

内容摘要

伊迪斯·华顿（1862-1937）是二十世纪美国最优秀的女作家之一。1921年，她的小说《纯真年代》获普利策奖。小说“生动地展现了人物内心世界”（赵兴国，赵玲 1999：3），对现实主义小说的发展做出了巨大贡献。

小说讲述了发生在律师纽兰·阿切尔和一位有离婚丑闻的女人艾伦·奥兰斯卡之间的带有悲剧色彩的爱情故事。当纽兰决定和出身于上流社会的小姐梅·韦兰结婚时，梅的表姐艾伦来到纽约，以寻求家人对其离婚的支持。起初，纽兰同情艾伦，但在他们彼此交往过程中，他对艾伦的同情转变成对艾伦的爱恋，艾伦也喜欢上了纽兰。考虑到家庭名誉，艾伦最终离开了纽兰。纽兰与梅生活在一起，直到梅病死。三十年后，纽兰与其子到巴黎拜访艾伦，但纽兰决定不再去见艾伦。

奥地利精神病学家西格蒙德·弗洛伊德（1856-1939）所创立的精神分析理论对这部小说具有重大的研究价值。弗洛伊德精神分析早期研究理论认为，个人心理是由意识，前意识和潜意识组成的，前意识和潜意识称作无意识。人心理活动的绝大部分是无意识的。在弗洛伊德晚期研究中，他提出人格的基本结构：本我，自我和超我。而弗洛伊德精神分析批评理论是在其精神分析理论的基础上，用来分析作家创作小说的整个历程的。

这篇论文用弗洛伊德精神分析理论解读小说《纯真年代》的人物和作者，旨在揭示发挥超我作用对我们现实生活的意义。

第一章系统介绍了弗洛伊德精神分析理论。第二章用弗洛伊德精神分析人格结构理论，首先分析了小说女主人公的本我与老纽约社会的冲突，比如艾伦想知道真相的本我和老纽约社会的虚伪性间的冲突，艾伦想被人关心的本我和老纽约社会的残酷性间的冲突，以及艾伦热爱诗歌与艺术的本我和老纽约社会少有的文化环境间的冲突，论文还分析了女主人公的本我与老纽约传统间的冲突，比如艾伦通过提出离婚而反抗传统女性角色的本我和视离婚为丑闻的老纽约社会传统之间的冲突，艾伦忽视阶级差别的本我和老纽约社会传统中明显的阶级差别间的冲突以及艾伦的毫无禁忌的行为和言语及其不寻常着装的本我和老纽约传统中某些社会习俗的冲突。

接着，又分析了艾伦的自我和超我，纽兰为妇女辩护的本我与传统女性角色的冲突，纽兰爱艾伦的本我与老纽约社会传统的冲突，以及纽兰的自我和超我。

通过小说人物的分析，我们可以看到，超我发挥了关爱别人的作用：当艾伦和纽兰的自我不够强大，不能控制本我时，他们的超我发挥了作用。依据弗洛伊德人格结构理论，超我代表一切道德约束，超我既来自父母，又来自对自己重要的人自发的爱以及渴望保护对自己重要的人，以免其受到自己残酷伤害。爱，既可以爱别人，也可以爱自己，是道德的一种形式。小说主人公艾伦和纽兰的超我作用的发挥表现在他们用爱来控制本我。由于爱护、关心别人，为别人的利益着想，艾伦拒绝了纽兰疯狂的爱而离他而去；纽兰出于对家庭的爱，决定承担起作为父亲的责任，与梅一起生活。

第三章用弗洛伊德的精神分析批评和精神分析解读作者的生活经历、小说的创作历程和作者的超我，不仅使我们更详尽地解读作者的生活经历和小说《纯真年代》的整个创作历程间的关联，即小说是如何创作出来的，而且使我们探讨出超我对作者的意义。

“弗洛伊德认为作家无意识领域中充满各种各样的被压抑的欲望”。“当前某种强烈的体验能唤起创造性作家对早些时候某种体验的回忆，并随之产生某种愿望，这种愿望在作家的创作性作品中得以实现。”由此得出，华顿未满足的愿望是其创作《纯真年代》的动机，而《纯真年代》的创作是她未满足愿望的实现。

超我对作者来说，不仅要关爱别人，而且要关心、保护好自己。对于作者来说，由于她没照顾、保护好自己，一个女人介入并破坏了她的一段甜蜜美好的爱情，接着作者又经历了一段不幸的婚姻。经历了这两次挫折，作者需要爱护、保护好自己。同时，通过小说的创作，作者也提高了关爱别人的重要性。

综上，发挥超我作用，即关爱别人，也要照顾、保护好我们自己对个人和社会意义重大：让超我成为凝聚爱心的桥梁，人们能够和谐地生活，免受战争和贫穷的磨难，而且，发挥超我作用对构建和谐社会也将具有一定的意义。如果人人发挥超我作用，不仅考虑到别人的利益，而且关爱自己，将为社会发展提供友爱和谐的环境。

关键词：伊迪斯·华顿；《纯真年代》；弗洛伊德精神分析理论；弗洛伊德精神分析批评

Abstract

Edith Wharton (1862-1937) is one of the most distinguished American women writers in the twentieth century. Her novel, *The Age of Innocence* (1920), won the Pulitzer Prize in 1921. The novel makes a great contribution to the development of realistic novels with “the vivid descriptions of displaying the inner world of characters” (赵兴国, 赵玲 1999: 3).

The novel tells a tragic love story between Newland Archer, a lawyer and Ellen Olenska, a woman with a divorce scandal. When Newland decides to marry May Welland, a lady from the upper class society, May's cousin, Ellen comes to New York to seek support for her divorce from her family. At the beginning, Newland shows sympathy for Ellen, but in the process of their contact with each other, his sympathy turns to his love for her, and Ellen also falls in love with him. Considering her families' honor, Ellen eventually leaves Newland. Newland and May live together until May dies of illness. Thirty years later, Newland and his son come to visit Ellen in Paris, but Newland decides not to see her.

The psychoanalytical theory, founded by an Austrian psychologist, Sigmund Freud (1856-1939), have a great research value to the analysis of *The Age of Innocence*. In Freud's early study of the psychoanalytical theory, he points out that conscious, preconscious and subconscious are the three parts of individual psychology, among which preconscious and subconscious are called unconscious, and that most parts of mental process are unconscious. In his later study, Freud puts forward the basic structure of personalities, which includes three parts: the id, the ego and the super-ego. Based on his psychoanalytical theory, Freud's psychoanalytical criticism is used to analyze the whole process of novel writing.

This thesis makes use of Freud's psychoanalytical theory to analyze the characters and the author of *The Age of Innocence* in order to reveal the significance of playing the super-ego's role in our real lives.

Chapter One introduces systematically Freud's psychoanalytical theory. With the help of the basic structure of personalities of Sigmund Freud's psychoanalytical theory,

Chapter Two first of all analyzes the conflicts between Ellen's id and the old New York society, such as the conflict between Ellen's id to know the truth and the hypocritical nature of the old New York society, the conflict between Ellen's id to be cared for and the cruel nature of the old New York society and the conflict between Ellen's id to love poetry and art and the little cultural environment of the old New York society. Meanwhile, the conflicts between Ellen's id and the old New York traditions are discussed, such as the conflict between Ellen's id to rebel against the traditional women's role through putting forward a divorce and the old New York society's regarding divorce as a scandal, the conflict between Ellen's id to ignore the class distinction and the clear class distinction of the old New York traditions and the conflict between Ellen's id to take the unscrupulous behaviors, to use the bold words as well as to wear unusual dresses and some social customs of the old New York society.

And then it explores the ego and the super-ego of Ellen, the conflict between Newland's id to defend for women and the traditional women's role, the conflict between Newland's id to love Ellen and the old New York traditions and Newland's ego and super-ego by use of the basic structure of personalities of Sigmund Freud's psychoanalytical theory.

Through the analysis of the characters, we can see that the super-ego plays its role to care for others. When Ellen and Newland's egos are not powerful enough to control their ids, their super-egos play their roles. According to the basic structure of personalities of Freud's psychoanalytical theory, the super-ego represents all moral restrictions, which comes from parents, but also comes from the natural love of oneself for important others and the wish of protecting important others from one's own cruel harm. Love, either for others or for oneself, is one form of moralities. The super-egos of the protagonists Ellen and Newland use love to control their ids. Because of love and care for others, Ellen refuses Newland's mad love and leaves him; For his family, Newland decides to live with May, taking up his responsibility as a father.

Chapter Three makes a study of the life experience, the whole writing process of the author and the author's super-ego with Freud's psychoanalytical criticism and psychoanalytical theory, which not only makes us know the relationship between the

life experience and the whole writing process of the author, how the novel is created, but also explores what the super-ego means to the author.

“Freud believes that the unconscious field of the author is full of various repressed wishes” and “a strong experience in the present awakens in the creative writer a memory of an earlier experience from which there now proceeds a wish which finds its fulfillment in the creative work”. We can draw a conclusion that Wharton’s unsatisfied wishes are the motive force of the creation of *The Age of Innocence*, while the creation of *The Age of Innocence* is the fulfillment of Wharton’s unsatisfied wishes.

As for the author, the super-ego not only means to take others’ interests into her consideration, but also to care for and protect herself. Through the creation of the novel, the author attaches the importance of loving other people through playing her super-ego’s role. At the same time, the author also needs to play her super-ego’s role, love and protect herself. Because she doesn’t take care of herself, a woman intervenes and destroys her sweet love affair, and then the author experiences an unhappy marriage.

From the above analysis, playing the super-ego’s role to care for others, to take care of and protect ourselves has great significance either for an individual person or the whole society: it makes the super-ego a bridge of love, builds a harmonious life for people and avoids war and poverty. What’s more, it will also contribute to constructing a harmonious society. If every one makes his super-ego play its role, not only taking others’ benefits into his consideration but also concerning about himself, it will provide a friendly and harmonious environment for the social development.

Key Words: Edith Wharton; *The Age of Innocence*; Freud’s psychoanalytical theory; Freud’s psychoanalytical criticism

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Acknowledgements

This thesis could not be finished without the help and support of so many people who are gratefully acknowledged here.

First of all, I'm honored to express my deepest gratitude to my dedicated supervisor, Prof Jiao Xiaoting for her consistent and illuminating instruction and guidance. She has accompanied me to walk through all stages of the writing of this thesis. She is kind enough to teach me how to do the research step by step.

I feel a special obligation not only to her careful and tireless supervision but also to her valuable suggestions and warm encouragement. Without her supervision, this thesis could not be finished in time, therefore, I'm very much obliged to her efforts in helping me complete the thesis.

Profound thanks and sincere appreciation are also extended to Prof Xue Yufeng, Prof Zhang Jinghui, Professor Gao Jihai, Professor Cai Xinle and other professors who have given me valuable suggestions and support with their profound knowledge and experience during my study as a MA student, from whose advice and lectures I have learned a lot.

Finally, I would like to thank to my beloved family and classmates who never fail to give me great help, suggestions and encouragement.

Introduction

The Author & Her Works

As a representative of American realism in the late years of the 19th century and the early years of the 20th century, Edith Wharton (1862-1937) is the first woman to receive an honorary doctorate of letters from Yale University in 1923. In 1924, she got the Gold Medal of the National Institute of Arts and Letters. Her literary creations make American novels reach a new artistic level at the dawn of the 20th century. “[Wharton] occupies an extremely important intermediary position between James and Fitzgerald” (Millgate 1964: 63).

Edith Wharton was born in a wealthy family in New York in 1862, and she was familiar with the traditions and customs of the upper class of the old New York society. “[Edith’s] Her mother’s ancestors, the Rhinelanders and Stevenses, and her father’s clan, the Joneses, were all part of the polite society that had lived in New York city since the seventeenth century and traced their ancestry back to England and Holland” (Dwight 1994: 12). She lived with her parents in Europe in the most time of her youth during the period of the economic depression. “Just after the Civil War ended, the Jones family went to Europe...to economize”, because “the depreciation of American currency at the close of the civil war had so much reduced her family’s income.... For six years they lived in Paris, Rome, and Florence and traveled in Germany and Spain” (Dwight 1994: 12-13).

European culture exerted such a great influence on her that she developed wide interests such as the arrangement of houses and gardens designing. “Europe and its architectural wonders, its beautiful gardens and the centuries of history evoked by them was the place that she associated with well-being, with exploration and discovery, with excitement and with civilization itself. New York had little to offer in comparison” (Dwight 1994: 21).

According to the conventions of the upper class society, which did not allow women to be educated in a public school, she received a private education from her tutor. When her two brothers went to the public school, she had to stay at home, which provided a good chance for her to read a large number of classic works in her father's study. She loved reading and drew a great deal of ideas from her greedy reading, which would inevitably benefit her literary creations. "She read prodigiously.... English and French literature...books on history and philosophy" (Dwight 1994: 25). Her intense interest in reading made her be ready for her literary career. Since her childhood, she had begun to engage in her own literary creations. These literary creations made a good preparation for her future career as a professional writer. "On the literary side, Edith Wharton was almost without peer in her American generation as a judge of achievement in fiction and poetry" (Colquitt & Susan 1999: xiii).

Except for her intense love for reading, Wharton had other interests, such as travel, rooms arrangement and gardens designing. These interests served not only to widen her eyesight, but also to increase her knowledge. "Edith Wharton had a profound addition, sometimes amounting to an obsession, with endorsed as against unbounded spaces: with houses themselves, the arrangement of rooms within houses, the make-up of properly designed gardens" (Lewis 1975: 121).

In 1885, she married a gentleman Teddy Wharton from a rich merchant family in Boston, who was thirteen years older than her with equal social and economic status. Gulfs between her and her husband got bigger and bigger in respect of ages, characters and interests. Although she always felt painful for her marriage life, she was unwilling to put forward a divorce because of the great opposition from her family if she asked for a divorce.

"Teddy had difficulty finding a role for himself in the marriage.... [He] felt foolish among her sophisticated friends and generally excluded from the interests that drove her life.... Having no real work of his own, he was largely dependent on her income, much of it earned through her writing. He had mental affliction.... [He had] sexual adventure.

When Teddy had difficulty meeting the expenses of his mistresses, he helped himself to funds that Edith had entrusted to his care” (Erlich 1992: 115). “Teddy’s infidelities had begun at least as early as 1908” (Lewis 1975: 333). In 1912 when she was 40 years old, she divorced her husband finally.

Her unhappy marriage made her turn to literary creations. Literary creations played an important role in her life and brought about a new meaning for her self-identity. “She began her writing career formally from creating short stories in the 1890s and set foot in writing novels at the turn of the century” (金莉 2005: II). Literary creations also made her live a rich life and she became strong, confident and independent. She got great help and encouragement from Henry James, a master of “psychological realism” in the nineteenth century.

Their friendship was recorded in a large number of books. “Conversation of a sort began in the fall of 1900, when Edith sent James a copy of ‘*The Line of Least Resistance*’...and after praising the tale’s ‘admirable sharpness and neatness, and infinite wit and point,’ pointed to one central flaw and then suggested that the subject was really too big for short-story treatment.... He also offered serious literary advice: she should continue to explore in fiction the American world she lived in.... He concluded by urging her to send him more of her work” (Lewis 1975: 131). “*The Valley of Decision* captured James’s attention” (Goodman 1994: 3). “Certainly it was James who encouraged Wharton to ‘Do New York! The 1st-hand account is precious’” (Lewis & Lewis 1988).

Later, their friendship developed further. “It was her relationship with Henry James that Wharton deemed the ‘pride and honor’ of her life.... He became her literary ideal and mentor, a source of professional counsel whom she addressed in letters as Cher Maitre.... Their friendship was so satisfying that it supplied more mutual nurturance than many a marriages” (Erlich 1992: 121-122). “This great author [James] was her dear friend, but in no way her teacher” (Killoran 2001: 1). “Henry James was perhaps the

most intimate friend I ever had, though in many ways we were so different” (Wharton 1934: 173).

Wharton and James had many interests in common. “They had shared the writing of fiction; they had shared countless hours of fun” (Wolff 1977: 311). “Literature, the craft of fiction, fellow artists in several countries, mutual friends in two hemispheres, the varying fascinations of Europe and the finest niceties of the English languages, a love of laughter: these and other things the two could enjoy together and discourse about endlessly” (Lewis 1975:131).

Her friendship with James benefits her literary creations. Meanwhile, she is a productive writer, working hard all her life. She publishes 19 novels, 11 short stories as well as some poetries and critiques. Her main works include *The Valley of Decision* (1902), *The House Of Mirth* (1905), *The Fruit of the Tree* (1907), *Ethan Frome* (1911), *Sanctuary* (1903), *Madame de Treymes* (1907), *The Reef* (1912), *The Custom of The Country* (1913), *Summer* (1917), *The Marne* (1918), *The Age of Innocence* (1920), *The Glimpses of The Moon* (1922), *A Son at the Front* (1923), *Old New York* (1924), *The Mother's Recompense* (1925), *Twilight Sleep* (1927), *The Children* (1928), *The God Arrive* (1932), *The Buccaneers* (1938), *Selected Works of Literature The Writing of Fiction* (1925) and an autobiography *A Backward Glance* (1934). Her best novels are *The House of Mirth* (1905) and *The Age of Innocence* (1920).

The House of Mirth immediately attracted the attention from the literary world after its publication in 1905, while *The Age of Innocence*, “a masterful portrait of desire and betrayal set in the New York of her youth” (Killoran 2001: VII) which won the Pulitzer Prize in 1921, established her position in the field of literature. “She is the first woman writer who wins this prize in the history of American literature” (Lewis 1975: 429).

As for her writing style, Wharton is good at the descriptions of the old New York upper-class society with deliberate and refined characteristics. Gary H. Lindberg regards “Edith Wharton as a writer of the novel of manners” in his book *Edith Wharton and the*

Novel of Manners. “Mrs Wharton writes with a...deliberate art, with a satisfying finish, she is wholly devoid of humor” (Hawthorne 1908: 215). “There is...in the stories what one might call a certain feminine capriciousness or arbitrariness, even beyond the ordinary autocracy of the storyteller, a method of deciding upon instinct rather than upon reflection” (Sedgwick 1908: 61).

In respect of the schools of literature, Edith Wharton belongs to realism rather than modernism. Edith Wharton lives in the period when American literature is experiencing the transformation from realism to naturalism. She is “a social realist” who “is more interested in the functioning of society and the material world than the world of the spirit and the mind” (Peel 2005: 119). Robin Peel points out that “Wharton’s own pre-World War I writing preserves many of the characteristics of realism” (Peel 2005: 97). “By the time *A Backward Glance* was published in 1934, Edith Wharton had come to distance herself from the first wave of modernism”(Peel 2005: 88). “Wharton rejects, in effect, the claim made in Woolf’s essay on modern literature that the new experimental writing is a more accurate rendition of life as perceived and experienced by the individual’s consciousness”(Peel 2005: 90). “Edith Wharton was not a modernist writer.... Wharton’s writing, however, should be read in relation to the practices and ideas that influenced modernism” (Peel 2005: 121).

With regard to the background of *The Age of Innocence*, the novel was written after the World War I, which broke out in 1914 and ended in 1918. “*The Age of Innocence* is set during the declining years of the nineteenth century, three decades which, according to Wharton, were to see more social upheaval than the preceding three centuries, and when added to the war years, were to change the western world out of all recognition”(Goodwyn 1990: 133).

The World War I has a great influence on the author and she begins to write a series of historical novels to record the social change. As one of these novels, *The Age of Innocence* reflects the most remarkable characteristics of times: “the conflict and integration between the old noble and the new capitalist” (周静 2007:143). In the

novel, Julius Beaufort, a representative of the new capitalist, squeezes into the upper class of the old New York society with a large amount of wealth, but he is expelled from the upper class society for his dishonesty on business. It shows that in Beaufort's times, the old noble is still in charge of the power of the old New York, while Beaufort's daughter, Fanny Beaufort, who engages with Newland's son, Dallas, has a different fate.

Janet Goodwyn says "(T)he war did make it 'possible' for Wharton to write an American historical novel; Beginning in 1920, Wharton wrote a number of historical novels all set in the American nineteenth century. *The Age of Innocence* is published in that year" (Goodwyn 1990: 131).

The Age of Innocence tells a tragic love story between Newland Archer, a lawyer and Ellen Olenska, a woman with a divorce scandal. When Newland, plans to announce his engagement with May Welland, a lady from the upper class society, May's cousin, Ellen comes to New York from Europe. She wants to seek help from her family for her divorce. According to the old New York traditions, divorce is regarded as a scandal. Therefore, no one supports her except for Newland. Newland, a standard gentleman cultivated by the old New York society, as a representative of his family and his fiancée's family, tries to persuade Ellen to give up divorcing. Facing the overwhelming oppression of the old New York traditions, Ellen accepts Newland's advice.

In this process, Newland's sympathy for Ellen turns to his love for her, and Ellen also falls in love with him. However, because of the old traditions, Ellen keeps her passion to Newland and eventually leaves him for Paris. Newland and May live together until May dies of illness. Thirty years later, Newland and his son come to visit Ellen in Paris, but Newland refuses to see her.

Literature Review

The novel has been studied by a large number of scholars at home and abroad. Scholars from foreign countries have made some deep research on this novel from five aspects:

First comes to the feminist approach represented by Julie Olin-Ammentorp and James W. Tuttleton.

Julie Olin-Ammentorp writes an essay “Edith Wharton’s Challenge to Feminist Criticism” and believes “most feminist critics seem to imply that Wharton, though never one to ally herself with the feminist movements of her day, was a kind of inherent feminist” (Olin-Ammentorp 1988: 237). James W. Tuttleton’s essay “The Feminist Takeover of Edith Wharton” makes a conclusion that “Mrs Wharton had languished in obscurity, stifled by the critical prejudice of the patriarchy, until the present generation of feminist critics had rescued her from oblivion” (Tuttleton 1989: 1-9).

The naturalistic way is another approach in Wharton’s study with Donald Pizer as one of its spokesmen.

Donald Pizer is one of representatives in this field of study. In his essay “American Naturalism in Its ‘Perfected’ State: *The Age of Innocence* and *An American Tragedy*”, Donald Pizer analyzes the “perfected naturalism” of this novel in its rendering of the environment (Pizer 1992: 135-139).

Carol J. Singley and Paul J. Ohler have studied the novel from the historical approach.

Carol J. Singley makes an analysis of the social changes in her book *A Historical Guide to Edith Wharton* (2003). She lists many proofs, such as Ellen’s gown and behaviors, architectural designs and interior decor as well as the change in Ellen’s impression of New York city to illustrate “*The Age of Innocence* uses a number of devices to indicate the nature of changes in the status of women over the span of the novel’s narrative time (from the mid 1870s to the early 1900s)” (Singley 2003: 54). She says, “(T)he clothes with which her female protagonists adorn themselves speak to where they are. That is, where they are in relation not only to the physical geographies

mapped by prevailing social structures, but also to chronologies experienced by three generations of women on the move through history” (Singley 2003: 52).

Paul J. Ohler’s work *Edith Wharton’s “Evolutionary Conception”: Darwinian Allegory in Her Major Novels* makes a comprehensive study on the evolutionary concepts in the novel. “*The Age of Innocence* identifies natural selection as a motor of cultural change ‘You could not expect the old traditions to last much longer’ (Wharton 1974: 44).” (Ohler 2006: 143).

The social approach is another way represented by Gloria C. Erlich.

Gloria C. Erlich applies the social approach and examines the old New York society in her excellent work *The Sexual Education of Edith Wharton* (1992). She analyzes that “(I)n it Wharton depicts a New York society of inflexible rules and rituals, an inhibitor of the instinctive life, yet a source of civilizing decencies” and that “Wharton’s protagonists feel themselves constrained by inflexible social boundaries” (Erlich 1992: 132). The male protagonist Newland in her eyes is “he will try to break out of his limitations by reading for what seems to be his Helen of Troy (Ellen), but he is quickly brought to heel by his own weakness and by the conjoined forces of the tribe.... He flies to the refuge of tradition, which he interprets as rigidly as possible” (Erlich 1992: 133).

Moreover, Annette Benert in her work *The Architectural Imagination of Edith Wharton Gender, Class, and Power in the Progressive Era* (2007) examines the novel from the architectural point of view. She argues, “(T)his intricately designed environment, from streets to drawing rooms, serves to delineate and maintain class and gender status.... The central axis of the novel, the center of this world, is New York’s Fifth Avenue. Fifth Avenue serves as the spine along which class and gender are located, a finely calibrated geography that provides superstructure and foundation for this world” (Benert 2007: 188).

Emily J. Orlando shows how Edith Wharton makes use of the artistic ideas of the nineteenth century Pre-Raphaelite Brotherhood in the process of the literary creation of

the novel. “Wharton cleverly drew from the rhetoric and repertoire of the highly influential nineteenth century Pre-Raphaelite Brotherhood, particularly its penchant for replicating not portraits of women but instead icons onto whose bodies male desire is superimposed, to launch her critique of the imaging of women in art” (Orlando 2007: 13). She discusses this idea in her work *Edith Wharton and the Visual Arts* (2007). “In *The Age of Innocence*, Wharton offers the promising possibility of the American woman artist in Ellen Olenska, a woman who...although told, like many Wharton’s heroines, that she ‘ought to be painted’...secures for herself a more empowering and satisfying relationship to art” (Orlando 2007: 25).

On the other hand, studies on Edith Wharton in China begin in recent years and the quantity of study on this novel in China is less than those in foreign countries. Few Chinese scholars have written books to make a systematical study on the novel, but Chinese scholars do hold some different ideas. Their researches can be divided into three aspects in general.

First of all, like those foreign scholars, some Chinese scholars have also studied the novel from the feminist point of view. Zhang Jianhong, a lecturer from Nanjing University of Finance & Economics, studies the female consciousness in her essay “The Construction and Destruction of Females’ Consciousness in *The Age of Innocence*”. She gives the definition of females’ consciousness, and then analyzes the destruction of men’s rights and the construction of ‘New Female’ with the combination of the text. Yang Jianmei’s essay “The World Wharton Concerns — Feministic Analysis of *The Age of Innocence* and *The House of Mirth*” analyzes women’s inferior status through the main characters of *The Age of Innocence* and *The House of Mirth*. These studies show clearly women’s inferior status and the stifling oppression women get.

Some scholars compare the different cultures between the east and the west by studying different women images.

Shi Yeli and Shi Xiaoyan from Zhe Jiang Ocean University, by comparing the two novels *The Age of Innocence* and *family* (《家》), make a conclusion that the different

individualities and fates of characters result from the different historical and cultural environments in their essay “The Cultural Difference of Women’s Images”.

Some scholars also discuss the figures of speech used in this novel.

Zhang Ying, a lecturer from Fu Zhou University, writes an essay “The Artistic Techniques of Expression in *The Age of Innocence*” to analyze the uses and functions of symbol, metaphor and contrast by a number of examples from *The Age of Innocence*. Li Chengxi, a scholar from Chong Qing College of Art & Science, makes an analysis of the functions of symbol in his essay “Brief Analysis of the Meanings of Images and Symbols in *The Age of Innocence*”. He makes a conclusion that these figures of speech play some important roles in implying social changes, explaining the social nature of the old New York society so as to convey some deep thematic thoughts and display the personalities and fates of the main characters.

Significance of the Thesis

From the above analysis, it could be seen easily that neither foreign scholars nor Chinese scholars have studied the novel with the help of Sigmund Freud’s psychoanalytical theory. This thesis first of all applies Freud’s psychoanalytical theory to analyze the conflicts between Ellen’s id and the old New York society, and the conflicts between Ellen’s id and the old New York traditions. Then Ellen’s ego and super-ego, the conflicts between Newland’s id and the old New York traditions and Newland’s ego and super-ego are to be explored by use of the basic structure of personalities of Sigmund Freud.

According to Freud’s psychoanalytical theory, the super-ego represents all moral restrictions. As for this novel, the super-egos of Ellen and Newland use their love to control their ids when their egos are not powerful enough. Love, either for others or for oneself, is one form of moralities.

From the control of the egos and super-egos of the characters over the conflicts between their ids and the external forces, we can see that Ellen and Newland's super-egos play their roles to care for others.

Finally, it analyzes the life experience and the whole writing process of the author with Freud's psychoanalytical criticism and then it explores what the super-ego means to the author with Freud's psychoanalytical theory through several experiences of the author in her life.

According to Freud's psychoanalytical criticism, the unconscious field of authors is full of unsatisfied wishes. The author's unsatisfied wishes are the motive force of the creation of the novel, and in return, the creation of the novel is the fulfillment of the author's unsatisfied wishes.

The significance of analysis of the life experience, the writing process of the author and the author's super-ego with the help of Freud's theory is: First, we can get to know how the novel is created, which will help us have a better understanding of the novel. The unsatisfied wishes of the author are the motive force of the creation of the novel, while in return, the creation of the novel is the fulfillment of the author's unsatisfied wishes. Second, through exploring several experiences of the author, we can see what the super-ego means to the author. As for the author, the super-ego means not only to take others' interests into her account, but also to look after and keep guard for the author herself, avoiding emotional harm in her life.

This thesis is to explore the significance of the super-ego's role to care for others and to take care of and protect us in our real life. It makes the super-ego a bridge of love, builds a harmonious life for people and avoids war and poverty. Moreover, it will contribute to the construction of a harmonious society.

Chapter One Sigmund Freud's Theory

Sigmund Freud (1856-1939), an Austrian psychologist, founds the psychoanalytical theory from the end of the 19th century to the 1930s. As a psychologist, he uses this theory to cure mental diseases at first. In the 1920s, based on the psychoanalytical theory, Freud puts forward the psychoanalytical criticism, which becomes one of the main schools of literary criticism in the modern west. He constantly revises his theory, as Margaret Muckenhaupt says: “(T)here is no fixed Freudian creed. Freud's ideas evolved over his lifetime, and he continued to revise his theories until his death” (Muckenhaupt 1997: 11).

His early theories include *The Interpretation of Dreams* (1900), *The Psychopathology of Everyday Life* (1904), *Three Essays on the Theory of Sexuality* (1905) and *Introductory Lectures on Psychoanalysis* (1910), while his later theories, founded in his last twenty years on the basis of his early theories consist of *Beyond the Pleasure Principle* (1920), *Civilization and Its Discontents* (1920) and *The Ego and the Id* (1923).

Freud is a very influential person and his theories exert a great influence on the development of many fields, such as philosophy, religion, society, literature, etc. “Very few scientists have been as widely influential, or as commonly condemned, as Freud. Freud's theories of love, languages, power, human development, and death are studied throughout the world and applied to disciplines ranging from psychology to anthropology to literary theory” (Muckenhaupt 1997: 10).

1.1 Freud's Psychoanalytical Theory

“Sigmund Freud spent nearly 50 years founding his psychoanalytical theory” (王先霈, 胡亚敏 2004: 102). “Psychoanalytical theory is not only a method to cure mental illness, but also a set of psychological theories formed gradually in the medical

practice” (高觉敷 2003:378). “His psychoanalytical theory includes mainly the personality theory, the instinct theory, the anxiety theory, the sexual theory and the dream theory” (卡特琳 2008:3-5). This part focuses on the illustration of the two parts of his psychological theory: one is the three parts of individual psychology, and the other is the basic structure of personalities.

1.1.1 The Three Parts of Individual Psychology

In his early study of the personality theory, Freud creates the individual psychology and divides individual psychology into three parts: conscious, preconscious and subconscious. Compared with other traditional psychologies, who mainly study human conscious, Freud pays more attention to unconscious because he believes that “most parts of mental process are unconscious” (弗洛伊德 2005:180) and that “subconscious is the center of the psychoanalytical theory” (高觉敷 2003:380) because it is the cause of mental illness.

Like the underwater part of an iceberg, unconscious dominates the most part of mental activities of human beings, therefore, it becomes the main object of psychoanalytical research. “Unconscious part is a storehouse of people’s past experiences and it consists of many original impulses, various instincts and repressed wishes” (高觉敷 2003:379). “Unconscious refers to the repressed or forgotten mental states hidden in the minds of people, which includes wish, ambition, horror, lust and other irrational experiences in the mental activities of human beings” (王先霈, 胡亚敏 2004:103). The term “repression” refers to “(T)he state in which the ideas existed before being made conscious” (Cape & Smith 1930: 698). “All that is repressed is unconscious but not that the whole unconscious is repressed” (Cape & Smith 1930: 699).

The characteristic of unconscious is “unknown to us as the reality of the external world and imperfectly communicated to us by the data of consciousness as the external world by the reports of our sense-organs” (Freud 1999: 562).

Unconscious consists of preconscious and subconscious. “We have two kinds of unconscious...that which is latent but capable of becoming conscious, and which is repressed and not capable of becoming conscious in the ordinary way”(Cape & Smith 1930: 698). “That which is latent, and only unconscious in the descriptive and not in the dynamic sense, we call preconscious” (Cape & Smith 1930: 698).

Preconscious refers to some experiences that can be recalled. These experiences have been expelled from conscious because they have been forgotten. “As a storages vault for memory, it would return to the field of preconscious after memories are waked” (苏隆 2004:80). It has a function of preventing unconscious from entering into conscious. “The preconscious serves as a sort of buffer...filters materials that can be brought into the conscious mind” (Muckenhaupt 1997: 116-117).

Subconscious is the center of Freud’s psychoanalytical theory. In his later study on the structure of personalities, he proves that “mental illness derives from subconscious” (弗洛伊德 2005:160). Subconscious is “the deepest or lowest part of unconscious of the spiritual world” (苏隆 2004:80). Subconscious, as one kind of unconscious, “is repressed and not capable of becoming conscious in the ordinary way” (Cape & Smith 1930: 698).

“The real difference between a Ucs [unconscious] and a Pcs [preconscious] in this: that the former is worked out upon some sort of material which remains unrecognized, whereas the latter has in addition been brought into connection with verbal images.... These verbal images are memory residues; they were one time perceptions, and like all memory residues they can become conscious again” (Cape & Smith 1930: 701).

On the other hand, “(T)he term conscious is, to start with, a purely descriptive one, resting on a perception of the most direct and certain character.... What becomes conscious is, as a rule, only the concrete subject matter of thought...a state of conscious

is characteristically very transitory” (Cape & Smith 1930: 697). Therefore, in the view of Freud, conscious, like the small part of an iceberg above the water, occupies a very little part of the whole psychological activities of human beings. It is a mental part of human beings that is related to the perception of the outside world. “All the perception, no matter external or internal, which is called feelings and emotions, is conscious from the beginning” (弗洛伊德 2005:169).

Conscious would occur if “people’s wishes are satisfied, original instincts are released or various stimulus is perceived” (乔治 2006:27). Under the management and command of conscious, spiritual life has the characteristic of stableness and rationality.

“The distinction between conscious and unconscious is in the last sort a question of a perception which must be either affirmed or denied, and the act of perception itself tells us nothing of the reason why a thing is or is not perceived” (Cape & Smith 1930: 698).

The following form shows the relations among conscious, preconscious and subconscious.

Three Parts of Individual Psychology

Conscious (Being Rational)---Referring to the Condition When Instincts Are or Impulses Are Received or Wishes Are Satisfied	
Unconscious (Being Irrational)	Preconscious (The Place Where Some Experiences Can Be Recalled)
	Subconscious (The Place Where Instincts, Impulses or Wishes Are Repressed)

1.1.2 The Basic Structure of Personalities

Based on the three parts of individual psychology, Sigmund Freud puts forward the basic structure of personalities to illustrate further how subconscious comes into being in his late study of the personality theory. This structure of personalities includes three

parts: the id, the ego and the super-ego. “When these three parts are in a state of coordination, there is nothing wrong with the spirits. If their relation is in a mess, mental illness would occur” (苏隆 2004:132).

The id is the sum of instinctive impulses and original wishes. It is the primary source of all psychic energy. “The id...is the source of all desire and instincts and supplies the energy for unconscious” (Muckenhaupt 1997: 125). “Without any form, the id is dedicated to releasing instincts or impulses and satisfying wishes. It is irrational, inherent and the most primitive” (苏隆 2004:132). The id does not have a direct contact with the outside world. It needs the ego to contact with the outside world. Its objective is “pleasure principle” (王先霈, 胡亚敏 2004:104), therefore, it needs to get pleasure and love from the external objects and knows nothing about the influence that its behaviors bring about on objects.

The ego is “the entity which starts out from the system perception and begins by being preconscious” (Cape & Smith 1930: 702). Its objective is “reality principle” (王先霈, 胡亚敏 2004:104). It contacts with the outside world directly. The ego is either rational or irrational, because “(T)here was a conscious ego, which controlled the motor system (the part of the nervous system that controls movement) and the senses, and an unconscious ego, which repressed upsetting thoughts and censored dreams” (Muckenhaupt 1997: 125).

The conscious part of the ego lying between the id and the outside world is the rational part of psychology and can be changed by the direct influence of the outside world through a medium that is called the perception. It is “that part of the id has been modified by the direct influence of the external world acting through the perception conscious” (Cape & Smith 1930: 702). The unconscious part of the ego has two functions: one is to repress or “protect the id” (乔治 2006:27) into subconscious, avoiding the id being destroyed by the external forces if the id is not accepted by the external forces, and the other is to satisfy the id if the id is accepted by the external forces. In other words, this part of ego not only “represses and stores those forms of the

id, such as various instincts, original impulses and wishes that can not be accepted by the outside world into subconscious” (王先霏, 胡亚敏 2004:105), even expels those that collide with the demand of the reality, but also looks for the best way to satisfy the id, just as what Wang Xianpei and Hu Yaming say in *The Theories of Literary Criticism* (2004) that the control of the ego lies in several respects:

First, if the id is not accepted by the external forces, it could help the id avoid threatening forces from the outside world through repression into subconscious or through expulsion into the outside world, or it could be regarded as avoiding public conflicts with social moralities through its repression or expulsion. Second, it could satisfy the id if the id is accepted by the external forces. Thus, in this way, it could make the id coordinate the outside world much better (王先霏, 胡亚敏 2004:105).

“The super-ego stands for all moral restrictions and for the impulse towards perfection. It is the psychological instrument, so to speak, of what people call the ‘higher’ things in life.... It has been assigned the duties of self-observation, conscience, and the maintenance of ideals” (Hollitscher 1947: 76). “The super-ego represents the requirement and restriction of moralities, which not only comes from others such as parents, but also comes from the natural love of oneself for important others and the wish of protecting important others from one’s own cruel harm” (弗洛伊德 2005:31).

“The super-ego arises out of a child’s resolution of the Oedipus complex” (Muckenhaupt 1997: 125). Oedipus complex refers to “(A boy’s) identification with the father, then takes on a hostile coloring and changes into a wish to get rid of the father in order to take his place with the mother” (Cape & Smith 1930: 707). Identification “is the most primitive kind of emotional tie with another person.... (Identification) is closely bound up with the fate of the Oedipus complex.... When the Oedipus complex and its intense object relationships towards the parents come to an end, the child has to

compensate for this loss of objects. Its identifications with its parents, which have probably been there for some time, become vastly intensified.... (Children) "Identify themselves fully with their own parents, whom they remember as putting severe restraints on them" (Hollitscher 1947: 74).

Guided by "morality principle" (王先霈, 胡亚敏 2004:105), the super-ego consists of the conscience and self-observation. "The function which we are trying to distinguish within the ego is the conscience...conscience is one of its activities. Another activity would be that self-observation which is the necessary preliminary to the judicial office of conscience. This function in the ego Freud calls the super-ego" (Hollitscher 1947: 72). The conscience refers to a punishment for some behaviors that violate moral standards. "A person refrains from something which looks like giving him pleasure on the ground that 'his conscience will not allow it'. And if he is seduced by the expectation of pleasure into doing something which the voice of conscience has protested against, his conscience punishes him with its reproaches and makes him feel remorse for it" (Hollitscher 1947: 72).

The self-observation, the other form of the super-ego, derives from the influence of parents or educators in everyone's childhood. "Children would like to take adults as their examples and build up their own admirable ideal ego. Their behavioral norms come from adults' praise or punishment. If the behaviors and expressions of children are good, adults would praise them; If not good, adults would punish them. With children growing up, children would accept these outside requirements of the adults and turn them into their own internal rules of behaviors" (高觉敷 2003:388). The super-ego, represented by a kind of moral norm or moral standard, is a longing derives from education.

The super-ego is "a representative of the internal world and the id while the ego is a representative of the external world or the reality" (弗洛伊德 2005:187). The super-ego could direct the ego to restrict the id when the power the ego owns is not powerful enough to control the id. "If the ego has not succeeded in mastering the

Oedipus complex satisfactorily, the super-ego will find an outlet” (Cape & Smith 1930: 708). It could produce a sense of repression to repress wishes.

The table below shows the different constituents and functions of the id, the ego and the super-ego.

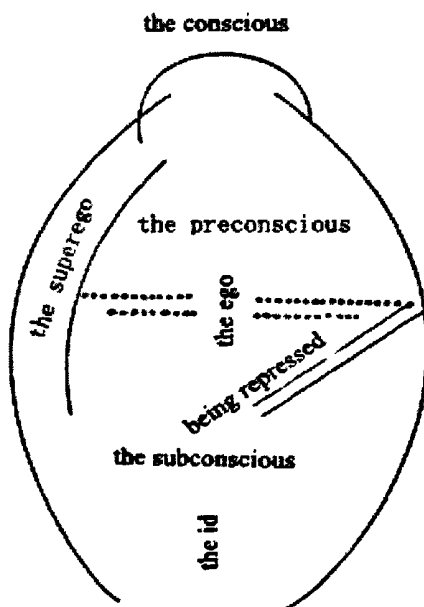
Different Constituents and Functions of the Id, the Ego and the Super-ego

The Basic Structure of Personalities	Constituents of Each Part of The Structure	Functions of Each Part of The Structure Without Any Restriction
The Id (Being Irrational)	Various Instincts, Original Impulses and Repressed Wishes	Aim at Satisfying Wishes and Releasing Instincts or Impulses
The Ego (Being Rational Or Irrational)	The Conscious Ego and The Unconscious Ego	Control the Id By Repressing or Satisfying Instincts, Impulses and Wishes Or Perceive the Outside World
The Super-ego (Being Rational)	Conscience; Self-observation;	Direct the Ego to Control the Id

From the above analysis, a conclusion can be made that the id, the ego and the super-ego represent one of aspects of human beings’ personalities. The id is the sum of instinctive impulses and original wishes. Its aim is to satisfy wishes and release instincts and impulses. The ego is an entity that begins with preconscious. It has two parts: one is the conscious ego that is a part of the id and controls the motor system and the senses, and the other is the unconscious ego that represses upsetting thoughts and censored dreams. The role of the ego is to coordinate the id with the outside world. “The super-ego could direct the ego to restrict the impulse from the id” (王先霁，胡亚敏 2004:105) through moral norms or moral standards if the power of the ego is not strong enough. The super-ego, which is separated from the ego, is always near to the id. In respect of morality, the id is immoral, the ego is dedicated to be moral, and the super-ego is super-moral.

The relation between Freud's early study and his later study is: Freud's later study on the basic structure of personalities: the id, the ego and the super-ego illustrates how instincts, impulses or wishes are repressed into subconscious or allowed to get into conscious, during which the id plays its role to aim at satisfying wishes and releasing instincts or impulses, the ego either represses some parts of the id into subconscious if these parts could not be accepted by some external forces, or satisfies some of the id which are accepted by the outside world by pushing them into conscious, and the superego directs the ego to control the id when the ego is not powerful enough. The ego, together with the super-ego, controls the id according to the results of conflicts between the id and external forces, either repressing the id into subconscious if the id is not accepted by the external forces or satisfying the id by pushing it into conscious if the id is accepted by the external forces.

The following map displays clearly the exact places where the three parts of individual psychology: conscious, preconscious and subconscious and the basic structure of personalities: the id, the ego and the super-ego locate in our heads as well as the place where the id is repressed.



(This picture is extracted from 《精神分析导论讲演新篇》2001: 77)

1.2 Freud's Psychoanalytical Criticism

Freud's psychoanalytical theory is used widely in physics, biology, literature, aesthetics, religion, art, etc. Based on his psychoanalytical theory, the psychoanalytical criticism, as one of critical schools in literature, is formed by analyzing literary works in the 1920s. Freud himself once used the psychoanalytical criticism to analyze some classical works such as *Hamlet*, *The Brothers Karamazov*, etc.

Freud's psychoanalytical criticism that will be used to analyze *The Age of Innocence* in this thesis includes: First, "Freud believes that the unconscious field of the author is full of various repressed wishes" (王先霈, 胡亚敏 2004:107). Second, "A strong experience in the present awakens in the creative writer a memory of an earlier experience from which there now proceeds a wish which finds its fulfillment in the creative work" (张中载, 王逢振, 赵国新 2002:218). In other words, a creative writer could fulfill his or her wishes that could not have been satisfied and tend to be repressed into his or her subconscious through literary creations.

"Freud believes that the unconscious field of a creative writer is full of various repressed wishes, which constitute strong impulses. Although he is eager to get honor, power, wealth, fame and love, he lacks means to satisfy these wishes. If these wishes could not be fulfilled, they are repressed and pushed into his subconscious. So, like any other person whose wishes have not been satisfied, he is unsatisfied with the reality and transfers his interest into fantasies to get an alternative satisfaction through his works" (王先霈, 胡亚敏 2004:107).

Freud believes that like every single fantasy is the fulfillment of a wish, and literary creations are the fulfillment of authors' unsatisfied wishes. In Freud's essay "Creative Writers and Daydreaming", he analyzes the three characteristics of fantasy: "a

happy person never fantasies, only an unsatisfied one. The motive force of fantasies are unsatisfied wishes, and every single fantasy is the fulfillment of a wish, a correction of unsatisfying reality” (张中载, 王逢振, 赵国新 2002:213).

In the eyes of Freud, first of all, like many others, the unconscious field of creative writers is full of various repressed wishes that can sublimates into artistic works in the form of fantasies. Because there is a similarity between the fantasy and literary creations, every single fantasy is the fulfillment of a wish and therefore, literary creations are the fulfillment of authors' unsatisfied wishes, in other words, their literary works can fulfill the unsatisfied wishes of creative writers.

On the other hand, Freud believes that literary creations are the fulfillment of authors' unsatisfied wishes because literary creations have the same function as a dream, which is regarded as “a perfectly valid psychic phenomenon, actually a wish fulfillment; it may be enrolled in the continuity of the intelligible psychic activities of the waking state” (Freud 1999: 129).

In his article “Creative Writers and Daydreaming”, Freud compares the imaginative writer with the ‘dreamer in broad daylight’, and his creations with daydreams. “Through authors' literary creations, instinctive wishes of authors could be fulfilled” (王先霈, 胡亚敏 2004:107). Literary creations, or fantasies are regarded as authors' own way to release, or to get rid of their repression from unsatisfied wishes, or to obtain their pleasure or an alternative satisfaction.

From the above analysis, we can know that Sigmund Freud founds the psychoanalytical theory to cure mental diseases at the end of the 19th century. The theory used in this thesis consists of two parts. One is the three parts of individual psychology: conscious, preconscious and subconscious, the other is the basic structure of personalities, the id, the ego and the super-ego.

Freud believes that most parts of human beings' mental activities are unconscious. The basic structure of personalities, the id, the ego and the super-ego illustrates how wishes are repressed into subconscious or allowed to get into conscious, during which

the id plays its role to aim at releasing instincts and impulses or satisfying wishes, the ego either represses some parts of the id into subconscious if these parts could not be accepted by the outside world, or satisfies some of the id which are accepted by the outside world by pushing them into conscious, and the superego directs the ego to control the id when the ego is not powerful enough. In all, the ego, together with the super-ego, controls the id according to the results of conflicts between the id and the external forces, either repressing the id into subconscious if the id is not accepted by the outside world or satisfying the id by pushing it into conscious if the id is accepted by the outside world.

Based on the psychoanalytical theory, Freud founded the psychoanalytical criticism in the 1920s. Since then, the psychoanalytical criticism has become one of the main schools of literary criticism in the modern west. This thesis just makes use of Sigmund Freud's psychoanalytical theory and psychoanalytical criticism to analyze the two main characters and the author of *The Age of Innocence*: the ids, the egos and the super-egos of the two main characters and the life experience and the writing process of the author as well as the author's super-ego.

Next Chapter will analyze how the super-egos of Ellen and Newland play their roles, together with their egos in coordinating the conflicts between their ids and the external forces with the help of Freud's psychoanalytical theory introduced in this Chapter.

Chapter Two Analysis of Characters with Freud's Psychoanalytical Theory

This chapter analyzes the id, the ego and the super-ego of the two main characters, Newland Archer and Ellen Olenska with the help of Sigmund Freud's psychoanalytical theory.

According to Freud's psychoanalytical theory, the id is the sum of instinctive impulses and original wishes. Without any form, the id "is dedicated to releasing instincts or impulses and satisfying wishes" (乔治 2006:27). The ego is the entity which starts out from the system perception and begins by being preconscious. The unconscious ego has two functions: one is to control or protect the id, the other is to satisfy the id. In other words, this part of ego not only pushes and represses the forms of the id, such as various instincts, original impulses and wishes that can not be accepted by the outside world into subconscious, even expels those that collide with the demand of the reality, but also looks for the best way to satisfy the id.

Combining the basic structure of personalities of Freud's psychoanalytical theory: the id, the ego and the super-ego and a detailed analysis of the main and minor characters, this chapter at first discusses how the old New York society and the old New York traditions, the two kinds of the external forces, conflict with Ellen's id and how Ellen's ego and super-ego control her id. The last part of this chapter analyzes the conflicts between Newland's id and the old New York traditions and his ego and super-ego.

From the confrontation between Ellen's id and the old New York society and the confrontation between her id and the old New York traditions, we can see that Ellen is a humanistic and moral woman with a strong sense of responsibility. She puts others' interests ahead of her own, always considering whether her behaviors would bring notoriety or scandal on her family or whether her behaviors cause irreparable harm to others or break faith with people who trust her. Her humanistic and moral consideration

for others makes her a noble and responsible person. She is able to do so because her super-ego plays its role to show her love and care for others.

Compared with Ellen, Newland seems less noble, because when Newland falls in love with Ellen, he always cares about staying with Ellen. When his id for loving Ellen is out of the control of his ego, his super-ego begins to play its role in controlling his id. His super-ego not only makes him take up responsibility as a father after knowing his wife's pregnancy but also makes him feel sorry for his wife because he has visited Ellen for several times after his marriage with May. Although Newland is less noble than Ellen, Newland is better than the cruel and hypocritical people of the old New York society.

Anyhow, Ellen and Newland have one thing in common: both of them love and concern about others in the process of their super-egos' adjusting the conflicts between their ids and the external forces. Their super-egos enable Ellen and Newland to take others' benefits into their account, not bringing harm to others.

In the following section, the character Ellen is analyzed with Freud's psychoanalytical theory in order to illustrate how her ego and super-ego resolve the conflicts between her id and the external forces, the old New York society and the old New York traditions.

2.1 Ellen Olenska

2.1.1 The Conflicts Between Ellen's Id and the Old New York Society

Ellen, the heroine in *The Age of Innocence*, has her own id. When the two external forces, the old New York society and the old New York traditions conflict with her id, her ego tries to adjust the conflicts between her id and the two external forces and makes her id coordinate the outside world much better. When her ego is not powerful enough, her super-ego might control her id. Because the super-ego represents all moral

restrictions and love is one form of moralities, Ellen's super-ego uses her love to control her id.

The conflicts between Ellen's id and the old New York society are: the conflict between Ellen's id to know the truth and the hypocritical nature of the old New York society, the conflict between Ellen's id to be cared for and the cruel nature of the old New York society and the conflict between Ellen's id to love poetry and art and the little cultural environment of the old New York society.

Before analyzing these conflicts, we will discuss the character and interests of Ellen.

Ellen is a brave, confident, mature, strong-willed and warm-hearted woman with a rebellious spirit. Xie Ronggui, a scholar from Fujian Putian College, says in his article "Women's Tragedy in American Pyramid — Comment on Edith Wharton's Novel *The Age of Innocence*", "The difference is that she [Ellen] grows up in France and receives good education. European free thought forms her active thought and acute vision, and she becomes a woman with free and rebellious spirit. In her youth, "she was a fearless and familiar little thing, who asked disconcerting questions, made precocious comments, and possessed outlandish arts, such as dancing a Spanish shawl dance and singing Neapolitan love-songs to a guitar" (Wharton 1974: 53), as her aunt Mrs Manson says "I know my Ellen...haughty, intractable; shall I say, just a shade unforgiving?" (Wharton 1974: 136)

Loving art and books, Ellen is rather intelligent. Reading helps her form her own ideas about life. The arrangement of her room in a foreign style is just the symbol of her independent personality and thought. Zhang Jianhong, a lecturer from Nanjing Finance & Economy University, analyzes Ellen's character deeply in her article "Deconstruction and Construction of Women's Consciousness in *The Age of Innocence*":

"Wharton depicts a new woman image, Ellen, who is contrary to May and not fit for the social traditions. She is full of confidence with active

self-consciousness. Regardless of the customs, she is brave to make her own fashion, not following the old traditions and trend blindly. In front of men, she is not willing to have the inferior and obedient position. With rebellious spirit, she is brave to struggle against her unhappy marriage” (张建红 2007: 19).

The followings illustrate how Ellen’s id to know the truth conflicts with the hypocritical nature of the old New York society.

Ellen’s id makes her long for the truth, “how I (Ellen) like it for just that...the straight-up-and-downness, and the big honest labels on everything” (Wharton 1974: 67). When she first comes to New York, Ellen feels that “New York simply meant peace and freedom to me; it was coming home. And I was so happy at being among my own people that everyone I met seemed kind and good, and glad to see me” (Wharton 1974: 145).

However, her id to know the truth is prevented by the hypocritical nature of the old New York society.

After she stays there for a little while, she sees the hypocritical nature of the old New York society more clearly. “Oh, I know – I know! But on condition that they don’t hear anything unpleasant. Aunt Welland put it in those very words when I tried...Does no one want to know the truth here, Mr Archer? The real loneliness is living among all these kind people who only ask one to pretend” (Wharton 1974: 68). “I felt there was no one as kind as you; no one who gave me reasons that I understood for doing what at first seemed so hard and – unnecessary. The very good people did not convince me; I felt they are never been tempted” (Wharton 1974: 145). In fact, the real face of the old New York society is what Newland thinks it to be. “In reality they all lived in a kind of hieroglyphic world, where the real thing was never said or done or even thought, but only represented by a set of arbitrary signs” (Wharton 1974: 41).

What is more, Ellen tells Newland that Manson Mingotts's blurring words make her see clearly the hypocritical face of the old New York society.

"I was perfectly unconscious at first that people here were shy of me... that they thought I was a dreadful sort of person. It seems they had even refused to meet me at dinner.... And how you had made your mother go with you to the van der Luydens'; and how you had insisted on announcing your engagement at the Beaufort ball, so that I might have two families to stand by me instead of one" (Wharton 1974: 145).

Manson Mingott and Mrs Archer are two persons who expose the hypocritical nature of the old New York society. On the surface, as a grandmother of Ellen, Manson Mingott should have provided help and support for Ellen, but she fails to do so. For example, Manson Mingott names Newland to persuade Ellen to give up divorcing. Although Manson Mingott tells Newland that "I've told Letterblair that she's to be given her proper allowance" (Wharton 1974: 250), but in fact she reduces Ellen's allowance considerably when Ellen refuses to go back to her husband. Manson Mingott's hypocrisy is also embodied in another fact: Manson Mingott doesn't defend for Ellen's refusal to return to her husband, but she tells Newland "we shall have a fight yet. The family does not want her here.... I am not well enough yet to fight them one by one, and you have got to do it for me" (Wharton 1974: 251).

Mrs Archer also shows her hypocrisy towards Ellen. When she talks with Sillerton Jackson about Ellen, she remarks "Poor Ellen", and then she adds, "We must always bear in mind what an eccentric bring-up Medora Manson gave her. What can you expect of a girl who was allowed to wear black satin at her coming-out ball.... It sounds more conspicuous; (if Ellen changes her name to Elaine) and that can hardly be what she wishes" (Wharton 1974: 37). Her contradictory words like "(P)oor Ellen", "what an eccentric bring-up" and "(W)hat can you expect of a girl" disclose effectively her

hypocritical attitude towards Ellen. On the surface, Mrs Archer's words seem to show her sympathy for Ellen. In fact, her tones are full of irony towards Ellen because Mrs Archer despises Ellen for her divorce scandal.

Thus, the conflict arises between Ellen's id to know the truth and the hypocritical nature of the old New York society. Besides, Ellen's id to be cared for constitutes another conflict with the cruel nature of the old New York society.

Because Ellen has an instinct to be cared for, she comes to New York to seek support from her family for her divorce. "I want to feel cared for and safe" (Wharton 1974: 65). And she "was so happy at being among" her "own people that everyone" she meets "seemed kind and good, and glad to see" her (Wharton 1974: 145). She originally believes "this dear old place is heaven" (Wharton 1974: 19). However, it turns out that the old New York society is "a powerful engine" and "nearly had crushed her" (Wharton 1974: 65). The fact that the old New York society is cruel could be proved by the following details in the novel. Although Ellen's family plan to hold a welcoming dinner for her, every one refuses the Mingotts' invitation except for the Beauforts, old Mr Jackson and his sister. At this crucial moment, the van der Luydens, "the arbiters of fashion, the Court of last Appeal" (Wharton 1974: 50) who are "the most powerful influence in New York society" (Wharton 1974: 66) hold a dinner for their cousin, Duke St Austrey, to save Ellen's family and Ellen out of embarrassment. Newland's thinking over the old New York society also serves to expose its cruelty: "simple hearted kindly New York, on whose larger charity she had apparently counted, was precisely the place where she could least hope for indulgence" (Wharton 1974: 99).

What's more, at the end of the novel, under the support of van der Luydens, Ellen is given a farewell dinner, which means that she is expelled from the upper class of the old New York society forever.

"The whole tribe had rallied about his wife on the tacit assumption that nobody knew anything, or had ever imagined anything, and that the

occasion of the entertainment was simply May Archer's natural desire to take an affectionate leave of her friend and cousin. It was the old New York way, of taking life 'without effusion of blood'; the way of people who dreaded scandal more than disease, who placed decency above courage, and who considered that nothing was more ill-bred than 'scenes', except the behavior of those who gave rise to them" (Wharton 1974: 279-280).

"All these amiable and inexorable persons were resolutely engaged in pretending to each other that they had never heard of, suspected, or even conceived possible, the least hint to the contrary; and from this tissue of elaborate mutual dissimulation Archer once more disengaged the fact that New York believed him to be Madame Olenska's lover. He caught the glitter of victory in his wife's eyes" (Wharton 1974: 283).

The expressions like "nobody knew anything", "take an affectionate leave", "taking life 'without effusion of blood'" and "pretending to each other that they had never heard of, suspected, or even conceived possible" serve to prove the cruel nature of the old New York society.

In addition to, Ellen's id to love poetry and art conflicts with the little cultural environment of the old New York society. Ellen has intense interest in art when she is a little girl. She "possessed outlandish arts, such as dancing a Spanish shawl-dance and singing Neapolitan love songs to a guitar. Under the direction of her aunt, the little girl received an expensive but incoherent education, which included 'drawing from the model', a thing never dreamed of before, and playing the piano in quintets with professional musicians" (Wharton 1974: 53). She likes music and goes to Mrs Struther's to hear Sarasate play, as her aunt Marchioness Manson says, "Poetry and art are the breath of life to her" (Wharton 1974: 134).

The arrangement of her room also displays her interest in art. Her room has "faded shadowy charm...unlike any room he (Newland) had known" with "a delicate little

Greek bronze on the chimney-piece, and a stretch of red damask nailed on the discolored wall-paper behind a couple of Italian-looking pictures in old frames”.... Although “Newland Archer prided himself on his knowledge of Italian art”, “these pictures” in Ellen’s room “bewildered him, for they were like nothing that he was accustomed to look at (and is therefore able to see) when he traveled in Italy” (Wharton 1974: 61-62).

Moreover, Her living with Artists, musicians and ‘people who wrote’ shows her id to love culture. Away from the upper class of the old New York society, Ellen lives “in a ‘Bohemian’ quarter given over to ‘people who wrote’”, to which “her grandmother and Mingott and the Wellands objected” (Wharton 1974: 89), because New York people despise the old Artists, musicians and ‘people who wrote’ who are believed to be “scattered fragments of humanity” and “had never shown any desire to be amalgamated with the social structure”. They are persons for whom “Mrs Archer and her group felt a certain timidity”. “They were odd, they were uncertain, they had things one did not know about in the background of their lives and minds” (Wharton 1974: 87-88).

The little cultural environment of the old New York society could also be justified by Manson Mingott, the Matriarch of the line, who actually controls the old New York society and shows no interest in reading. “There was not a book or a newspaper in reach, nor any evidence of feminine employment: conversation had always been Manson Mingott’s sole pursuit” (Wharton 1974: 249).

Some people’s complaining can also prove the little cultural environment of the old New York society. Julius Beaufort grumbles “ ‘Are there painters in New York?’ ...in a tone implying that there could be none since he did not buy their pictures.... It is confoundedly dull, anyhow; New York is dying of dullness” (Wharton 1974: 91). Moreover, as illiterate as old Manson Mingott, he “considers ‘fellows who wrote’ as the mere paid purveyors of rich men’s pleasures; and no one rich enough to influence his opinion had ever questioned it” (Wharton 1974: 88).

About the little cultural environment of the old New York society, Ned Winsett who is “a pure man of letters, untimely born in a world that had no need of letters” (Wharton 1974: 105) signs:

“I am down and out; nothing to be done about it. I have got only one ware to produce, and there is no market for it here, and won’t be in my time.... Culture! Yes-if we had it! But there are just a few little local patches, dying out here and there for lack of-well, hoeing and cross-fertilizing: the last remnants of the old European tradition that your forebears brought with them” (Wharton 1974: 106-107).

Thus, inevitably, the little cultural environment of the old New York society conflicts with Ellen’s id to love poetry and art.

Apart from the conflicts between Ellen’s id and the old New York society, there exists another kind of conflicts: the conflicts between Ellen’s id and the old New York traditions.

2.1.2 The Conflicts Between Ellen’s Id and the Old New York Traditions

Not only the old New York society, but also the old New York traditions are the external forces, which interact with Ellen’s id. As some form of her id, Ellen’s impulse to speak or do something conflicts with the old New York traditions. These conflicts make her ego and super-ego play their roles.

The old New York traditions include the traditional women’s role, the clear class distinction and some social customs. Ellen’s id conflicts with the old New York traditions through her unscrupulous behaviors, bold words and unusual dresses.

The first conflict is between Ellen’s id to rebel against the traditional women’s role through her putting forward a divorce and the old New York society’s regarding divorce

as a scandal. The second conflict is between Ellen's id to ignore the class distinction and the clear class distinction of the old New York traditions. And the conflict between Ellen's id to take the unscrupulous behaviors, to use the bold words as well as to wear the unusual dresses and some social customs of the old New York society comes to the third.

The old New York society regards divorce as a scandal, as Newland says "(O)ur legislation favors divorce-our social customs do not" (Wharton 1974: 95). The old New York society "dreaded scandal more than diseases" and "placed decency above courage" (Wharton 1974: 280). Moreover, the old New York upper class society has its own traditional values and behavioral norms. "Anyone who violates its principles and rules would be condemned and spat conformably by the upper class society" (赵兴国, 赵玲 2002:4). Meanwhile, Ellen's id, which embodies her pursuit of freedom to get rid of the traditional woman's role, would inevitably conflict with one of the old New York traditions, the traditional women's role. In order to get to know why divorce is regarded as a scandal by the old New York society, we need to make a detailed analysis of the traditional women's role.

The traditional women's role is one of the important aspects of the old New York traditions. The traditional women's role has been stipulated for a long time with women's lower family and social status and being oppressed as its characteristics. Many Chinese scholars have made a study on the traditional women's role.

According to the traditional women's role, women, "as subordinate creature of men" (杨善华, 谢立中 2006:248), have lower family and social status than men and could not have the equal rights with men in politics, education, suffrages and employment. Without any economic income, they have to depend on men, their fathers or their husbands closely and would like to sacrifice themselves on behalf of men. Women belong to the oppressed and discriminated class and could only survive under the shackles of men.

Yang Jianmei, a lecturer from Henan Finance & Economy College, says in her article "The World Wharton Care About" that the old New York society is a patriarchal society in which "women occupy an inferior status. They have to live according to the traditional roles and behavioral norms prescribed by the patriarchal society without their independent living room, self-development and self-pursuit" (杨建玫 2005:13).

Li Yinhe, a professor from Beijing University, says that although women's living conditions are quite different from each other in the whole world, such as in region, income, culture, custom, class, race, nationality, etc, women have one thing in common: compared with men, they have lower family and social status (李银河 2005:23).

Western thinkers and philosophers make more comments on the traditional women's role. Their words also prove women's lower status in the family and society and their miserable fates under the oppression of the traditional women's role.

"In the 18th century, Rousseau emphasized that obedience was one of women's virtues, which meant that women had to depend on and obey men. He believed that women who were independent and sought a happy life outside their family would lose the precious virtue.... Born in the late 18th century, the German philosopher Schopenhauer held that the most suitable work for women was to look after and educate children, because women themselves were actually very childish, flirtatious and short-sighted. He believed that women, who had no sense of justice at all, were big children and hardly had reasons as they lacked abilities in judging and thinking. Once they were married, they had to depend on their husbands, dominated and ruled by them. Therefore, it was easy to see that women, whose nature was believed to obey, were required to be ruled.... Nietzsche, born in the middle of the 19th century, was another German philosopher. He said that women

should obey. He told people not to forget to bring a whip when coming to a woman's place (佟新 2005:39-40).

Women's work has the characteristic of "comforting work-weary husbands, devoting themselves to molding young children into moral, upright citizens and fashioning homes" (Plante 1997: xi). Stephanie Lewis Thompson even defines "four virtues served as the cornerstone of true women-hood: purity, piety, domesticity and submissiveness" (Thompson 2002: 5).

In the old New York society, divorce is regarded as a scandal because of women's lower family and social status. Ellen's id to rebel against the traditional women's role makes her not stand her husband's immoral behaviors, his illicit affairs with several other women. Ellen comes to New York to seek support for her divorce from her family. She thinks originally, "this dear old place (New York) is heaven" (Wharton 1974: 19). However, the intense conflict between her id to get rid of the bandage of the traditional women's role through her divorce and the old New York society, in which "our legislation favors divorce-our social customs do not" (Wharton 1974: 95) makes her realize that the old New York society is not a "heaven" where she could "feel cared for and safe" (Wharton 1974: 65), but a society that "dreaded scandal more than diseases" and "placed decency above courage" (Wharton 1974: 280).

The old New York people, cultivated by the traditional women's role, regard the divorce as a scandal. Divorce is not permitted by the old New York traditions because women are regarded as "the subject creature, and versed in the arts of the enslaved" (Wharton 1974: 255). The old New York people even try to avoid meeting Ellen and "do not hear anything unpleasant" (Wharton 1974: 68). "All through the visit she [Mrs Welland] and Janey [Newland's sister] were nervously on the watch for Madame Olenska's possible intrusion" (Wharton 1974: 35). "It was, at any rate, in better taste [for Ellen] not to go to the ball,' Mrs Archer continued" (Wharton 1974: 37).

Contrary to Ellen, Newland's wife May meets the requirement of the traditional women's role. "Women should be required to be tender, beautiful, kind and innocent. This traditional women's role is the result of men's expectation and control in the real life and the reflection of women's values in the literature in the patriarchal society" (刘慧英 1993: 16). Cultivated by the traditional women's role, May has an innocent, tender and obedient character.

But May's innocence turns out to be a "factitious purity" and "all this frankness and innocence were only an artificial product" (Wharton 1974: 42). As for innocence May seems to possess, Kate Fullbrook concludes that "the cultivation of female innocence secures women's ignorance and their incapacity to choose wisely the right course of action" (Fullbrook 1990: 17-18). Being an obedient daughter, she obeys what her father says and has not her own ideas about shortening the long period of her engagement and holding her marriage ceremony in advance, although Newland has asked her to do so in person for several times. Margaret Lawrence comments on May as "the conventionalized presentation of femininity" and "the design for femininity against which the feminist movement was a revolt" (Lawrence 1936: 258-259).

Apart from her above obedient observance, May's unchangeableness is another embodiment of her keeping to the traditional women's role. Janet Goodwyn says, "[May] has not been allowed to develop any independent resources, can not change or develop and her extinction as a species is assured" (Goodwyn 1990: 137). May remains unchanged until the end of her life.

"And as he had seen her that day, so she had remained; never quite at the same height, yet never far below it: generous, faithful, unwearied; but so lacking in imagination, so incapable of growth, that the world of her youth had fallen into pieces and rebuilt itself without her ever being conscious of the change. This hard bright blindness had kept her immediate horizon apparently unaltered. Her incapacity to recognize

change made her children conceal their views from her as Archer concealed his" (Wharton 1974: 290).

The second conflict is Ellen's id to ignore the class distinction and the clear class distinction of the old New York traditions. Newland Archer says "she does not care a hang about where she lives...or about any of our little social sign-posts" (Wharton 1974: 104-105). Ellen ignores the class distinction and offers her help. When the son of Mr Winsett, a man who belongs to "fellows who wrote", chases his kitten, falls down near her house and gives himself a nasty cut, Ellen rushes to bandage the cut for Mr Winsett's little child. She even addresses her parlor-maid as "my dear one" and sends her out on an errand wrapped in her own opera-cloak, which is "not usual, in New York society" (Wharton 1974: 139).

On the other hand, the old New York traditions rule the clear class distinction between the noble and the common people. Even the noble people, which refer to the upper class of the old New York society, are constituted by different levels:

"a small and slippery pyramid, in which, as yet, hardly a fissure had been made or a foothold gained. At its base was a firm foundation of what Mrs Archer called 'plain people'; an honorable but obscure majority of respectable families who (as in the case of the Spicers or the Leffertses or the Jacksons) had been raised above their level by marriage with one of the ruling clans.... Firmly narrowing upward from this wealthy but inconspicuous substratum was the compact and dominant group which the Mingotts, Newlands, Chiverses and Mansons so actively represented...only a still smaller number of families could lay claim to that eminence...the Dagonets of Wahington Square, who came of an old English county family allied with the Pitts and Foxes; the Lannings, who had intermarried with the descendants of

Count de Grasse; and the van der Luydens, direct descendants of the first Dutch governor of Manhattan, and related by pre-revolutionary marriages to several members of the French and British aristocracy” (Wharton 1974: 44-45).

In addition to, the noble people think it improper for Ellen to visit Struthers, a woman from the common people. Mrs Archer says “people should respect our ways when they come among us. Ellen Olenska especially: she came back to get away from the kind of life people lead in brilliant societies” (Wharton 1974: 76). Mr van der Luyden also wants to “give her [Ellen] a friendly warning about allowing the Duke to carry her off to parties with him.... So I thought the shortest way was to go straight to Countess Olenska and explain – by the merest hint, you know – how we feel in New York about certain things” (Wharton 1974: 78).

In respect of the social structure of the New York upper class society, Janet Goodwyn points out that “(T)he social structure is strong and corporate enough to sustain the shock of conflict from within” (Goodwyn 1990: 142).

Besides these two conflicts analyzed above, Ellen’s id to take the unscrupulous behaviors, to use the bold words and to wear unusual dresses also conflicts with the old New York traditions in respect of some social customs.

Ellen’s behaviors unconsciously offend some social customs of the old New York society.

Contrary to the old New York traditions, which require people to come on time at the dinner, “(S)he [Ellen] came rather late, one hand still ungloved, and fastening a bracelet about her wrist; yet she entered without any appearance of haste or embarrassment the drawing-room in which New York’s most chosen company was somewhat awfully assembled” (Wharton 1974: 54). Ellen had come late, but she didn’t feel embarrassed at all.

Moreover, Ellen is apparently unaware of the old New York traditions that stipulate a lady should not walk away from one gentleman to seek the company of another one. On the welcoming dinner for the Duke St Austrey, Ellen walks across the wide drawing room and sits down at Archer's side after she and the Duke chat for nearly twenty minutes. "But the Countess was apparently unaware of having broken any rule; she sat at perfect ease in a corner of the sofa beside Archer, and looked at him with the kindest eyes" (Wharton 1974: 56).

According to the old New York traditions, it deserves to expel Julius Beaufort from the upper class society for his commercial dishonesty. "New York was inexorable in its condemnation of business irregularities. So far there had been no exception to its tacit rule that those who broke the law of probity must pay; and everyone was aware that even Beaufort and Beaufort's wife would be offered up unflinchingly to this principle" (Wharton 1974: 224). Regardless of this old New York traditions, Ellen pays Mrs Beaufort a visit after she comes to New York from Washington to see her granny, who gets a stroke by Mrs Beaufort's unexpected visit to seek help for her husband's bankruptcy. Mr van der Luyden protests Ellen's improper behavior "(S)till, to have kept her grandmother's carriages at a defaulter's door" (Wharton 1974: 266).

Besides her unscrupulous behaviors, Ellen's blurting words are also anti-traditional. Almost without a second thought, she says boldly at the dinner for Duke St Austrey "I think he is the dumbest man I ever met" (Wharton 1974: 57). Her frank and exciting words make Newland feel pleased. On Newland's first visit to Ellen's house, she dares to call the stately home of the van der Luydens gloomy so that "(T)he words gave him an electric shock, for few were the rebellious spirits who would have dared to call the stately home of the van der Luydens gloomy" (Wharton 1974: 64).

What's more, Ellen's anti-traditional dresses are the expression of her id. When she first appears at the theatre, her dress catches people's attention immediately. "The suggestion of this headdress, which gave her what was then called 'a Josephine look', was carried out in the cut of the dark blue velvet gown rather theatrically caught up

under her bosom by a girdle with a large old-fashioned clasp” (Wharton 1974: 12). Newland is also unsatisfied with the way Ellen dresses herself. “But the way her [Ellen’s] dress sloped away from her thin shoulders shocked and troubled him. He [Newland] hated to think of May Welland’s being exposed to the influence of a young woman so careless of the dictates of Taste” (Wharton 1974: 16).

According to one of the old New York traditions, ladies should wear “simple dinner dresses” (Wharton 1974: 90) when they receive guests in the evenings, but Ellen dresses differently, which gives people a perverse and provocative impression.

“a close-fitting armor of whale-boned silk, slightly open in the neck, with lace ruffles filling in the crack, and tight sleeves with a flounce uncovering just enough wrist to show an Etruscan gold bracelet or a velvet band. But Madame Olenska, heedless of tradition, was attired in a long robe of red velvet bordered about the chin and down the front with glossy black fur” (Wharton 1974: 90).

From the above analysis, we can make a conclusion that Ellen’s id also conflicts with the old New York traditions as what her id has done with the old New York society. When Ellen’s id conflicts with the external forces, the old New York society and the old New York traditions, her ego and super-ego begin to play their roles in controlling her id and coordinate her id with the external forces.

2.1.3 Ellen’s Ego and Super-ego

According to the basic structure of personalities of Freud’s psychoanalytical theory, the ego is the entity which starts out from the system perception and begins by being preconscious. The unconscious ego has two functions: one is to repress the id, and the other is to satisfy the id. And the super-ego represents all moral restrictions. This part

focuses on illustrating how Ellen's ego, together with her super-ego, represses her id and makes her id coordinate the external forces.

Ellen's ego makes her give up divorcing and controls her emotions while her super-ego makes her care for others.

The conflicts between Ellen's id and the old New York society and the conflicts between her id and the old New York traditions make her ego begin to play its role in controlling her id. First, her ego controls her id to get free through divorce and makes her give up divorcing. Second, her ego also controls her emotion, her id for loving Newland, which is displayed through the scene on the shore.

Originally, she plans to divorce her husband and gets free. "I want to cast off all my old life, to become just like everybody else here", "I want to be free; I want to wipe out all the past" (Wharton 1974: 93-94). But when her id conflicts with the hypocritical and cruel old New York society and the stipulations of the old New York traditions, her ego begins to play its role in restricting her id: it represses her id to seek the truth and care from the old New York society and to get support and help for her divorce demand. The ego exists between the id and the outside world. It can be influenced by the outside world. Newland can be regarded as an external force of the outside world. He persuades Ellen to give up divorcing. His persuasion has an influence on Ellen's ego, which begins to control her id and makes her give up divorcing. Finally, she leaves New York and lives in France.

The scene on the shore is another case to show the control of Ellen's ego over her id. On the day Newland pays a visit to Manson Mingott with his wife May, he goes to the shore to fetch Ellen. He finds her standing in a pagoda-like summer-house at the end of a wooden pier.

" 'She doesn't know- she hasn't guessed. Should I know if she came up behind me, I wonder?' he mused; and suddenly he said to himself: If she doesn't turn before that sail crosses the Lime Rock light

I'll go back'.... Archer waited till a wide space of water sparkled between the last reef of the island and the stern of the boat; but still the figure in the summer-house did not move" (Wharton 1974: 182).

Newland believes that Ellen does not see him, so he feels disappointed and painful. Yet later Ellen tells him the truth. " 'But I didn't look round on purpose' 'I knew you were there; when you drove in I recognized the ponies. So I went down to the beach'.... 'To get away from you as far as I could' " (Wharton 1974: 196-197). Ellen knows that Newland comes to the shore and stands behind her, but she pretends not to see him under the control of her ego. After all, Newland is a married man nowadays.

However, Ellen's ego is not always powerful enough to control her id to love Newland when she faces Newland's nearly mad and touching love.

At first, Newland is attracted by Ellen's rebellious spirits. Ellen is a special woman who dares to put forward a divorce. He shows sympathy for Ellen because of her unhappy marriage. In the process of Ellen and Newland's contact, his sympathy for Ellen turns to his love for her. After his marriage, his love for Ellen becomes stronger and stronger. When finding out his wife is a dull person, Newland becomes tired of his marriage life. This is because May, "the tutelary divinity of all his old traditions and reverences" (Wharton 1974: 165), shows little interest in reading. "Archer noticed that his wife's way of showing herself at her ease with foreigners was to become more uncompromisingly local in her references, so that, though her loveliness was an encouragement to admiration, her conversation was a chill to repartee" (Wharton 1974: 167). May is also lack of imagination and awareness. "It was wonderful that – as he had learned in the Mission garden at St Augustine – such depths of feeling could coexist with such absence of imagination..... Perhaps that faculty of unawareness was what gave her eyes their transparency, and her face the look of representing a type rather than a person" (Wharton 1974: 159). "In London nothing interested her but the theatres and

shops” (Wharton 1974: 164). Moreover, May has no new ideas and “her point of view had always been the same” (Wharton 1974: 170).

“In the days of their engagement she had simply (as he now perceived) echoed what he told her; but since he had ceased to provide her with opinions she had begun to hazard her own, with results destructive to his enjoyment of the works commented on...that never, in all the years to come, would she surprise him by an unexpected mood, by a new idea, a weakness, a cruelty or an emotion. She had spent her poetry and romance on their short courting: the function was exhausted because the need was past. Now she was simply ripening into a copy of her mother” (Wharton 1974: 246).

Newland even has a wish that May would die. “What if it were she who was dead! If she were going to die – to die soon – and leave him free! ... Yes, May might die – people did: young people, healthy people like herself: she might die, and set him suddenly free” (Wharton 1974: 247).

After Newland comes back from seeing Ellen in Skuytercliff, he goes to see May in St Augustine. His talk with May makes him realize that Ellen is the woman he really loves. He goes to Ellen’s house and tells her “you are the woman I would have married if it had been possible for either of us” (Wharton 1974: 142).

Newland’s expression of his love moves Ellen and makes Ellen’s id for loving Newland become so powerful that Ellen’s ego can no longer control her id.

At this moment, Ellen’s super-ego begins to control her id and makes her refuse Newland’s love. According to Freud’s psychoanalytical theory, the super-ego stands for the requirement and restriction of moralities. Love, either for others or for oneself, is one form of moralities. Ellen’s super-ego takes the form of love to restrict her id. Ellen

plays her super-ego's role and shows her consideration for others, because she wouldn't like to bring notoriety or scandal to her family or to cause irreparable harm to others.

Ellen says "I had nothing to fear from that letter: absolutely nothing! All I feared was to bring notoriety, scandal, on the family-on you and May.... Because you showed me how selfish and wicked it was, how one must sacrifice oneself to preserve the dignity of marriage.... And to spare one's family the publicity, the scandal" (Wharton 1974: 143). Her super-ego, her love directs her ego to control her id, her strong love for Newland, not only to consider her families' fame, but also to think over doing no harm to May, as Auchincloss Louis says "(S)he [Ellen] knows that she can not build any true happiness on the ruined life of May" (Louis 1998: xx).

Under the control of her super-ego, her love and care for others, Ellen could behave very rationally, not doing harm to others. "I suppose this had to be. But it does not in the least alter things" (Wharton 1974: 144). "Ah, do not let us undo what you have done! ... I can not go back now to that other way of thinking. I can not love you unless I give you up" (Wharton 1974: 146). When Ellen demands Newland "(Y)ou mustn't say things like that to me", Newland replies, "I'll say anything you like; or nothing. I won't open my mouth unless you tell me to. What harm can it do to anybody? All I want is to listen to you" (Wharton 1974: 196). "And you will sit beside me, and we will look not at visions, but at realities" (Wharton 1974: 242). When Newland asks "I want – I want somehow to get away with you into a world where words like that – categories like that – won't exist. Where we shall be simply two human beings who love each other, who are the whole of life to each other; and nothing else on earth will matter", Ellen argues rationally "Oh, my dear – where is that country? Have you ever been there?" (Wharton 1974: 242) As Newland asks her what her plan for them is, Ellen says "For *us*? But there's no *us* in that sense! We're near each other only if we stay far from each other, Then we can be ourselves" (Wharton 1974: 243). Ellen proposes "(W)e shall hurt others less. Isn't it, after all, what you always wanted? ... Safer from doing irreparable harm. Do not let us be like all the others" (Wharton 1974: 259-260).

As a woman with a strong sense of responsibility, Ellen commits not to bring notoriety or scandal on her family, not to cause irreparable harm to others and not to break faith with people who trust her. “It was the perfect balance she had held between their loyalty to others and their honesty to themselves” (Wharton 1974: 206). Finally, she chooses to sacrifice herself and gives up her own love for Newland. She goes to Paris and lives there for the rest of her life, neither returning to her husband, nor living with Newland as his mistress.

From above analysis, we can see that Ellen not only loves Newland, but also loves others. Ellen is a humanistic and moral woman with a strong sense of responsibility, because she always puts others’ interests ahead of her own. Sometimes, Ellen’s ego could control her id for loving Newland, but when her id for loving Newland is nearly out of the control of her ego, her super-ego begins to take effect and makes her think of others. In the end, Ellen leaves Newland and lives alone in Paris.

It is Ellen’s humanistic and moral consideration for others that makes her a noble and responsible person. Similarly, Newland’s super-ego also play its role in controlling his id, showing his concern for others.

2.2 Newland Archer

In this part, we will illustrate how Newland’s ego and super-ego control his id. His ego resolves the conflict between his id to defend for women and the traditional women’s role and the conflict between his id to love Ellen and the old New York traditions, while his super-ego makes him take up his responsibility as a father and feel sorry for his wife. At first, we will make an analysis of what kind of person Newland is.

Tan Shilong believes that “growing up in the old New York society, Newland is familiar with the old New York traditions. He is a standard gentleman cultivated by that society, although he has his own personal ideas beyond the society” (覃始龙 2006: 42).

Newland is a person rich in emotion and imagination. “In matters intellectual and artistic Newland Archer felt himself distinctly the superior of these chosen specimens of old New York gentility; he had probably read more, thought more, and even seen a good deal more of the world, than any other man of the number” (Wharton 1974: 11). Like Ellen, Newland loves books and art. “His boyhood had been saturated with Ruskin, and he had read all the latest books: John Addington Symonds, Vernon Lee’s ‘Euphorion’, the essays of P. G. Hamerton, and a wonderful new volume called ‘The Renaissance’ by Walter Pater” (Wharton 1974: 61-62). “That evening he unpacked his books from London.... He had declined three dinner invitations in favor of this feast [reading books]” (Wharton 1974: 118). So he is a person who shows his preference for art and books rather than social activities. His interest in reading makes him have the ids to defend for women and to love Ellen, a woman with a divorce scandal.

2.2.1 The Conflicts Between Newland’s Id and the Old New York Traditions

This part will discuss the two conflicts between Newland’s id and the old New York traditions. One is the conflict between Newland’s id to defend for women and the traditional women’s role, and the other is the conflict between Newland’s id to love Ellen and the old New York traditions. When the conflicts occur, his ego begins to play its role and makes his id coordinate the outside world much better.

Newland receives free ideas from his reading and has the id to defend for women. His id to defend for women conflicts with one of the old New York traditions, the traditional women’s role. According to the traditional women’s role, women, as subordinate creature of men, have lower family and social status than men. Against the traditional women’s role, Newland has an impulse to defend for women.

When her mother discusses Ellen’s divorce scandal with Sillerton Jackson, he blurts out and defends for Ellen “Living together? Well, why not? Who had the right to

make her life over if she had not? I am sick of the hypocrisy that would bury alive a woman of her ages if her husband prefers to live harlots.... Women ought to be free...as free as we are” (Wharton 1974: 39).

He even has an impulse to liberate his wife until he realizes that

“There was no use in trying to emancipate a wife who had not the dimmest notion that she was not free; and he had long since discovered that May’s only use of the liberty she supposed herself to possess would be to lay it on the altar of her wifely adoration. Her innate dignity would always keep her from making the gift abjectly; and a day might even come (as it once had) when she would find strength to take it altogether back if she thought she were doing it for his own good.... She would always be loyal, gallant and unresentful” (Wharton, 1974: 164-165).

“Edith Wharton even makes Newland Archer, in *The Age of Innocence*, somewhat of champion of the plight of women, as he seems to espouse the belief in a need for their liberation” (Zihala 2002: 81).

Another aspect of Newland’s id conflicting with the old New York traditions is his id for loving Ellen, which is getting so strong that it is nearly out of control. Ellen is the woman with a divorce scandal, which goes against the old New York traditions. In New York, divorce is regarded as a scandal because it is not allowed by the old New York traditions. “Our legislation favors divorce – our social customs do not” (Wharton 1974: 95). Ellen comes to New York to seek support for her divorce, but no one helps and supports her except for Newland.

Regardless of Ellen’s divorce scandal, Newland reveals his love to Ellen. On his third visit to Ellen, he tells Ellen that she is “the woman” he “should have married” (Wharton 1974: 142). After his marriages, he could not forget Ellen.

“There had been days and nights when the memory of their kiss had burned and burned on his lips; the day before even, on the drive to Portsmouth, the thought of her had run through him like fire; but now that she was beside him, and they were drifting forth into this unknown world, they seemed to have reached the kind of deeper nearness that a touch may sunder” (Wharton 1974: 199).

Newland has even visited her for several times. With this id being stronger, Newland goes to Boston and makes Ellen promise not to return to her husband.

“You (Ellen) will not go back-you will not go back?” Newland asks her.

“I will not go back,” she (Ellen) says (Wharton 1974: 205).

After he picks up Ellen from the Pennsylvania terminus, Newland tells Ellen in May’s brougham

“Our being together – and not together.... I couldn’t have spoken like this yesterday, because when we’ve been apart, and I’m looking forward to seeing you, every thought is burnt up in a great flame. But then you come; and you’re so much more than I remembered, and what I want of you is so much more than an hour or two every now and then, with wastes of thirsty waiting between, that I can sit perfectly still beside you, like this, with that other vision in my mind, just quietly trusting to it to come true” (Wharton 1974: 241).

At the Art Museum, Newland’s id even makes him meditate a decisive step to elope with Ellen. “But that is the very reason why I ask you to come away” (Wharton 1974: 260). And Newland demands Ellen to face their case. “Why you are afraid to face

our case, and see it as it really is-unless you think the sacrifice is not worth making” (Wharton 1974: 261).

When Newland’s id conflicts with the old New York traditions, his ego begins to control his id.

2.2.2 Newland’s Ego

Newland’s ego could resolve the conflict between his id and the traditional women’s role and make his id coordinate the outside world much better. His ego plays its role and controls his id to defend for women.

Newland’s ego coordinates the conflict by obeying men’s doctrine because “the habit of masculine solidarity made him accept their doctrine on all the issues called moral. He instinctively felt that in this respect it would be troublesome – and also rather bad form – to strike out for himself” (Wharton 1974: 11). Men’s doctrine in fact is what the traditional women’s role stipulates because both of them argue for the oppression women receive. As an external force, Men’s doctrine influences Newland’s ego, which in return represses his id to defend for women. On the issue of Ellen’s divorce, his ego controls his id to defend for women and then makes him represent the Mingotts to persuade Ellen to give up divorcing.

2.2.3 Newland’s Super-ego

According to Freud’s psychoanalytical theory, the super-ego begins to play its role when the ego is not powerful enough to control the id. The super-ego stands for the requirement and restriction of morality. Newland’s super-ego begins to take effect when his id to love Ellen is nearly out of control. “Meanwhile everything matters – that concerns you.... To have you here, you mean – in reach and yet out of reach? To meet you in this way, on the sly? It’s the very reverse of what I want. I told you the other day

what I wanted” (Wharton 1974: 259). The control of his super-ego embodies two aspects: on one hand, Newland’s super-ego makes him take up his responsibility as a father, and on the other hand, his super-ego makes him feel sorry for his wife.

Finding out the dullness of his marriage life, Newland’s id for loving Ellen becomes so strong that his ego could no longer control his id. Newland has visited Ellen for several times after his marriage with May and even asks Ellen for “come away” (Wharton 1974: 260) when he and Ellen meet at the Art Museum. And then, he asks Ellen “ I don’t know why you’re afraid to face our case, and see it as it really is – unless you think the sacrifice is not worth making” (Wharton 1974: 261).

After all, Newland is a standard gentleman cultivated by the old New York society. He has strong sense of responsibility, which makes him bear his dull marriage life. “He’s took refuge in the comforting platitude that the first six months were always the most difficult in marriages. ‘After that I suppose we shall have pretty nearly finished rubbing off each other’s angles’ ” (Wharton 1974: 171). After knowing his wife’s pregnancy, his sense of responsibility becomes stronger. This responsibility shows that Newland plays his super-ego’s role and concerns about his family. Therefore, Newland’s super-ego makes him take up his responsibility as a father to control his id for loving Ellen. His wife’s pregnancy makes him give up his idea about his going away with Ellen.

“Did you mind my telling her [Ellen] first, Newland?”

“Mind? Why should I?” (Wharton 1974: 286)

Cynthia Griffin Wolff agrees “Newland’s decision to stay because of May’s pregnancy.... Newland is restrained from leaving not by any objective and external force, but by the deep-rooted conviction that his own moral duty must ultimately be defined by family obligations” (Wolff 1977: 327).

In addition to, Newland’s super-ego also makes him feel sorry for his wife.

At the Opera the next night, the super-ego of Newland, his love for May, begins to control his id and makes him feel sorry for her. “The fact seemed an additional appeal to

his pity: such innocence was as moving as the trustful clasp of a child.... An uncontrollable longing seized him to tell her the truth, to throw himself on her generosity, and ask for the freedom he had once refused” (Wharton 1974: 268). It is the super-ego of Newland that makes him pity for his wife. Newland plans to tell May the truth and gets away with Ellen, which violates moral standards because he is a married man. His conscience, one form of the super-ego, punishes him and makes him feel remorse, or sorry for his wife.

Compared with Ellen, Newland seems less noble when he loves Ellen. He always considers whether he could stay with Ellen. However, under the guidance of his super-ego, Newland dares to take up his responsibility as a father and feels sorry for his wife. Moreover, Newland has taken others’ benefits into his consideration before, as Ellen says “(I)sn’t it you who made me give up divorcing – give it up because you showed me how selfish and wicked it was, how one must sacrifice oneself to preserve the dignity of marriage...and to spare one’s family the publicity, the scandal?” (Wharton 1974: 143) Therefore, Newland is better than the cruel and hypocritical people of the old New York society.

To sum up, dictated by their super-egos, both Ellen and Newland take others’ benefits into their consideration and know how to care for others in the process of their super-ego’s adjusting the conflicts between their ids and the external forces. What the super-ego means to Ellen and Newland is to use love to control their ids and to sacrifice for the happiness of others.

Freud’s psychoanalytical theory can not only help us understand the novel with the combination of a detailed analysis of the characters, but also teach us to be a humanistic and moral persons like the two protagonists of the novel, Ellen Olenska and Newland Archer, making our super-egos play their roles to care about others.

Chapter Three Analysis of the Author with Freud's Theory

This chapter mainly makes use of Freud's theory to analyze the life experience, the writing process of the author and the author's super-ego.

First of all, Freud's psychoanalytical criticism will help us know how the novel is created. Freud's psychoanalytical criticism used in this thesis includes "Freud believes that the unconscious field of the author is full of various repressed wishes" (王先霈, 胡亚敏 2004:107), and "(A) strong experience in the present awakens in the creative writer a memory of an earlier experience from which there now proceeds a wish which finds its fulfillment in the creative work" (张中载, 王逢振, 赵国新 2002:218). With Freud's psychoanalytical criticism, we can see that the unsatisfied wishes of the author are the motive force of the creation of the novel, and in return, the creation of the novel is the fulfillment of the author's unsatisfied wishes.

With the help of Freud's psychoanalytical theory, we get to know what the super-ego means to the author. As for the author, the super-ego reminds her not only to take care of others, but also to keep her from being hurt.

3.1 The Life Experience of the Author

In Introduction, the life experience of the author has been introduced briefly. This part will display the inner world of the author, her unsatisfied wishes, by use of the first part of Sigmund Freud's psychoanalytical criticism mentioned above.

"Freud believes that the unconscious field of the author is full of various repressed wishes" (王先霈, 胡亚敏 2004:107). These wishes are the motive force of literary creation.

Like many other people, Edith Wharton has a lot of wishes, one form of unconscious. Owing to some external factors, these wishes could not be fulfilled and often tend to be repressed into her subconscious.

First of all, Wharton has a wish to express her complex feeling, either nostalgic or sarcastic, towards the old New York society. Her marriage makes her have this complex feeling. Wharton is a traditional woman cultivated by the old New York traditions. According to the old New York traditions and customs, she marries a rich man with equal economic and social status, which displays her nostalgic feeling towards the old New York society. Having little in common with her husband leads to an unhappy marriage life. She becomes a victim of marriage, which in her times, is a dull association of material and social interests. Her dissatisfaction with her marriage makes her have a sarcastic feeling towards the old New York society.

However, Wharton can't express her complex feeling because she has to obey the old New York traditions although she disgusts them. Her wish to express her complex feeling can't be fulfilled and tend to be repressed into her subconscious.

Second, the author wishes to disclose the true faces of the old New York people. One of Edith Wharton's love affairs is broken down by the tricks of the woman who envies her. "When Edith Wharton was a young girl, she had a love affair that was destroyed by the woman who envied her" (仲敏义 2005:68). She wishes to reveal the true color of the woman who envies her, but she lacks a certain means to do so. Her literary works fulfill this wish that has been repressed into her subconscious.

Third, like many other young girls, Wharton has ever wished to have a happy marriage.

Wharton is a woman cultivated by the old New York traditions. "In her childhood, Wharton has studied many complicated social customs and etiquettes under the direction of her grandmother and mother" (金莉 2005:I). According to the old New York traditions, she marries a man of her match, because in her times, a marriage is the product of material and social interests. As "there is a great difference in ages, characters and interests" (金莉 2005: II) between them, she lives an unhappy marriage life. Although she finally divorced her husband in 1912, with time passing, the chance for having a happy marriage seems less and less. She has to live alone for the rest of her

life. Thus, her wish to have a happy marriage is repressed into her subconscious and could not be fulfilled in her real life. She returns to her writing to express such a wish.

Finally, Wharton's wish to meet a man like Newland to protect and accompany her through her life hasn't be fulfilled and thus repressed into her subconscious. In the novel, Newland is the only person who could provide help and support for Ellen. He is also an ideal man Wharton wishes to meet in her life because Newland and the author have common interests: reading and thinking. "Read more, thought more, and even seen a good deal more of the world" (Wharton 1974: 11). "She read prodigiously.... English and French literature...books on history and philosophy" (Dwight 1994: 25). It is natural that Wharton wishes to meet a man like Newland to protect and accompany her, but in her real life, her wish to meet a man who protect and accompany through her rest life is not fulfilled due to some external forces. Wharton's lovers, Morton Fullerton and Bernard Berenson treat her well, but neither of them could protect and accompany her to spend the rest of her life. Both of them choose to leave her: Morton finds another lover while Bernard marries another woman. Wharton has no choice but to create a perfect man Newland in the novel for herself.

On one hand, due to some external forces, these wishes of the author fail to be fulfilled and are inclined to be repressed into subconscious of the author. On the other hand, these wishes are the motive force for the creation of the novel, and the literary creation of the novel, *The Age of Innocence* is just the fulfillment of these unsatisfied wishes.

3.2 The Writing Process of the Author

After analyzing several repressed wishes of the author in the last part of this chapter, we will continue to explore how these wishes are satisfied. Through the following analysis of the writing process of the author, we can get to know how the

novel is created, that is to say, in order to fulfill her unsatisfied wishes, the author creates the novel

Freud proposes that “(A) strong experience in the present awakens in the creative writer a memory of an earlier experience from which there now proceeds a wish which finds its fulfillment in the creative work” (张中载, 王逢振, 赵国新 2002:218).

Wharton gets great encouragement from Henry James, a master of “psychological realism” in the nineteenth century. “Certainly it was James who encouraged Wharton to ‘Do New York! The 1st-hand account is precious’” (Lewis & Lewis 1988). Under James’s encouragement, Wharton is determined to write something about New York. *The House of Mirth* and *The Age of Innocence* are just set in the old New York society in the mid and late 19th century. Both of these two novels bring about great success to the author. *The House of Mirth* immediately attracted the attention from the literary world after its publication in 1905, while *The Age of Innocence*, which won the Pulitzer Prize in 1921, established her position in the field of literature.

Freud holds that a creative writer can recall his previous experiences from the present strong experience and find its expression in his literary creations. In other words, literary creations are the fulfillment of authors’ unsatisfied wishes. James’ suggesting her writing something about New York can be regarded as a strong experience in the present, which will awaken her memory of an earlier experience, while “a memory of an earlier experience” refers to what Wharton has experienced in her early ages, for example, her complex feeling towards the old New York society, the old New York people she has met, some male friends she has made, etc. From these early experiences can the author proceed her wishes which find their fulfillment in *The Age of Innocence*.

The Age of Innocence is the fulfillment of the author’s unsatisfied wishes to express her complex feeling, either nostalgic or sarcastic, towards the old New York society, to expose the true faces of the old New York people, to have a happy marriage and to meet a man like Newland to protect her.

First, the author's wish to express her complex feeling, either nostalgic or sarcastic, towards the old New York society is satisfied by the creation of *The Age of Innocence*. Although some critics find her complex feeling towards the old New York society from the novel, they do not pay attention to the way she expresses her complex feeling.

"The Age of Innocence was a nostalgic act.... It borrows more extensively from the ambiance of her childhood world than any other novel she published" (Wolff 1977: 312), *"There is satire in the novel, of course, a gentle mockery of the trivialities that have assumed such importance in the world within which Newland Archer has been constrained to seek his destiny...and a more acidulous commentary upon that society's tendency to encourages its members into unproductive dreaming"* (Wolff 1977: 341).

In this part, we will analyze how her wish to express her complex feeling is fulfilled by listing some examples from the novel.

Because Henry James's encouragement awakens her memory of an earlier experience, she tries to find an outlet for her complex feeling towards the old New York society. The creation of the novel fulfills Wharton's complex feeling.

Wharton's nostalgic feeling is fulfilled by the creation of the male protagonist, Newland Archer while her sarcastic feeling is shown mainly by the creation of the female protagonist, Ellen Olenska.

The author's wish to express a nostalgic feeling towards the old New York society is fulfilled through Newland's keeping to the old New York traditions: First, it is Newland who persuades Ellen to give up divorcing as divorce goes against the old New York traditions. Second, Newland decides to live with May and take up his familial responsibility after knowing that his wife, May, is pregnant. Thus, Newland's persuasion for Ellen to give up divorcing and his taking up familial responsibility after

knowing his wife's pregnancy fulfill the conventional ideas or nostalgic wish of the author, who has been cultivated by the traditions and customs of the old New York society since her childhood.

On the other hand, Ellen's words and behaviors, Newland's appeal and the description of the tiring etiquettes fulfill the author's wish to express a sarcastic feeling towards the old New York society.

Ellen's words expose the cruel and hypocritical nature of the old New York society.

Ellen satirizes the cruel nature of the old New York society through her own experiences in New York. In Ellen's eyes, New York is a heaven where she could be as free as everybody else and she could be cared for. But the fact is that New York only makes her feel coldness. Because of her divorce scandal, many people refuse to accept the invitation to Ellen's welcoming diner and they even elude to meet her. And her family reduces her allowance considerably. Finally, the old New York people hold a farewell diner to expel her from the old New York society forever.

The hypocritical nature of the old New York society is also disclosed by Ellen's sarcastic words. Ellen exposes the hypocritical nature of the old New York society, for the old New York people live in a kind of hieroglyphic world. "Is New York such a labyrinth? I thought it so straight up and down – like Fifth Avenue. And with all the cross streets numbered!... If you knew how I like it for just that – the straight-up-and-downness, and the big honest labels on everything" (Wharton 1974: 67).

She satirizes those people, including Manson Mingott, Mrs Welland and Mrs van der Luyden who only ask her to pretend because they do not want to know the truth. "I know – I know! But on the condition that they don't hear anything unpleasant. Aunt Welland put it in those very words when I tried.... Does no one cry here, either? I suppose there is no need to, in heaven" (Wharton 1974: 68).

What's more, the author's sarcastic feeling could also be expressed through Ellen's claim for a divorce, which goes against the old New York traditions. Because the old

New York traditions don't permit women to put forward a divorce, Ellen's claim for a divorce is a satire for the old New York traditions.

And Newland's appeal for women's freedom also serves to express the author's sarcastic feeling towards the old New York society. "His own exclamation: 'Women ought to be free...as free as we are,' struck to the root of a problem that it was agreed in his world to regard as non-existent.... Such verbal generosities were in fact only a humbugging disguise of the inexorable conventions that tied things together and bound people down to the old pattern" (Wharton 1974: 39). Newland believes that in the old New York society, women's freedom doesn't exist.

Apart from the creation of Newland and Ellen, the tiring etiquettes the author describes are another way to fulfill the author's unsatisfied wish to express a sarcastic feeling towards the old New York society. "In the course of the next day the first of the usual betrothal visits were exchanged. The New York ritual was precise and inflexible in such matters" (Wharton 1974: 26). "It was not usual, in New York society, for a lady to address her parlor maid as 'my dear one', and send her out on an errand wrapped in her own opera-cloak" (Wharton 1974: 139).

The expressions like "inflexible", "not usual", etc, serve to show that the old New York traditions are rigid and orthodox and therefore, can fulfill the author's unsatisfied wish to express her sarcastic feeling towards the old New York society.

Second, the author's wish to expose the true faces of the old New York people gets fulfilled through the creation of the novel. May is a representative of the old New York people the author wants to unmask. In his study, Newland is thinking about what kind of person May is. "She [May] was straightforward, loyal and brave; she had a sense of humor... he returned discouraged by the thought that all this frankness and innocence were only an artificial product. Untrained human nature was not frank and innocent; it was full of the twists and defenses of an instinctive guile. And he felt himself oppressed by this creation of factitious purity (Wharton 1974: 42).

Wharton wants to expose the true face of May because Wharton's love affair is intervened and destroyed by the woman who also loves Wharton's boy friend. Wharton wants to expose the true face of the woman through the creation of the novel. Newland love Ellen, not May. But May, a hypocritical and manipulative woman, destroys successfully the two chances for Newland and Ellen to live together through her two tricks: one is through a telegraph which says that her parents agree she and Newland to marry before Easter, and the other is through telling Ellen that she is pregnant. May is only one of the old New York people the author wants to reveal. Through the creation of the figure May, Wharton's wish to expose the true faces of the old New York people gets fulfilled.

Third, the creation of the novel, somehow, fulfills the author's wish for a happy marriage. Wharton has an unhappy marriage life which brings about a great pain in her heart. Her wish for a happy marriage gets fulfilled through the creation of the novel. "In the first draft of the novel, the author originally arranges that Newland and Ellen run away, but she fails to find a way for these two lovers to get happiness because they are the products of two different societies. They have nothing in common, therefore, it is impossible for them to build up a strong and permanent relationship" (覃始龙 2006:43).

Although Newland and Ellen separate from each other, the author could experience another kind of pleasure in Ellen's struggle against the old New York traditions. Ellen's struggle, her asking for a divorce and refusal to go back to her husband, to some extent, could be regarded as a substitute for the author's wish for a happy marriage. Therefore, this ending could still satisfy the author's wish to have a happy marriage through Ellen's consistent struggle.

Forth, Wharton's wish to meet a man like Newland to protect her gets fulfilled through the creation of Newland. In Wharton's life, neither Morton Fullerton nor Bernard Berenson protects and accompanies her to live the rest of her life because both of them have their own family. Wharton doesn't find a man like Newland who can

protect and accompany her to spend her later years after her divorce. Wharton's wish to meet a man like Newland could be fulfilled through her creation of Newland who first appears as a protector of Ellen.

"It was impossible to decide otherwise than he had done: he must see Madame Olenska himself rather than let her secrets be bared to other eyes. A great wave of compassion had swept away his indifference and impatience: she stood before him as an exposed and pitiful figure, to be saved at all costs from further wounding herself in her mad plunges against fate" (Wharton 1974: 83).

These descriptions could deliver the author's wish to meet a man like Newland who could provide companion and protection for her. Thus, through creating the male character Newland, the author's unsatisfied wish to have her own life-long protector gets fulfilled.

In all, from analyzing the writing process of the author, we can get to know how the novel is created. To fulfill the author's unsatisfied wishes, the author creates the novel, in return, the creation of the novel is the fulfillment of the author's unsatisfied wishes.

The life experience of the author is useful not only to analyze how the novel is created, but also to show what the super-ego means to the author with the help of Freud's psychoanalytical theory.

3.3 The Author and the Super-ego

This part will discuss what the super-ego means to the author through analyzing several experiences of the author that have been discussed in the first part of this chapter with the help of Freud's psychoanalytical theory.

According to the basic structure of personalities of Freud's psychoanalytical theory, the super-ego represents the requirement and restriction of moralities. The super-ego begins to play its role to control the id when the ego is not powerful enough. In last two parts of this chapter, we analyze that Ellen refuses Newland's nearly mad love because her super-ego makes her not cause irreparable harm to others, while Newland decides to take up his responsibility as a father because his super-ego demands him to care for his family. They know to love and care for others because their super-egos use love, one form of moralities, to play their roles in controlling their ids.

Apart from the influence of the super-ego on the characters of the novel, it also affects the author herself. The super-ego means more for the author. It not only means that she should take others' interests into her consideration, love and take care of others, but also means that she should care for and protect herself, avoiding unnecessary harm to herself. Either the characters or the author uses love, one form of moralities, to control the id.

First of all, Wharton makes use of Ellen and Newland to show her concern about others. Ellen's leaving for Europe and Newland's taking up his responsibility as a father are the reflection of the author's intention to concern about others because "Newland is the male representative of Wharton herself, while Ellen is the female representative of Wharton herself. Both of them represent the ideal characters and living models of Wharton" (仲敏义 2005:67). The author makes the characters play their super-egos' roles to concern about others.

On the other hand, through her life experience, the super-ego means for the author to love and protect herself because she needs to take care of and protect herself after experiencing several frustrations.

As she doesn't know how to protect herself, Wharton gets several frustrations in her emotions: Her ignorance to take good care of and protect herself makes her lose her boy friend when a woman intervenes their love affairs. Besides, having no right to decide her own marriage makes Wharton lose another chance to care for herself.

According to the old New York traditions, Wharton marries a man with equal economic and social status, but they have little in common. She lives an unhappy marriage life, because the author's super-ego to love and protect herself doesn't play its role. She loses the men she loves and marries the men she doesn't love at all. If the author's super-ego to love and protect herself had played its role, she would have found the men she loves and lived a happy marriage life. She needs to make her super-ego play its role, love and protect herself.

Exploring the life experience and the writing process of the author help us understand the novel better, from which we can know how the novel is created and what the super-ego means to the author. For the author, the super-ego means not only to take others' interests into her account, but also to concern about the author herself.

Conclusion

Edith Wharton is a prolific writer of the 20th century. As a representative of American realism in the 20th century, Edith Wharton makes a great contribution to American literary development and enjoys a high fame in the history of American literature.

Wharton comes from a wealthy family in New York. She is familiar with the old New York traditions because she has been cultivated by it since her girlhood. Most of her works are set in New York and she is especially good at the description of the upper class of the old New York society.

In 1885, Wharton married a man of her match, but her marriage life was not happy, for they had little in common. Her unhappy marriage made her turn to literary creation which gave her new meanings in her life and witnessed her consecutive success.

Like a historical picture, *The Age of Innocence* displays vividly the reality of the old New York, the old New York people and the old New York traditions. Since the publication of the novel, many scholars at home and abroad have studied the novel from various aspects, but none of them have studied the novel from the angle of Sigmund Freud's psychoanalytical theory and psychoanalytical criticism. With the help of Freud's psychoanalytical theory and psychoanalytical criticism, this thesis makes an analysis of the characters and the author.

As a great psychologist who has gained great achievements in various fields during the period from the end of the 19th century to the 1930s, Sigmund Freud pays attention to unconscious, which is different from other traditional psychologies who mainly study human conscious. Freud believes that most parts of mental process are unconscious, and the relation among the id, the ego and the super-ego is that the super-ego and the ego, control the id when the ego is not powerful enough to control the id.

By deploying the basic structure of personalities, the thesis analyzes the characters of the novel. First of all, it analyzes the conflicts between Ellen's id and the old New

York society, and the conflicts between her id and the old New York traditions. Then Ellen's ego and super-ego, the conflicts between Newland's id and the old New York traditions and his ego and super-ego are discussed. From the adjustment of the super-egos of the characters over the conflicts between their ids and the external forces, we can see that what the super-egos mean to the characters of the novel is to care for others.

With Freud's psychoanalytical criticism and psychoanalytical theory, the thesis explores the life experience and the writing process of the author, from which we can know how the novel is created and what the super-ego means to the author. The author's unsatisfied wishes are the motive force of the creation of the novel, while the creation of the novel is the fulfillment of the author's unsatisfied wishes. For the author, the super-ego means not only to care for others, but also to concern about the author herself.

From the above analysis of the characters and the author with Freud's theory, the discussion of super-ego's role to care for others and to take care of and protect ourselves has great significance: it makes the super-ego a bridge of love, builds a harmonious life for people and avoids war and poverty. What's more, it will contribute to constructing a harmonious society.

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