 190–210. London: Athlone Press, 1998.

Johnson C (1998). Introduction. In: Johnson C, editor. *Mansfield Park.* New York: W.W. Norton.

Kirkham M (1983). Feminist irony and the priceless heroine. In: Bloom H, editor. *Jane Austen's* Mansfield Park, p. 117–33. New York: Chelsea House Publishers, 1987.

Kris E (1952). *Psychoanalytic explorations in art*. New York: Int. Univ. Press. 358 p.

Lagache D (1960). Aggressivity. In: Holder E, translator. *The work of Daniel Lagache: Selected papers 1938–1964*. London: Karnac, 1992.

Laplanche J, Pontalis J-B (1973). *The language of psychoanalysis*, Nicholson-Smith D, translator. New York: W.W. Norton.

Lew J (1998). 'That abominable traffic': *Mansfield Park* and the dynamics of slavery. In Johnson C. Editor, *Mansfield Park*, p. 498–510. New York: W.W. Norton.

Loewenstein R (1957). A contribution to the psychoanalytic theory of masochism. *J Am Psychoanal Assoc* **5**:197–234.

McDougall J (1980). The homosexual dilemma: A study of female homosexuality. In: *Plea for a measure of abnormality*, p. 87–139. New York: Brunner/Mazel, 1992. 493 p.

McDougall J (1989). *Theaters of the body: A psychoanalytic approach to psychosomatic illness.* New York: W.W. Norton. 183 p.

McMaster J (1978). The promise of *Mansfield Park*. In: Bloom H, editor. *Jane Austen's* Mansfield Park, p. 47–56. New York: Chelsea House Publishers, 1987.

Menaker E (1953). Masochism—A defense reaction of the ego. *Psychoanal Q* **22**:205–20.

Moore BE, Fine BD, editors (1990). *Psychoanalytic terms and concepts.* New Haven: Yale Univ. Press. 210 p.

Nacht S (1965). Introduction. In: *Le masochisme: Étude psychoanalytique?* [Masochism: A psychoanalytic study?], p. 5–32. Paris: Payot, 1965. 121 p.

Novick K, Novick J (1987). The essence of masochism. *Psychoanal Study Child* **42**:353–84.

Poovey M (1984). *The proper lady and the woman writer: Ideology as style in the works of Mary Wollstonecraft, Mary Shelley and Jane Austen.* Chicago: Univ. of Chicago Press. 287 p.

Reich A (1940). A contribution to the psychoanalysis of extreme submissiveness. *Psychoanal Q* **9**:470–80.

Schafer R (1988). Those wrecked by success. In: Glick RA, Meyers DI, editors. *Masochism: Current psychoanalytic perspectives*, p. 81–91. Hillsdale, NJ: Analytic Press.

Shengold L (1988). *Halo in the sky: Observations on anality and defense.* New York: Guildford Press. 184 p.

Shengold L (1999). Freud's 'A child is being beaten'. In: *Soul murder revisited: Thoughts about therapy, hate, love, and memory*. New Haven: Yale Univ. Press. 328 p.

Simons J (1997). Introduction. In: Simons J, editor. Mansfield Park *and* Persuasion. New York: St. Martin's Press, 222 p.

Southam B (1998). The silence of the Bertrams. In: Johnson C, editor. *Mansfield Park*. New York: W.W. Norton.

Tanner T (1986). The quiet thing: *Mansfield Park*. In: *Jane Austen*. London: Macmillan, p. 142–175.

Tave SM (1973). *Some words of Jane Austen.* Chicago: The Univ. of Chicago Press. 288 p.

Trilling L (1952). Mansfield Park. In: *The opposing self: Nine essays in criticism*, p. 208–30. New York: Viking, 1955. 232 p.

Wiltshire J (1992). 'Eloquent blood': The coming out of Fanny Price. In: *Jane Austen and the body*, p. 62–109. Cambridge: Cambridge Univ. Press. 251 p.

Wilmot Wynne J (1998). *Jane Austen and Sigmund Freud: An interpretation*. London: Plume Publications. 226 p.

Yeazell R (1984) The boundaries of *Mansfield Park*. In: Simons J, editor. Mansfield Park *and* Persuasion, p. 67–92. New York: St. Martin's Press, 1997.