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Dedication

To

My family and friends

And to all the persons that

Helped and

Supported me.

Dyhia.

To

My mother and father

To my brothers and sister

to my two best friends

Yasmina Bia and

Dyhia

For their unconditional

Support

Kahina.

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Abstract

This research paper explores a psychological study of Russell Banks's novel entitled *The Reserve* (2008). The study relied on Julia Kristeva's psycho-poetical theory, and drew on some of its significant concepts such as *Abjection*, *Melancholia*, and *Revolt* that are mirrored through *The Reserve's* characters. Focus has been laid on the analyses of the psychological state of the main characters and their bizarre and unexpected behaviors. Yet our dissertation was not restricted to a superficial study of Banks's characters but we have also go deeper into their journeys that were undertaken to search a stable and unique identity. Analysis revolved around what makes them suffer to achieve their expected goals and on their shifting from abjection to melancholia and then to a psychological revolt. This study has reached some of the following conclusions. The first one is that all humans are searching for an identity of their own even though they come from different environments, classes, and witnessing different experiences. The second conclusion is that all the subjects in process revolt to get out from depression but *Revolt* differs from one subject to another.

General Introduction

Psychology is the academic and applied study of human mind and behavior. It is an opportunity to understand individuals, conscious and unconscious phenomena, as well as feeling and thought. In this regard, one cannot shed the light on this science without offering a glimpse on some of the best-known thinkers in psychology. Those who played an important role in psychology's history and contributed to the understanding of human behavior.

When people think of psychology many tend to think of Sigmund Freud, Jean Piaget, Ivan Pavlov, and so many others. Hence, our interest is one of the contemporary psychoanalyst, philosopher, and literary critic the Bulgarian French Julia Kristeva. Who made a jump in the study of psychology through her main interests fields like, psychoanalysis, philosophy of language and literature, and feminism ...etc. she is a prominent guide to understand the connection between the two disciplines, anthropology (the social), and psychology (the subject).

In this work, we are concerned with the rule of psychoanalyses in understanding the different themes and issues introduced in literature. For this, we mint to explore the literary work entitled *The Reserve* (2008) written by Russell Banks from a psychological perspective, by relying on the theoretical concepts of Kristeva: 'Abjection', 'Melancholia', and 'Revolt' We would try to enable the reader to understand the character's (Vanessa, Evelyn, Jordan, Alicia, and Hubert) depressive emotions and stressful life by making insight into their internal world which is composed of feelings, desires, and thoughts. This study may offer the opportunity to readers for having a better vision of the world around and inside them.

Review of the Literature:

Many works and studies in the world of literature have dealt with Revolt, Abjection, and Melancholia from a psychological perspective. To begin with the concept of Revolt, Jane

Moss thinks in her work entitled, *'In Search of Lost Intimacy: Mothers and Daughters in Women's Theatre' (1991)* that barriers such as jealousy, misunderstanding, scorn, and silence between mothers and daughters should be broken. Because many women writers use their works to rebel against their mothers and declare their own independence. For instance, in the one-act play *Breakfast Past Noon* (1968), Ursule Molinaro shows the revolt of a 34 years-old daughter against her dominant and oppressive mother, who does not consider her as an adult. Jane Moss reports that: "*The indirect dialogue escalates in anger and ends in violence as the daughter shoves a lit cigarette in the mouth of her mother, who defends herself by choking the daughter*".¹

In the same work, Jane Moss cites a number of French playwrights who have depicted the concept of Revolt in the relation between mother-daughter, focusing on the themes of crises and conflicts. As it is shown in a play named, *A Cinquante ans, elle découvrait la mer* (1980) by Denise Chalem, revolt in this text is portrayed as a direct consequence of generation and cultural gap, which divides the mother from her daughter, and that makes the daughter rebel against her traditional and Sephardic Jewish mother. She expresses her anger through saying :

Tu n'es pas une mère, tu es un tyran. J'en ai marre de toi, marre de ta bouffe, marre de tes considérations sur le fric, combine coute ceci, combine coute cela. Tu radotes chaque jour davantage....Mais moi, tu t'en fous, éperdument. Que je fasse l'amour entre deux porte, à la va-vite, entre deux chambres d'hôtel, parce que tu m'attends pour bouffer le soiret puis tu veux que je te dise : tu es une hystérique...il devient impossible de respirer, d'exister. J'étouffe.²

Another work by Katherine A. Fama, entitled *Melancholic Remedies: Djuna Baren's Nightwood (2014) as a Narrative Theory*, devotes the chapter 'Just Talking: Melancholic Disruption and Narrative Dependence' to show the melancholic state in *Nightwood's* (1936). Characters are modeled according to Sigmund Freud's *Mourning and Melancholia* (1917), where he defines mourning as a distress that comes after losing something or someone precious. Moreover, Melancholia is defined as the inability to accept the lose. In this light,

Katherine adds: “*Nightwood is a novel of losses, marked by silent abjection and narrative domination, with its melancholic coping best of all*”³. This entire means that all characters expose signs of melancholia and behave in melancholic ways throughout the novel.

In addition, Julianne Buschsbaum, based on Julia Kristeva’s work on the Semiotic and the Symbolic, studied William Blake’s *The Book of Urizen* (1794) from poststructuralist and psychoanalytical reading. Referring to the concepts of Abjection and Melancholia, she states: “*Abjection in Urizen manifests as a sort of paranoid repression and repudiation of the drives, of mutability, multiplicity, the body, and the other*”⁴. It is obvious from the quotation that Buschbaum wants to say that there are various ways of abjection. It can be defined as paranoia.

Another important study is by Noelle McAfee in her book entitled *Julia Kristeva* (2004), in which she devotes three chapters to shed light on Abjection, Melancholia, and Revolt. The Bulgarian-French philosopher Julia Kristeva already examined those concepts. McAfee asserts that Kristeva calls Abjection is “*the state of abjection or rejecting what is other to oneself and thereby creating borders of an always tenuous ‘I’*”⁵. In other words, it is how the subject considers himself as the center and creates barriers to alienate and separate himself from what is called other.

Furthermore, psychoanalytic theorists could have different points of view about causes and remedies of melancholia; however, they share the same definition or explanation of it. MacAfee says:

Psycho-analytic theorists might argue among themselves about her illness _ about its exact cause, about the best treatment, etc. _ but they will agree about one thing: she is in mourning. Freud and later psychoanalytic theorists agree that depression, or melancholia as it used to be called, is mourning for something lost.⁶

MacAfee explains the term Revolt in her book with linguistic concepts, Semiotic and Symbolic. She points out that in case of the domination of the Symbolic over the Semiotic,

the individual should rebel in order to maintain his position and to be equal with the symbolic⁷. She states that Kristeva has divided Revolt into three ways. First, she has portrayed the desire of society to eliminate character's psyche. Second, she thinks that the subject should rebel against society. Third, she has evaluated the degree at which revolt is in the world of politics and how the public and the private are interrelated.⁸

From the above review of the literature about the concepts of Abjection, Melancholia, and Revolt, one can notice that many works in literature have already embodied these three notions from various perspectives. Therefore, our dissertation is devoted to the study of Abjection, Melancholia, and Revolt in Banks's *The Reserve* (2008) from Julia Kristeva's psychological and philosophical perspective.

Issue and Working Hypotheses:

The aim of this research paper is to study Russell Banks's *The Reserve* from a psychological perspective. What primarily motivated us to carry out this study is that Banks's novel *The Reserve* has not been studied or examined from Kristeva's psychological perspective before. Therefore, our major interest is to explain the construction of the characters identity with the use of the three notions developed by Kristeva: *Abjection*, *Melancholia*, and *Revolt*. In addition, the fulfillment of the characters' subjectivity is only achieved through passing from Abjection to Melancholia, and from Melancholia to Revolt. We intend to explain the term of Abjection in accordance with Kristeva's definition as well as what drives the characters of *The Reserve* to experience and witness this psychic state, and how it affects them.

In addition the previous hypotheses, we aim to shed light on the concept of Melancholia and how the novelist pictures it through his characters' behavior, language, and psychotic states. The last attempt is to show the necessity of Revolt that may often help the characters to

get out from their complicated situations and fulfill their personal desire of attaining a unique and stable subjectivity.

Methodologically speaking, our dissertation begins with an introduction, which states our main purpose and the different reviews of literature done on Melancholia, Abjection, and Revolt. Then, it raises our issue and working hypotheses. As to the 'Methods and Materials' section, it affords a brief summary of Julia Kristeva's Psycho-poetical Theory, Russell Banks's Biography, and the summary of *The Reserve*. The 'Result' section sums up the findings of our work. The 'Discussion' is divided into two parts. The first chapter demonstrates the notions of Abjection and Melancholia as witnessed by Banks's characters in their process of constructing their unique identity. As for the second chapter, it explores the way in which Banks's characters Vanessa Cole, Evelyn Cole, Jordan Grove, Alicia Grove, and Hubert St. Germain attempt to accomplish their *Revolt* so that their identity stability is recovered. At last the 'Conclusion' section restates the main points, and findings of our research paper.

Endnotes

1. Jane Moss, "In Search of Lost Intimacy: Mothers and Daughters in Women's Theatre", In *Modern Language Studies*, Vol. 21, No. 1 (Winter, 1991), p3, accessed on: 12-03-2018 12:03 UTC, <http://www.jstor.org/stable/3195113>.
2. Ibid, 7.
3. Katherine A.Fama, "Melancholic Remedies: DjunaBaren'sNightwood as Narrative Theory", In *Journal of Modern Literature*, Vol. 37, No. 2 (Winter 2014), pp.45-46, accessed on: 12-03-2018, <http://www.jstor.org/stable/10.2979/jmodelite.37.2.39>.
4. Julianne Buchsbaum, *Abjection and Imagination: Towards Poststructuralist Psychoanalytic Reading of Blake's The Book of Urizen* (Romanticism and Victorianism on the Net, 2009), p 3.
5. McAffe, Noelle. *Julia Kristeva*. (New York: Routledge, 2004), p 45.
6. Ibid, 59-60.
7. Ibid, 105.

⁸. Ibid, 106.

Method and Material

1. Method

The Psycho-poetical Theory of Julia Kristeva

Julia Kristeva is Bulgarian-French philosopher, literary critic, psychoanalyst, feminist, and novelist. She is an important figure in the branch of psychoanalysis. She is associated mainly with some concepts such as semiotic, symbolic, abjection and revolt. The *Psycho-Poetical* theory of Kristeva is a literary theory which emerged during the 1970s. Julia Kristeva and Roland Barthes offered another criticism as a replacement for both the Old Criticism and the Russian Formalism by proclaiming the necessity of subjectivity/identity, which welcomes the 'Other'.

Kristeva believes that every individual is considered as a speaking being who is in the process of constructing his own identity. She makes a beginning for this 'subject in process', which is the chora. According to McAfee, *Kristeva (2004)*:

An infant's tactile relation with its mother body provides an orientation for the infant derive. Kristeva often uses the term *chora* in conjunction with the term *semiotic*: her phrase "*the semiotic chora*" reminds the reader that the *chora* is the space in which the meaning that is produced is *semiotic*: the echolalia, glossolalia, rhythms, and intonations of a psychotic who has lost the ability to use language to refer to objects.⁹

This quotation vividly illustrates McAfee's view that the chora represents the 'semiotic realm', which is the unconscious world of the infant, the one inculcated by his mother. After this, it comes the 'thetic phase' named by Lacan the 'mirror stage' here the character becomes aware of the other, and is introduced to the 'symbolic realm'. Kristeva establishes two concepts to make a distinction between the 'semiotic' and the 'symbolic' in literary texts: 'genotext' and 'phenotext'. The first is produced by the unconscious world while the second by the conscious world. This external side with hidden desires (semiotic realm) may make the 'subject' unstable and this is called by her the transference process that causes a form of

hatred among beloved people, and pushes them to react to each other in a given way for instance, 'Abjection'.

In her book entitled *Revolution in poetic Language* (1984), Kristeva says: "*Because the subject is always both semiotic and symbolic no signifying system he produces can be either 'exclusively' semiotic or 'exclusively' symbolic, and instead necessary marked by an indebtedness to both*"¹⁰. That is to say, there is no existence of one without the other. For Kristeva the subject's identity is regulated by these two realms, the semiotic (inner world), and the symbolic (external world). She explains that people try to use language in a correct grammatical way, but it is very often disrupted by inner drives and energies. So, 'the dynamic signifying process' [subject's identity] operates through the two modes. The symbolic mode [external world] of a speaking being is used to express meaning with as little ambiguity as possible. By contrast, the semiotic mode [internal realm] which is also expressed verbally is not submitted to rules of syntax since it is originated in the unconscious.

In case one of the two worlds prevails over the other, the subject will experience an identity disaster, such as melancholia, abjection, and isolation. In the process of identity construction, external surroundings and the inner drives may destabilize the subjects, who might offset one another despite their love. They can experience Abjection. The striking case of abjection is 'the abject mother'. The child has difficulty to become subject, for he does not easily renounce to his mother. Therefore, this desire to throw away the abject other is, for Kristeva, essential to the understanding of a literary text. As a result to abjection, characters would often experience melancholia/depression.

The melancholic or narcissistic depressed *Soleil Noir* or *Black Sun* (1987) is someone who rarely speaks or moves but sleeps most of the time. S/he has a feeling of both love and hatred toward an object within her/ himself and suicide is often thought to be the solution for the killing of this same object. S/he feels like an orphan in the symbolic realm from which

s/he turns away and regresses. As a result, the melancholic subject in process is driven to commit crime or self-destruction. Nonetheless, it happens that some melancholic/depressed succeed to move again to the 'symbolic'. Kristeva explains that a 'melancholic subject' may reconcile with the lost object by her/his identification to the 'imaginary father' who enables her/him to reintegrate 'the symbolic' world. Thus, a subject in process might experience psychological Revolt/Micro-politics to bring back one's identity to the borderline between the semiotic and the symbolic realms¹¹.

As far as women are concerned, Kristeva thinks that women can be both of 'the body' and of 'the mind'. That is to say that they can vindicate their biological difference and participate in the outside cultural world. In *The Heretical Ethics of Love* (1987), Kristeva details her model of love *Herethics*, which permits to a woman to embrace difference/otherness and to a man to find shelter in a woman against unbearable experiences of life. She also writes that maternity demonstrates the borders of selfhood to a woman who until then was comfortably located in the symbolic external realm.

2. Materials

Historical background:

Russell Banks's *The Reserve* considered to be a product and a historical heritage written in 2008, a critical period of time in America known as The Great Recession which is a period of a contemporary economic decline during which trade and industrial activity are reduced, identified by a fall in GDP.¹² The Recession in the United States lasted from December 2007 to June 2009, a phase of the worst economic downturn since the Great Depression characterized by an economic decline in world markets.

The Great Recession of 2008 reflects some crisis of a period of time in America known as The Great Depression which is the period of severe economic failure lasted from 1929, until 1939. It began in the US when the New York stock fell on 29 October 1929, known as

Black Tuesday.¹³ It is an era of social, political, and economical crisis affected the American society. Banks while writing the novel was drawn to the 1930, the time of his parents' youth, he has lived for years in the Adirondacks, and he has mixed feelings about its private reserves, which protect nature but subordinate the land and its people on the pleasure of the rich.

During the 1930, Americans were harshly hit by The Great Depression which cast a dark shadow over the 20th century, and had devastating effects in both poor and rich countries. It was a period in which America shifted from the rural life to the urban one. The Depression of 1930 was the longest and the most severe depression ever experienced. It is an economic crisis in America and other industrialized areas of the world that led to many unenthusiastic consequences economic, social, and political. Many banks were closed; unemployment augmented to 25%, causes many emotional traumas, and homelessness. The optimism disappeared almost after the Wall Street crash on October 29, 1929, which led to series of suicide by many Americans who could not handle their failure, a rate of 18.9% in 1929.¹⁴

Banks in his work entitled *The Reserve* tried to mirror some effects and consequences happened during the period The Great Depression of 1930, to give a glimpse and idea of that critical period to the readers of his work, about the tricky crisis in which Americans were sinking at that period. The date chosen by Banks for the publication of his novel was not done at random; indeed 2008 was a tricky year of an economic stagnation on the American history as it was mentioned before.

The lifestyle of the characters used by Banks in his novel is considered to be a perfect reflection of the routine of the Americans during the period of the great depression. Some events of *The Reserve* are set in upstate New York which is in fact the place where the crisis of 1929 begins.

Summary: *The Reserve*

The Reserve is written in 2008 by *Russell Banks*, an American novelist. The work deals with some questions like love, art, politics, social positions and madness. The work encompasses radical politics, the Spanish civil war, and hidden crimes among New York's filthy rich. The novel opens with Doctor Cole's, an owner of the reserve, annual Fourth of July ritual, at which the upper class families of Rangeview celebrate their loyalties. One night in 1936, Jordan Groves, a well known artist, wartime airplane pilot, adventurer, and womanizer is invited by Carter Cole. Cole is a brain surgeon and shareholder in the reserve, where the party takes place in the Adirondack Mountain in Manhattan.

Groves met the adopted daughter named Vanessa, 29 old Dr Cole's heiress, the ex-wife of a German count. She is very beautiful, mentally depressed a remnant of alleged childhood abuse at the hands of her surgeon father. After the sudden death of Vanessa's father by heart attack, Vanessa has feared her mother would enclose her in a mental institution in Zurich. Believing that she is in danger of being lobotomized, Vanessa kidnapped her mother with the help of Hubert St Germain, a local guide who works for the owners of the Reserve, and who is also the lover of Grove's wife, Alicia. That affair has driven Groves into Vanessa's house, where he has witnessed a shotgun accident that led to the death of Vanessa's mother, Evelyn. The next day the depressed girl has started an intimate relation with him.

The italicized parts in Banks's novel show Grove's exploits in the Spanish civil war, and Cole's ride on the German airship Hindenburg. The story ends with a fire set by Vanessa to Rangeview mansion in order to cover up and conceal the evidence about Evelyn's demise.

Endnotes

- ^{9.} Meehan Noelle, *Julia Kristeva*, (New York: Routledge, 2004) p 19.
- ^{10.} Kristeva Julia, (1984) *Revolution in Poetic Language*, trans. Leon S. Roudiez (New York: Columbia university press) P 24.
- ^{11.} Kristeva, Julia. (1989a) *Black Sun: Depression and Melancholia*, trans. Leon S. Roudiez. New York: Columbia University Press.
- ^{12.} Oxford dictionary.
- ^{13.} Oxford dictionary.
- ^{14.} https://en.wikipedia.org/wiki/Great_Depression.

Results

This work tends to study Russell Banks's novel *The Reserve* (2008) from a psychological perspective. To carry out this study we have decided to rely on Julia Kristeva's notions of Abjection, Melancholia, and Revolt, which are relevant to our study. The major conclusion reached at the end of this work is that Russell Banks's novel *The Reserve* is a reflection of a disordered and chaotic American society. The author of the novel is also a subject trying to have a particular identity, and this is shown throughout the characters he has used in his work. From our reading of the Psycho-poetical theory of Julia Kristeva, we have deduced that the main characters have been chasing their dreams to construct a unique identity.

In the first chapter entitled 'From Abjection to Melancholia in *The Reserve*', we have tackled and discussed the state of abjecting the other by five main characters: Vanessa Cole, Evelyn Cole, Jordan Grove, Alicia Grove, and Hubert St. Germain. It has been inquired about how they have become subjects to depression. We have discovered that the characters' lack of love care and their desire to live in a unique space of their own, creates within them a feeling of hatred and rejection of the other. We have also noticed that the characters' conversion to melancholic individuals is resulted from their abjection. Moreover, analyzing the characters' states of mind depending on Kristeva's reasoning of the concept of melancholia, we have reached the conclusion that the main characters experience destabilized states of mind, are anguished, and go through critical identity uneasiness. They are in a narcissistic need to bring back their lost object so that to open up paths to achieve their quests for a stable identity.

In the second and last chapter called 'Characters' Psychological Revolt' we came to identify that the four characters seek for an effective solution to get out from their psychotic disturbance. What have been manifested through their revolt against the obstacles threatening their desired identity has helped us to conclude that some characters have succeeded to

accomplish their revolt, for they grow to be free subjects. It is the case with both Vanessa and Jordan. By contrast, Evelyn, Alicia, and Hubert still prisoners of their painful and traumatic pasts. As a final finding to this literary study, it is that a subject-in-process psychological revolt can be a success only with the help of another individual 'Transference process', as is the case of Vanessa whose revolt has been accomplished thanks to Jordan's aid.

Discussion

It has been decided to rely on Julia Kristeva's psycho-poetical theory in this research. This choice is based on our belief that Kristeva is one of the leading forces in many fields, especially literary studies, philosophy, psychoanalysis, and semiotics. She is also an essential guide for us since she has developed significant concepts in the field of psychology like *Abjection*, *Melancholia*, and *Revolt*, which are the center of interest of this dissertation.

The life of Russell Banks's characters refers to the American society in the period between the two world wars, when the phenomenon of class struggle had reached its limits. This is manifested through both the title and the setting of the novel that share the same name '*The Reserve*'. *The Reserve* refers to a private place that is devoted to the upper class that is served by individuals from the lower class.

Moreover, through the analysis of the actions and conversations between the characters, it has been noticed that nearly all of them are prisoners of their past. That typical situation very often causes a risk of becoming lonely and mentally depressed to each of them. In this case, most of them feel the need to take revenge and revolt against such uncomfortable and repressive situations, which have threatened their comfort zone. They engage in a process of building and constructing their own and unique identities. The individuals' combats will be central to the discussion below.

Chapter One: From Abjection to Melancholia in *The Reserve*

The concept of 'Abjection' means that the *subject in process* is creating borders to oneself and rejects the other. What may introduce him to mourn the lost object and sink in an instable state of mind is known as 'Melancholia'. This chapter will attempt to study how the novel discusses the characters as being subjects to Abjection and Melancholia. Many characters in the story desire to stay alone and distance themselves from others. It will be demonstrated that they desire to live in what they think to be their imagined, unique, quiet, and empty world far from the cultural, political, economic, social, and traditional ties of the dominant symbolic world of the American society. In this regard, one can argue that Vanessa Cole, Evelyn Cole, Jordan Grove, Alicia Grove, and Hubert St. Germain, as Banks portrays them, may help to reveal the concepts of *Abjection* and *Melancholia*.

Banks's *The Reserve* narrates the story of a young American countess named Vanessa. She is the only daughter of a well-known surgeon, and a shareholder in the reserve Dr. Carter Coles and the daughter of Evelyn Cole a mentally unstable mother. The social position and the wealth of this family make people around Vanessa think that she has spent a wonderful childhood. This work aims at showing that this has not been the case.

To start with, Vanessa witnessed a terrible and difficult childhood because her father turns into a terrifying and cruel creature that obliged her to remove her cloths in order to take pictures of her little and weak body. The big and old man, or her beloved father, makes little Vanessa remembers fairy tales that scared her most of the times. As an illustration, Banks writes:

[...] But she knew, even as a very young girl of five and six, that her inability to listen to the fairy tales and nursery rhymes that other children loved had its origin someplace else. Because the tales and verses made her feel the way she felt when she almost remember being naked [...] the big man turning into her father who disappeared suddenly behind his camera box.¹⁵

Vanessa's imprisonment in a terrible and tormented childhood would explain the reason why she has disclosed a feeling of disdain and contempt toward her dead father when she has made the funeral speech. That way of talking about her dead father has upset the attendees and forged or caused them to feel hatred and rejection toward her. Kristeva has written that *Abjection* manifests itself when subjects are in relation with the ones they love, as it is the case, of the child and the father who love each another, but there is a kind of wicked and unpleasant memories between them. Her dead father makes her remember the bad things from her past. Therefore, her memories would start, which is to Kristeva, Vanessa's quest for the establishment of a new identity. Whenever the memory of her father comes to her mind, she enters into a double-minded state. Kristeva calls this process the Transference Process. Vanessa considers her father, on one hand, as a shelter that would protect her from the reckless decisions of her mother. On the other hand, the coming back of her bad memories gives Vanessa an image of an evil father, which in fact usually drives her to feel disgust, just as it is during the funeral. In this light, Banks narrates.

At her father's funeral [...] she started to talk about what her father was like as a young man [...] but somehow she got away from what she had planned to say. She had meant to describe him as heroic and wise and all knowing, the way little girls are suppose to remember their fathers, but instead she found herself describing him the way she actually remembered him. She said that he was cold and detached and that he saw people, including his own daughter, as objects to be examined and cut upon and reappeared, as a thing to be photographed and privately exhibited for his exclusive, secret pleasure.¹⁶

What is said by Vanessa is neither what she wants to say nor what the symbolic world wants to listen from a usual mourning daughter. It may be noticed that her speech is controlled or energized by her inner semiotic drives, which do not correspond to the values of the external symbolic world of the funeral attendees. Therefore, they morally condemn her inappropriate behavior. At this point, one can make a double interpretation of Vanessa's reaction. The first is that it reveals an inner disturbance that would make her a melancholic; the second is that she might be willing to protect herself from the threat of her father's unbearable memory.

Her mother also drives Vanessa to such melancholic state of mind. Evelyn Cole is considered as a direct cause of her daughter's trouble for being psychologically disordered as it is shown in the novel:

As a young woman in her twenties and thirties, Evelyn Cole had suffered from what was called nervous exhaustion and was subject to fainting spells and long periods of lassitude and depression, hypochondria and extreme mood swings, which her husband, the doctor, treated with small doses of paregoric and other drugs, and she treated with gin.¹⁷

From what has been said it is noticeable that Evelyn witnessed difficult moments in her past life such as depression drinking and fatigue. She was mostly absent physically and emotionally during Vanessa's childhood. When she was in an extreme need of her mother's care and love, it was the, "*Nannies and housekeepers and babysitters raised Vanessa*"¹⁸ she has then lacked a motherly protection that would have kept her safe from her father's injury and harm.

After his death, Vanessa's life is under the control of her depressed mother, who decides to send her to a mental asylum and deprive her of her right to inheritance. At that same time, Vanessa suffers from an identity instability because she abjects her mother and refuses to identify with her. Meanwhile, another melancholic inside herself ties her and makes her unable to separate herself from a narcissistic union with her abjected mother. The quotation below might illustrate well this ambivalent feeling toward her mother:

I know. And I hate doing it. Mother ..., she said and paused. I can't trust you, Mother. I just can't. If I don't keep you here, I know you'll get the men in white coats to carry me off to the loony bin. It's that simple. It really is. If Daddy were alive... well if he were here, none of these would be necessary, that's all.¹⁹

This quotation shows Vanessa's longing to the 'Imaginary Father' to guarantee a stable subjectivity. From Kristeva's point of view, the imaginary father is a psychological image/force of the father to which a melancholic can adhere because it may enable him/her to

get in touch with the symbolic world and re-establish an identity comfort-bring his self to the borderline between the semiotic and the symbolic.

Furthermore, Evelyn's thirty-years hidden lie about being her daughter's biological mother puts Vanessa in a double-minded state: whether to believe the words of her mother or not though this latter insists by saying that: "*I am trying to tell you the truth*", "*I am your real mother*"²⁰. Vanessa answers: "*No, No, I am not, because a real mother would not lie about it for thirty years she would not tell her daughter she was adopted if she was not*"²¹. Kristeva claims that the memory and desire that occur whenever persons who love each other engage in a conversation. Evelyn may be said to be loving Vanessa, but Vanessa seems to hate her. Therefore, she fails to provoke a 'transference process'. This feeling of hatred hovers over their relationship along the novel. For example, Vanessa invites repeatedly her mother to, "*Stop saying that!*", "*Stop saying that! I've got to think, I've got to think about what's next.*"²² On many situations, Kristeva has stressed the idea that each subject in process has to balance between the symbolic and the semiotic modes to build a secured identity. However, the domination of one realm over the other would push the subject in process (individual) to abject others and to experience many sufferings that would drive him/her to melancholia and depression. This is shown in Vanessa's repeated word 'think' cited in the above quotation, which is a reflection of her inner desire that dominates the symbolic world. She is living in a lonely world of herself, with no contact with the external symbolic world. This would confirm her melancholic personality.

Evelyn, for her part, also tries to hinder Vanessa's inheritance and send her to a mental hospital, what raises feelings of anger and hatred in Vanessa toward her mother while saying:

A real mother wouldn't steal her daughter's inheritance and try to have her locked in a mental hospital. A real mother would fight tooth and nail against anyone who'd try to do that. A real mother would protect her daughter.²³

Through the above-mentioned quotation and other conversations between Vanessa and her mother, it can be seen that she is living or entering into what Kristeva calls a double-minded state. Whenever Vanessa gets closer to her mother and exchanges words about her life, this drives her to re-surface pains and memories of a horrible past, which would dominate her person. In this case, Evelyn can be thought to block Vanessa's desire for the construction of a new identity. Vanessa's inner and external drives or what Kristeva calls the Symbolic and the Semiotic realms put her in an unstable, and a likely to collapse, identity situation. That can explain her fluctuate feeling of love and hatred toward her mother. In a chapter named 'THE DEPRESSIVE: HATING OR HURT?' extracted from the essay '*On the Melancholic Imaginary*', Kristeva explains:

[...] depression, like mourning, hides an aggressivity against the lost object and thereby reveals the ambivalence on the part of the mourner with respect to the object of his mourning. 'I love him/her', the depressive seems to say about a lost being or object, 'but, even more, I hate him/her; because I love him/her, in order not to lose him/her, I install him/her in myself; but because I hate him/her, this other in myself is a bad ego, I am bad, worthless, I am destroying myself.'²⁴

She is in a state of abjecting her mother and, at the same time, she is sinking into a state of self-isolation and *Melancholia*. Indeed, when Vanessa has reached what Kristeva calls the '*Thetic phase*', she has felt the need to separate herself from her mother in order to maintain her own identity. At this stage, she is longing for a separation but at the same time for a union with her lost mother. Thus, by undervaluing her father and reacting aggressively toward her mother, Vanessa might be thought to have started her journey to never reach a stable and comfortable identity.

According to Kristeva, 'Genotext' may reveal the inner energies of the psyche and know whether it is in state of disturbance and in need for clarifications or not. And this can be noticed in literary texts through the use of repetition, rhyme, and pauses. In her work *Revolution in Poetic Language* (1984), Kristeva writes that,

Designating the genotext in a text requires pointing out the transfers of drives energy that can be detected in phenomatic devices (such as the accumulation and repetition of phonemes or rhyme) and melodic devices (such as intonations or rhyme).²⁵

Such Genotext linguistic parts of speech can be seen in what Vanessa is saying to Hubert about her mother,

It's hard to explain. It's just, I got trapped in...a situation, trapped by her, and to escape it I did something very...rash. And now I don't know what to do about it. I can't undo it. And I can't keep doing it, either. Because...well, because she's my mother. And it's wrong.²⁶

From this, we can notice that Vanessa's way of speaking reveals her internal world, which is in a perplexed and disordered state. It puts her in a confused situation as to whether continue what she has begun with her mother or stop doing it. This is noticeable especially through the pauses and the repetition of words such as *trapped*, *her*, and *I*. The words that contain disordered feelings and meanings inside Vanessa, may outwardly interpret her depressive state in spite of facing difficulties to reveal her inner pain and sadness "*sadness is the fundamental mood of depression*"²⁷ It is striking that sadness is the one feeling/state of mind that controls the subject's thoughts, actions, and even language. For example, Vanessa also has a difficulty to share those feelings with others, because "*Melancholia is a non communicable grief; the melancholic is wrapped in her sadness; it is hers alone, something cannot share with the social/ symbolic realm.*"²⁸ her state of being melancholic makes the subject in process be drowned in an unfinished sadness due to the experienced turmoil lived at a certain period of his/her life. Vanessa's experience during her childhood had made her different from other children; she has neither received a maternal love nor has she ever felt any paternal protection.

In another instance, Vanessa wants to know from her mother the reason behind being abandoned for a long period in an orphanage. She insists by saying, "*But I don't understand. Why don't grandma and grandpa let me be adopted when I was a little baby? Was there something wrong with me? Something that made I that so nobody wanted me?*"²⁹ Such a way

of asking and speaking to her mother shows that her language has been directed by the inner drives and energies of the subject in process (Vanessa). These internal energies are thrown outside into the symbolic world in an ordered way or in a kind of phenotext. Noelle McAfee (2004) offers the following explanation, "*The phenotext is what the syntax and semantics of the text is trying to convey, again, in 'plain language'*"³⁰ to be able to communicate and transmit her messages to be understood by the other. She desires them, the representatives of the symbolic world to provide her with answers that would save her back to a more comfortable subjectivity. That is why she makes the effort to address them in their language (phenotext).

While attempting to construct her identity, Vanessa pursues her past memories, and whatever affectionate experience she has had with her parents, Evelyn and Carter Cole. Those remembrances raise in her a feeling of sadness and looseness to the point that she sometimes desires to 'death drive' for Kristeva. Up to this moment in her life, Vanessa uses sadness as a shield to protect herself from death. Closing up herself in her sad world is not enough to ensure her survival. She must do something to counter the melancholic inside her. This could be achieved by finding a hero, who would give her love and protection. She needs to save herself from death, and become free. This is shown at the end of the novel where Vanessa is a free subject since she has disrupted all the rules and has escaped from punishment, "*Yes. I'm free. In a sense, you are, too. We are both free as birds.*"³¹ Said by Jordan.

Vanessa's mother Evelyn Cole is the daughter of a conservative family that forced her to disappear for six months in order to hide her fault of being pregnant of an illegitimate girl. After bearing her daughter, Evelyn's parents obliged her to abandon her baby, but they have paid to keep it in an orphanage; this means that Evelyn in her adulthood was under the dominated of the external world (parents and laws of society) what is shown through Evelyn's words: "*No. I was only twenty when you were born, and I didn't dare go against my parents.*"³²

From here it is remarkable that society (symbolic world) imposes its rules and dominates the individual desires especially girls.

Evelyn's *Abjection* is manifested through her decision to marry for the reason of building a new identity of her own and to start a new life far from the ties of the symbolic world. Russell Banks, in his novel, has presented Evelyn as being a subject in process who is seeking for a happy life though her life has turned into a nightmare after the adoption of her biological daughter. As a beginning, to accomplish her identity construction she has rejected her illegal baby by preventing her from mother's love and care. Evelyn does not give as much attention as her little daughter Vanessa needs. She was escaping and avoiding her responsibilities as a mother. This is explained through Carter's words:

When she was very young, I was mostly absent, physically and emotionally. Even you know that. Then, during the war, when she was only eleven and twelve, I was off in France and left her in your care. And you, my dear, were often ill yourself. You were drinking heavily then, as you'll recall. No, the servants raised our daughter³³

This quotation denotes that Evelyn does not fulfill her duties as a mother towards her daughter. She, instead, decided to put Vanessa under the responsibility of the nannies, servants, boarding school headmistresses and even college deans. One may say that Evelyn was totally absent and a careless mother.

Another picture of Evelyn's *Abjection* is embodied through her rejection of Vanessa's decision of not going back to the mental hospital in Zurich; this can be seen through their conversation:

Vanessa opened her large blue eyes, and they were filled with tears. She said to her mother, "I suppose you have everything ready for me to sign. Like last time."
"Yes, dear. It's really only a formality."³⁴

It is clear from the above words that Evelyn is a perfect image of her parents' domination because she is treating her daughter the same way her parents have treated her before. She forces Vanessa, who is now an adult to do undesirable things. In fact, one may notice that

Evelyn Cole as a subject in process is under the control of her inner desires (semiotic realm) of controlling the decisions of her daughter and thieving Vanessa's inheritance.

Throughout the analysis of the character's *Abjection*, it is noticeable that her state of mind and behaviors fit with the idea of Kristeva about Abjection cited in McAfee's work: "*In her description of abjection, the reader can see that this process is not a passing stage in a person's development. It remains a companion through the whole of one's life.*"³⁵

This quotation illustrates that every subject, in the process of building his identity, is in a state of abjecting the other through his whole life. Evelyn Cole, as it is explained before, is a perfect example of Kristeva's description of the concept of *Abjection*. She is rejecting her only daughter from her childhood till adulthood.

Evelyn is perceived as an unhappy woman even though she lives with her little family, daughter and husband because of the past memories haunting her. She is entering a depressive state. As a first reason for her melancholic state, the rejection of her husband Carter Cole, and his refusal to make sexual relation with her after knowing that she is not a virgin woman. Throughout the novel, one can deduce how Evelyn becomes a sad person while talking with Vanessa about her relation with her husband:

"It wasn't a physical thing with him. Not really. Your father was...a difficult man. Sexually, I mean. He didn't... he didn't like to make love. Also he was very old-fashioned, and when he found out that I wasn't a virgin..." She trailed off
Vanessa said, "Keep talking, Mother."
"Oh, I hate telling you all this!"³⁶

Relying on Kristeva's concept called 'Genotext', one may understand that Evelyn's situation of being melancholic person throughout her use of language. The above conversation reveal Evelyn's interior puzzled and confused world. The repetition of '*didn't*' and '*I*', the pauses, portrays her disordered feeling of sadness and loneliness, which are regarded as direct causes of a depressive person, what affects badly her life.

According to Kristeva, all feelings could be considered as a narcissistic desire that encounter the individual and causes him pain. What also drives him to long toward the lost object for instance the case with Vanessa's mother who is longing for the love of her husband, and daughter (object).

The other major character in *The Reserve* is Jordan Grove. He is considered as one of the most popular artists in America at a period when European artists were the most prized by museums. He served in the Spanish Civil War in 1936 as wartime airplane pilot as it is mentioned in the novel. He lives in the Tamarak River with his wife Alicia and his two sons, Wolf and Bear. Russell Banks portrays Jordan Grove as a subject in process who is trying to build his subjectivity through 'abjecting' the other or what is opposed to 'I'. This is shown in Banks' portrayal of Grove as an atheist. He is in state of not respecting and abjecting the boundaries and rules of religion. His atheism might be a prominent cause to his melancholy. In her work *On the Melancholic Imaginary* (1987), Kristeva states that, "*In different ways according to the religious climate, we might say that melancholy is affirmed in religious doubt. There is nothing sadder than a dead God...*"³⁷ as a confirmation to Jordan's denial of God's existence and of his rejection of Christianity, he gives the names of Wolf and Bear to his sons, preferring to refer to wild animals. This can be understood as a will to offer better opportunity for them so that they would succeed to construct the identity of their choice. Thus, they can resist more the repressive of the dominant symbolic world. That may be the reason why he declares, "*No Christian names*"³⁸.

Kristeva argues that literary texts are a kind of catharsis where the writer attempts to throw and reject what is other. Therefore, through his writings and characters, Banks is a subject who is working through his crisis just as Jordan Grove does in this novel. It is the 'Nocturnal Power' of literature for Kristeva. Similarly, Banks may be thought of having pictured his own trauma of abjecting the rules and rituals of the Bible. Jordan Grove's art is

used as a means to violate the conventional rules, and ideas of religion unlike that of his colleague James Heldon. This difference between the two artistic conceptions can be remarked in Jordan and Dr. Cole's conversation below:

"What do you mean, 'If he could paint, he'd be a lousy artist'?"

Dr. Cole asked.

"He's religious. Heldon is a forest Christian."

"I don't quite understand."

"If he could paint, he'd lose his religion, and he wouldn't have anything to replace it with, except technique. And technique alone won't hold value."³⁹

Another prominent example of abjecting the other is Jordan's incapacity to be part of the Reserve club members. It is perceived that he prefers to escape the subjectivity/identity as shaped and imposed by society. He refuses membership in the 'Tamarack Club' when he said *"No thanks fellow. I don't want to be the first Jewish member of the Tamarack Club"*⁴⁰. This quotation reflects the words of Kristeva: *"I imagine a child who has swallowed up his parents too soon, who frightens himself on that account, "all by himself," and, to save himself, rejects and throws up everything that is given to him _all gifts, all objects."*⁴¹

Accordingly, Jordan Grove is a perfect example of that little child. He feels alone, scared, and strange in front of locals or wealthy people of the Reserve. For him, those people are not collecting art, for arts' sake, but they are collecting artists in order to dominate and possess them and to maintain their high position in society. Jordan said to his wife: *"They do not collect art, except as an investment, as capital. They collect artists. So I deal with them only as much as I have to," "And there's no way she's going to collect me."*⁴²

Even though the owners of the Reserve have proposed to Jordan membership, he has preferred to create borders and alienate himself, because he is afraid of being dominated and controlled by them. Furthermore, the most terrifying thing to him is a return to the starting point, the time when he had to work hard in order to survive as it is shown in Banks's words: *"[...] In the process teaching himself basic plumbing, wiring, and masonry. Carpentry had*

*been his father's trade, and Jordan, an only child, had learned it working alongside him as an adolescent...*⁴³

We can notice that even though Jordan is a famous artist who has a fortune, he still considers himself eccentric and alienated from others, and ready to defend himself against others. For instance, Banks writes: *"And he waited for her to say something that he would have to defend himself against without at the same time alienating her father. It was not easy for him to be polite to this people."*⁴⁴

In addition to Jordan Grove, his wife Alicia, a beautiful young lady and the only child of a Viennese strict wealthy Catholic family which came to America to study art curatorship at Pratt Institute. She has met Jordan who works there as a teacher and later she married him. After arriving to America, she becomes a free person far from the ties of the symbolic realm (religion and society). Then she has decided to put limits and to break rules imposed on her, and this is manifested through abjecting and rejecting the guidelines drawn by her society and religion. Banks illustrates this below,

Alicia had been raised a strict catholic family, and though she had not been to confession or mass since arriving in New York at the age of nineteen, and had said of herself in the intervening years that she was, like her husband, an atheist...⁴⁵

The quotation above reflects Alicia's decision to quit her principles or the symbolic domination to follow her dreams and to achieve her own identity construction. She has found herself flowing unwillingly in the world of her husband and following all the time his paths. She quits family Catholicism to enter her husband's atheism; she escapes one domination to get caught by another one. Alicia thinks that she is living a happy and enjoyable life for a long time with Jordan and their sons. However, she faces the opposite of what she was living because her husband has become a known person who travels a lot and betrays her in many occasions. One can notice that as subject in process, Alicia is resisting the conventional symbolic world of her husband, who she rejects. This rejection has raised in her the feeling of

loneliness and sadness and introverted into her inner semiotic world. This is shown in the lines below,

[...] he placed one big hand on her left shoulder and the other on the right buttock and slides it down along her thigh like a promise. It was a thing he had not done in months. Involuntarily, she stepped away from his hand, and he moved on.⁴⁶

The disordered psyche of Alicia brings her into what Kristeva calls as a depressive/melancholic and unstable state of mind. To remove her from the melancholic repression that affects her, she needs an immediate solution to ensure an ordered psyche. In fact, the one plausible solution she has thought about is her love to Hubert. It may help her forget the harshness of life and give her the impression of escaping the constraints of the other melancholic inside her.

[...] for in the midst of a life of loneliness and unacknowledged abandonment she had finally come to know true love, and because she had known love she had for the first time been able to see the darkness that for so many years had surrounded her.⁴⁷

To finish with, the last melancholic subject in process in *The Reserve* is Hubert St Germain, a guide in the place. Banks describes him as a quiet and silent man: "*The guide was not a man of many words.*"⁴⁸ The youngest son of a drunken man, "*The old man*"⁴⁹ at the age of seventeen, he witnessed a lousy period after the death of his father; he stayed in the old man's land, keeping doing his job. In addition to this terrible period, he experienced later on the death of his beloved wife: Sally Lawrence. Thus, Hubert's whole life from childhood until his encounter with Alicia has been difficult and full of many troubles. These experiences stir up his existence, drive him to isolation, and create borders between him and others surrounding him. This is clearly represented in the novel while the reserve's manager Russell Kendell was guiding Vanessa to Hubert's house explaining, "*She would have to drive into the village and got to his house[...] where he lived alone, with no one...*"⁵⁰ And he added: "*I'll draw you a map to his house. It's a little hard to find. It's stuck over there beyond the village north of the Tamarack River in the woods below Beede Mountain...*"⁵¹

The two quotations below confirm that Hubert is in a state of abjection, and isolation from others. He is trying to construct and form a new identity of his own without the presence of others (Symbolic world). Kristeva, in this light, has repeatedly emphasized that a subject in the process of building his subjectivity has to be placed at the borderline between the semiotic and symbolic modes. Otherwise, when the character is governed by one side to the detriment of the other, his identity formation is to be threatened and might drive him to live an identity disaster.

From Kristeva's view, Hubert is a narcissistic depressed/melancholic subject since he is deeply harmed inside him because of something/someone lost. His father's bad treatments when he was a child, the inability of his mother to protect him, the abandonment of his three brothers, and the tragic death of his wife. These severe and unpleasant memories have pursued him everywhere and have caused his inability to accept forgetting things for which he longs. Like Hubert, a melancholic person is someone who stays alone, rarely speaks and prefers to hide the truth inside him. Of Hubert, Banks gives the following portrayal,

He had never spoken of the puzzling, conflicted mix of elation and apprehension he had felt when he married his high school sweetheart, Sally Lawrence. Not even to Alicia. And he'd never even tried to speak of the shameful mix of sorrow and relief he had felt when she died. He had told no one of the beatings he had endured at his father's hands when he was a boy and his mother's inability—or was it her unwillingness?—to protect him and his three brothers from the drunken man they called, with a sneer, the Old Man.⁵²

It follows from this quotation that Hubert St Germain is putting barriers between him and others by restraining his pains. In fact, he is seeking a logical harmony and a self-identity which are threatened by the other depressed inside him.

As a conclusion, all the characters mentioned in this chapter have experienced depression or melancholia, because of the various psychic crises they have witnessed at different periods of their lives. It is also noticeable that these characters would seek to free themselves from those identity discomforts by undertaking revolts as it will be demonstrated in the following chapter.

Endnotes

15. Russel, Banks. (2008) *The Reserve*. Harper Collins e-books, P 144.
16. Ibid, 144-145.
17. Ibid, 90.
18. Ibid, 90.
19. Ibid, 102.
20. Ibid, 148.
21. Ibid, 149.
22. Ibid, 148.
23. Ibid, 148-149.
24. Ibid, 6.
25. Kristeva, Julia, (1984) *Revolution in Poetic Language*, trans. Leon S. Roudiez (New York: Colombia university press) p 86.
26. Russell, banks. (2008) *The Reserve*. Harper Collins e-books, P 162.
27. Kristeva, Julia. (1989a) *Black Sun: Depression and Melancholia*, trans. Leon S. Roudiez. New York: Columbia University Press, p 21.
28. McAffe, Noelle. *Julia Kristeva*. (New York: Routledge, 2004), p 61.
29. Russell, Banks. (2008) *The Reserve*. Harper Collins e-books, p 151.
30. McAffe, Noelle. *Julia Kristeva*. (New York: Routledge, 2004), p 24.
31. Russell, banks, (2008) *The Reserve*. Harper Collins e-books, p 282.
32. Ibid, 152.
33. Ibid, 90.
34. Ibid, 95.
35. McAffe, Noelle. *Julia Kristeva*. (New York: Routledge, 2004), p 49.
36. Russell, Banks. (2008) *The Reserve*. Harper Collins e-books, p 152.
37. Kristeva, Julia. (1987) *On The Melancholic Imaginary*. New Formation, p 5.
38. Russell, Banks. (2008) *The Reserve*. Harper Collins e-books, p 33.
39. Ibid, 16.
40. Ibid, 44.
41. Kristeva, Julia. (1982) *Powers of Horror: An Essay on Abjection*, trans. Leon S. Roudiez. New York: Columbia University Press, p 5-6.
42. Russell, Banks. (2008) *The Reserve*. Harper Collins e-books, p 68.

- 43. Ibid, 35.
- 44. Ibid, 19.
- 45. Ibid, 120.
- 46. Ibid, 170.
- 47. Ibid, 283-284.
- 48. Ibid, 184.
- 49. Ibid, 184.
- 50. Ibid, 104.
- 51. Ibid, 105.
- 52. Ibid, 184.

Chapter Two: Characters' Psychological Revolt

This second chapter is considered as the continuity of the previous one. It contributes at exploring the concept of revolt in *The Reserve*. The concept developed by Julia Kristeva as a rebellion of the individual's soul against the domination of one realm over the other (Symbolic/Semiotic) during the identity construction of the subject in process. Therefore, the accomplishment of one's identity cannot be achieved just through violence even though the term revolt is always associated with the word 'revolution' it can be fulfilled and be of interest when it is achieved through art, ethical ways, and psychic rebellion. Luke Sunderland's work called *The Art of Revolt: Rebellion in the Works of Bertran de Born and Julia Kristeva (2010)* explains the viewpoints of both Bertran and Kristeva about revolt's conception. He writes:

Both see revolt as a continuous and vital process of transformation and questioning, of renewal and regeneration, rather than mindless, nihilistic rejection and destruction. Neither has a purely political definition of revolt; rather, revolt is also ethical, artistic, and psychic. As such, it is ultimately the guarantee of man's dignity, integrity, independence, and creative cap.⁵³

This quotation reflects that the word revolt in literature becomes of a high extent in meaning to Kristeva. It goes beyond the traditional sense of revolt, for the psyche of the individual rebels to guarantee identity stability. The first chapter has explored the concepts of 'Abjection' and 'Melancholia' and how the feeling of rejecting the other, and the state of being depressed is shown throughout five characters of the novel: Vanessa Cole, Evelyn Cole, Jordan Grove, Alicia Grove, and Hubert St. Germain. As for the following one, it will shed light on the way these characters will behave and rebel over the world around them after having gone through many crises, and not having built a new identity of their own. It will also attempt to give explanation about the emergence of feeling to 'Revolt', as a result to the life hardships of each subject in process/character in *The Reserve*.

For Kristeva, every individual in the process of building his own identity faces big challenges and has to be powerful to make a balance between the semiotic realm (inner) and the symbolic one (outside/other) or to maintain a state of equilibrium between the two worlds. Along this journey, the subject in process faces many obstacles that cause the rejection of the other even though it is closer. Moreover, this leads to raise the feelings of loneliness and sadness, which results in melancholia. At this point, the subject has to find a solution to escape the death drive and must start a fight in order to attain a unique and stable identity that would allow him to live happily; on other words, s/he must revolt against the dominant symbolic realm.

To start with, Vanessa Cole has passed through many psychic crises such as the bad treatment of her father and the absence of her mother's love and care. These severe and harmful conditions have complicated her mental situation and drove her to depression. In this case, Vanessa needs an immediate resolution to get out from the state of being melancholic and to outline a scheme to follow for the stabilization of her identity. It is noticeable from the beginning of the novel that Banks's character Vanessa has inclined to an identity disaster. Since she is dominated by her semiotic world, Vanessa, according to Kristeva's theory, is a psychotic subject who needs to revolt against the grip of her inner drives. This can be noticed below when Banks describes her hidden thought and feelings about her father:

[...] she found herself describing him the way she actually remembered him. She said that he was cold and detached and that he saw people, including his own daughter, as objects to be examined and cut upon and reappeared, as a thing to be photographed and privately exhibited for his exclusive, secret pleasure.⁵⁴

This fact of externalizing the emotions and the perplexed atmosphere inside her mind is a kind of revolt against her semiotic realm by attempting to bring what is inside to the outside, which may help her to realize a stable subjectivity. The words cited within the above quotation like *cold* and *detached* reflect Vanessa's language, which is regulated by her inner drives that is according to Kristeva a kind of 'Genotext'.

[...] Vanessa's periodic threats and occasional attempts to kill herself and her wildly reckless behavior—the flagrant sexual involvements with married men, arrests for public lewdness, the spending binges on cloths and jewelry and the shoplifting that often accompanied them, the drug and alcohol abuse, even the two sudden elopements and the divorces that quickly followed—were high drama designed mainly to gain attention.⁵⁵

Vanessa, in the above quotation, illustrates her desire to dethrone the hegemony of the outside world by attracting her parent's attention to give her what she lacks, to support her plans for the future, and to encourage her talents. Vanessa's deeds and behaviours are not done without purpose and direction, but rather to prove her existence, as Kristeva asserts in her work *Strangers to Ourselves* (1991) “[...] He knocks himself in order to assert, to others and to himself, that he is here.”⁵⁶ For her, what could be realized by revolting and violating values and rules and going beyond the limits of society (symbolic world) such as abusing in drinking, running away from home, and getting involved in adulterous relations. Noelle McAfee supports this idea in her work *Julia Kristeva*:

Without the threat of revolt against the symbolic order, the psych loses energy. It loses the life-enhancing force that the chora brings to subjectivity. The self become more of an automaton than human being. The less touch people have with semiotic forces, the less able they are to thrive, change, and live.⁵⁷

Consequently, the domination of the symbolic over the semiotic drives the subject to lose the desire for life, and might become a machine guided by society (symbolic world). The less the subject is in connection with the inner world (semiotic), the less s/he will be productive and an active member in society. For these reasons, Kristeva has supported the culture of revolt to help the individual to get free from the fact of being a dependent and dominated member in society.

In addition, the young countess has been raised in an orphanage, as it is mentioned in *The Reserve*: “Evelyn Cole did not want to tell her daughter that her parents had paid to keep the baby, their grandchild, in the home, which was in fact a posh private orphanage in Asheville...”⁵⁸

One might think of Vanessa an orphan, even though her parents are still alive since she has been raised in an orphanage. Their absence makes her an independent and free individual who has nothing to care about or to be afraid of. In this respect, Kristeva has remarked in *Strangers to Ourselves* (1991) that: “*To be deprived of parents—is that where freedom starts?*”⁵⁹ This quote may mirror the state of Vanessa. This experience shows a lack in her inner semiotic drives of the ‘Chora’, which would help her to regulate her psyche. This may make of her an automaton subject directed by the symbolic world. To overthrow this undesirable situation, her semiotic world must revolt against the symbolic to attain her unique identity. This is arguably, why she is fearless in doing risky things as fleeing with Jordan Grove who she meets the same day at her parents’ party. This can be shown in her words to the artiste: “*I won’t be happy until you take me a ride in your airplane.*”⁶⁰ At this point of being in the airplane, Vanessa has no capacity to reestablish her identity in the borderline because she is sometimes dominated by the semiotic and at others by the symbolic. Thus, she decides to start a new journey of psychological revolt to ensure harmony between the two realms.

The other prominent picture of Vanessa’s Revolt is depicted in the violence used toward her mother when she has tied her, “*Vanessa took the glaze from her mother, set it on the dressing table, and pulled her arms behind the chair and tied her wrists.*”⁶¹ Actually, she faces a difficulty to separate herself from her mother what creates in her mind the picture of an impure subject, so she chooses to revolt against the symbolic world which is reflected through her mother’s threats and take charge of her own identity and fate. After the death of Vanessa’s mother, the young countess is in a desperate psychic state. She does things morally incorrect like making love with Jordan Grove, and setting fire to the Range View Mansion. These violent acts show that she has grown to be free of doing whatever she desires.

The longing for a complete identity pushes her to revolt against the domination of the external symbolic realm. Vanessa has decided to leave behind her every sad memory and follow her goal of constructing a new identity of her own. This is confirmed in Vanessa's words: "*Starts my life over. It sounds nice, doesn't it?...*"⁶²

It follows from this quotation that Vanessa is in the right way to accomplish her identity. After her achievement to separate herself from her dominant mother, and has succeeded to ensure balance between the two realms semiotic and symbolic. The situation reached by Vanessa is illustrated through Kristeva's words: "*No obstacle stops [her]him, and all suffering, all insults, all rejections are indifferent to him as he seeks that invisible and promised territory...*"⁶³ In fact, the accomplishment of Vanessa's Revolt for attaining a renewed stable identity is reached thanks to the help of her beloved Jordan Grove.

Evelyn Cole Vanessa's mother is another character who dreams of a stable identity of her own, and who wishes to live a happy life. She has abjected her family to realize her dreams. After abjecting them, she has found herself alienated and living in a total isolation far from her husband and her daughter. As a result, this behavior has made her sink in a melancholic state. Evelyn has found herself searching for a possible resolution that may change her depressive state.

Evelyn, here, has a will to awaken her revolting energy to escape her wretched situation. One of Ms. Cole's attracted pictures of *Revolt* is her abusing in drinking alcohol as Russell Banks demonstrates: "*Evelyn, as he liked to say, had her own problems, of which alcohol was only one.*"⁶⁴ This quotation reflects that she chooses alcohol as effective remedy to heal her from isolation, loneliness, sadness, and to occupy the absence of the intimate relation with her husband. The mentioned idea sums up her psychological revolt against her inner pains that were caused by the distantness and emotionless of Carter Cole in the purpose of attaining her goal of a stable identity and fleeing the bounds that ties her freedom and dreamed happy life.

In addition to what has been said before, Evelyn Cole has tried a different kind of rebellion, which is to do all the things she wants and take many decisions although they are not good ones. She has taken the decision of rebelling against her only daughter. She decides to send Vanessa into a mental institution in Europe after the death of her husband. Ms. Cole puts her daughter faraway to get the freedom she needs and to put an end to the source of her miserable, unhappy life, and inner suffering. She has thought that this would bring the joyful life she is searching for. As it is mentioned in the following discussion between Vanessa and Hubert:

My mother . . . my mother wants to lock me away in a mental hospital. Where they'll drug me. Or worse. Where they'll give me a lobotomy or something. She's taken my inheritance away from me. My mother wants me dead, or as good as dead!" "She can't want you dead. She's your mother." "And that only makes it worse, Hubert. Don't you see? When your own flesh and blood wants you locked away so she can take your money or wants you mindless or even dead, it's so terrible that you don't know what to do! I panicked, Hubert. I don't know what I was thinking. I wasn't thinking, I was simply reacting. I just wanted to make it so she couldn't put me into a looney bin for the rest of my life, or worse. I felt like a caged animal. I still do! She planned to ship me off to a hospital in Europe, where I was before. So I forced her to come here, to the Reserve. But I've only made it worse. If I let her go now, she'll make me go into the hospital like she planned, the papers are all drawn up and signed, but now, to punish me for doing this, for forcing her to come to the Reserve and keeping her here against her will like this, she'll let them give me a lobotomy. I know it. I just know it. Do you know what that is, Hubert? A lobotomy?" ⁶⁵

This quotation highlights the psychological revolt of Evelyn Cole, which is explained perfectly by her daughter. Vanessa here is externalizing her inner pain and her fear. She is explaining to Hubert the shocking deeds of her insane mother who wants her closed in a mental institution to insure her freedom. In other words, Evelyn has not been brave enough to face her daughter directly, although she decides to send her into mental hospital.

As a conclusion, in reliance on Kristeva's explanation of *Revolt*, the psychological revolt is to rebel against one's pains so that to re-establish order and peace in the subject's life. In the case of Evelyn, her psychological revolt might not be possible since her past

memories are purchasing her. She could not defeat her inner anguish and for that, she had not enough energy to overcome the external one.

Julia Kristeva thinks that the subject in process while constructing identity has to pass through three main levels Abjection, Melancholia, and Revolt, which are interrelated. The famous artist Jordan Grove has suffered while passing through Abjection and Melancholia. He has rejected many rules, beliefs and even persons for the sake of constructing a different identity of his own. Those experiences have driven him to sadness and to the state of being depressed, as it has been mentioned in the first chapter. This second chapter will tend to show how the famous artist is still fighting and revolting against the exterior world.

For Kristeva, Revolt can be reached by intimate means like new thoughts, ways of living, and art. It is noticeable that Jordan Grove is abjecting religion and its rules and domination. He rejects Christianity, which is his wife's religion, and all things that have relation to it even the Christian names. Always in the same context, the artist was aroused in a strict Presbyterian family. Banks said:

Had he been raised Catholic like Alicia, he might have been able to conflate the two, but his parents had been strict Presbyterians, and Jordan Grove's atheism was founded on that immovable Protestant rock. Thus, while he knew that deep down, like all human beings, he was an irredeemable sinner, he was hard-hearted.⁶⁶

This has placed him in a confused state of choosing one religion over the other, so he decides to revolt in the beginning just by revealing his inner thoughts and ideas. He prefers to be an atheist person. As a confirmation about his abjection, he has made another revolt by giving the names of wild animals to his two sons 'Wolf' and 'Bear', probably preparing them to make of them free persons. Jordan also uses many kinds of revolt to bring back his identity state to the borderline between the two realms: Symbolic and Semiotic. As another sort of Revolt, he rejects the invitation for membership in the reserve, this to refuse the domination and superficiality of the high class living there through art, that is according to Kristeva a kind of intimate revolt. Jordan, for instance, has used his art (sculptors and painting) to denounce

immorality and corruption of the high class around him and their superficiality unlike the works of James Heldon, which are impure. Heldon's goal is to hide the illegal acts of society, using his pictures as propaganda to support the vicious behavior of the symbolic world. This is illustrated in Banks's words:

While Jordan Grove admired James Heldon's work, he had a nagging suspicion that Heldon, who was nearly the same age as he and whom he had so far avoided meeting, did not consider him a serious artiste and thought of him merely an illustrator and left-wing propagandist. As Jordan saw it, the problem, the crucial difference between the two north Country artists, was political, not aesthetic.⁶⁷

The above quotation illustrates the main problem between the two artists is political. Jordan's desire, here, is to preserve his values, and to ensure a stable subjectivity to guarantee an image of a noble and pure artist. It can be seen as a revolt against Heldon's art that supports the dominance of the symbolic world. In this light, McAfee reminds the readers that: "*The great moments of twentieth-century art and culture are moments of formal and metaphysical revolt.*"⁶⁸

One more picture of *Revolt* shown in the novel is that Jordan Grove has not just rebelled against the rules of the church but also violates the rules established by the owners of the Reserve. They were so strict, and prevent him to act in a freeway. He first breaks the laws the moment he flies to the Rangeview with his airplane, which is a prohibited act. In this light, Russell Banks writes:

She realized that it was an airplane. She had never before heard or seen an airplane at the Second Lake. Rangeview [...] They landed their airplane in a broad, mowed pasture over in the village of Tunbridge, three miles west, where they were met by a car sent from the Reserve clubhouse, so that an internal-combustion engine was never heard nor an airplane seen inside or above the Reserve itself or even above the Tamarack clubhouse and golf course.⁶⁹

The quotation above explains Jordan's *Revolt* against the high class families of the reserve as well against their will and power to impose their set of laws on others. He went to the party of the fourth July, organized by Dr. Cole, with his seaplane nonetheless he knows that it is not

permitted. This behavior by the artist has made the attendees surprised even Vanessa because they have never seen a plane there before.

Jordan Grove as a subject in process who is motivated to reach a stable identity has also rebelled against the manager of the club Russell Kendall when he was quarrelling with him since, he has transcended the laws of the Reserve by imposing his presence inside the Tamarack club. Jordan is viewed by the manager as a transgressor who oversteps and violates the boundaries and limits of the Reserve. This is clearly pictured in the following conversation between Kendall and Jordan:

“For what? I’m not doing anything illegal.”

“For trespassing!”

Jordan leaned in on him. “I’m not sure you can have me physically restrained. Not you, certainly, and not these fellows here, whom I know. These men are friends of mine. But for the sake of argument, let’s say you somehow manage to have me restrained. Then you’d be holding me against my will, and I’d hardly be guilty of trespassing. No, I’ll leave in my own good time.”⁷⁰

The passage above indicates that the artist has committed an offence. He transgresses the rules of the Reserve without taking into consideration the Kendall’s warnings. According to Kristeva’s explanation to the conception of *Revolt*, the subject in the process of constructing his unique identity, his inner drives and desires rebel against the outside world and its convention. This is well portrayed in Jordan’s rejection of the domination of the external worlds and its regulations. He has been revolting against Kendall’s authority.

After Alicia’s revelation of her adultery with her husband’s friend Hubert, Jordan is affected emotionally by the betrayal of his beloved wife. The artist has found himself in a psychologically confused situation, searching answers to many questions about the adulterous relationship of his wife, always looking forward to revolt and find out a solution. Jordan asks Alicia:

“I mean, do I divorce you? Or do I fall down on my knees and promise to be a better husband? Do I fly into a rage and knock you down and bust all the furniture? Or do I weep in sorrow and self-pity for having lost the love of my life? What the hell am I supposed to do? I don’t know the answer to that. Do I drive over to Hubert’s cabin and drag him out of his filthy adulterous bed and beat the shit out of him? Or do I sit down with him over a bottle of whiskey and talk about the perfidy of unhappily married

women? Oh, for Christ's sake, Alicia," he cried, and his voice broke. "What am I supposed to *do*? What am I supposed to feel?" He spread his arms wide and opened his body and face to her.⁷¹

Obviously, the repetitions of the question 'do I...?' the word '*cried*' and the expression '*his voice broke*' in this quote affirm the conflicts within the artist's mind, and portrays what Kristeva calls 'Genotext'. This can be interpreted as Jordan's inner thoughts and feelings externalized through his repeated questions. In this case, he is revolting against his wife's betrayal through his language which is directed by his inner semiotic drives. Jordan is confused about what to do in his coming life. Alicia asks him to forgive her and to forget what has happened but how he can forgive her if she is in love with another man. As Jordan's inner energy of hatred toward his wife reaches its limits, his semiotic charges has to revolt against the symbolic, that can be pictured in Alicia's betrayal, seeking a balance of the two worlds to guarantee a stable identity, and give a new chance for himself to start a new life far from Alicia's lies, and betrayal.

The following words by Jordan illustrate the above explanation: "*Not possible, Alicia. It's not possible. I can't forgive you because I can't forget what you've done.*"⁷² One can also notice from this quote that the overstatement of negations, by repeating '*not*' and '*can't*' twice, could be interpreted as a kind of 'Genotext' through which the subject (Jordan) throws out his inner energies of sadness and hatred.

In *Strangers to Ourselves* (1991), Julia Kristeva claims that: "*When others convey to you that you are of no account because your parents are of no account, that, as they are invisible, they do not exist, you are suddenly aware that you are an orphan, and, sometimes, accountable for being so.*"⁷³

One can notice that if the identity of the individual is dependent on that of the parents; at times they can be of no merit and latent, so the subject becomes aware that he is alienated. In Banks's novel, Jordan Grove, who has suffered of being the son of a bitch, is treated in a bad manner because of the acts of his mother. He chooses to ignore the judgments of the

exterior world, as “*Jordan Groves was a son of a bitch who didn’t mind the reputation, because it kept at bay people who were capable of hurting him.*”⁷⁴ Jordan’s ignorance of others’ view about him and his mother is a psychotic revolt. In other words, depending on Kristeva’s theory, the subject’s psyche is permanently revolting against the symbolic order that s/he may be in the borderline to establish his own identity.

At the end of the novel, we can also observe the artist’s Revolt. That consists of the treacherous betrayal of his wife, being the son of a prostitute, the disloyalty of his friend Hubert, being alienated for his mother’s morals, and being raised in a strict Presbyterian family have all enlightened his mind and helped his inner charges and energies to rebel against the symbolic order. Wishing a unique identity, he decides to leave the artificial world and to flee with Vanessa Cole, hopping a better life with a renewed identity of his own. In a conversation between Jordan and Vanessa, he says:

“Yeah, well, like I said, I can do pretty much whatever I want to now.”

“So you’re free?”

“Yes. I’m free. In a sense, you are, too. We’re both free as birds.”⁷⁵

In the same context of Revolt, *The Reserve* presents the experiences lived by the other character named Alicia; she is searching for an identity of her own just like the other characters. Jordan’s wife has followed the same paths as her husband and his mistress Vanessa Cole by rebelling against what stops the evolution of her subjectivity construction. To Kristeva, the subject in process faces some difficulties for the uniqueness of his identity during the process of its accomplishment. Alicia has started her journey by isolating herself and rejecting the world around her to rewrite her own identity, which fact drives her to depression and sinking in a deep sadness and loneliness. To free herself from this melancholic state, she strives to create an ideal world for her by revolting so that to construct a new life. One of Alicia’s attracted cases of revolt in the novel is pictured in her adultery with the guide Hubert St Germain as Russell Banks mentions below:

But then she stopped smiling. No, she thought, nothing good or useful could come of what she had done. The undeniable truth was that her husband, her marriage, had used her badly, and she had rebelled against that abuse by convincing herself that she had fallen in love with Hubert St. Germain so that she could commit adultery with him.⁷⁶

The reason behind her betrayal to her husband is that she was an unhappy woman beside Jordan. This is confirmed in her words to him: "*I . . . I thought I was. I was unhappy, Jordan. For a long time I was very unhappy.*"⁷⁷ Apparently, the lack of intimacy in Jordan and Alicia's relation has provoked distance between them which may justify Alicia's revolt. One might notice that Jordan's wife thinks that while finding a new lover, she will be happier and get her out from her loneliness. Unfortunately, Alicia does not achieve her goals; she will begin a new revolt against her lover Hubert the moment she feels dissatisfaction with him, and her nostalgia to regain her husband. In her letter to Hubert, Alicia denounces the end of their relation, or her revolt by saying: "*Before I knew you I was content and, though I did not know it, unhappy. You made me very happy, but with it came a terrible discontent. It cannot go on. The costs to my children and to my marriage are too great.*"⁷⁸

The quotation demonstrates that Alicia's desire to protect, and to gather her family by sacrificing her happiness and giving up her source of joy for the sake of being a good mother. In Kristeva's view about the experience of maternity, Alicia, who has taken the decision to stay with her husband and raise her two sons, has secured herself into the borderline and insured to balance between the Symbolic and the Semiotic world. She is, now, a mother, a guarantor of society, and reconciled with the other inside her.

The last character to be discussed is Hubert ST. Germain who has also experienced the intimate revolt after passing through many psychic crises. One might deduce from what Banks wrote about Hubert in the novel that one of the major causes behind the guide's mental disturbance is the death of his wife. That is what has harmed him a lot, and has threatened his identity construction. Hubert's longing for his wife and memories may justify his separation

from the community of people. This can also be somehow interpreted as Hubert's psychotic revolt against the symbolic world.

To secure subjectivity establishment, and get out from his sadness, loneliness, and his wife's memories that purchase him, Hubert has to revolt in a way or another. In fact, his revolt is manifested in the novel when the guide has entered in an intimate relation with Alicia Grove. As regards this, Banks writes:

There were no words to describe the feelings that since childhood had warred in his large, wounded heart, and he had almost given up on ever finding them, until he met Alicia, whom he came quickly to believe was willing and able to give him those words and listen to his use of them with sympathy and understanding. That was why he had begun to steal her from her husband. It hadn't been his intention or desire. It surely was not merely to make love to her, although their lovemaking, tender and trusting and passionate, had brought him closer to speaking of these things and revealing his secret self than he had ever been before.⁷⁹

Relying on Kristeva's ideas, the identity of a subject in process is threatened when the symbolic realm is the one that directs the semiotic, or vice versa. The subject may become a psychotic or automaton. The quotation above expressively illustrates that Hubert is a psychotic subject. He is guided by his inner drives. The guide also rebelled against his interior world by throwing outside his inner thoughts, feelings, and pains to his mistress Alicia. This revolt makes him transparent person to her by knowing everything about his life and secrets. He is seeking intimacy as shown in the following quotation:

Hubert had wanted only to be wholly known and understood by another human being, and because she was a woman, a beautiful, loving woman, he knew of no means of obtaining that understanding other than by making love to her, and afterward, talking in the dark of what's right and what's wrong, sorting out the conflicted welter of feelings that each had endured in the past and were fast creating anew ...⁸⁰

It is clear from the above that Hubert is an individual who has suffered in his past life. Now, he just wants to find a person who understands him and with whom he could be happy. Unfortunately, his beloved Alicia has decided to break up her relation with him. Indeed, Alicia's decision puts end to his dreams to solve his desperate psychotic life and obliges him to return to the starting point, his loneliness and sadness. Banks writes that Hubert:

And now he saw that he had no choice but once again to silence his heart, to return to being the man of few words, the simple, solitary man of the lakes and woods and mountains, the much admired and sometimes envied Adirondack guide.⁸¹

The quotation denotes that Hubert is deeply affected by Alicia's decision of separating with him. Indeed, his semiotic realm, full of traumatic memories and deception, continues to disturb him, and turns out to be the reason to his identity's instability. One can notice that Banks uses some words like *silence* and *solitary* within the previous quote may justify Hubert's psychological detrimental state, which will provoke an identity disaster since the semiotic realm is dominated by the symbolic. The guide's inability to overthrow his inner derives that purchase him and threaten to hinder the accomplishment of his Revolt.

In the light of what has been said through this chapter, and relying on Kristeva's psychoanalytical reasoning about revolt, one might notice that Russell Banks' characters picture the complicated journeys experienced by Americans hopping to attain a fixed and unique identity. Yet, there still some characters who do not succeed in building stable identity, due to haunting past memories.

Endnotes

- ⁵³. Luke Sunderland, *The Art of Revolt: Rebellion in the Works of Bertran and Julia Kristeva*, In *Comparative Literature*, Vol. 62, No. 1 (Winter 2010), pp. 22-40, accessed on: 10-06-2018 12:20 UTC, <http://www.jstor.org/stable/40600347>.
- ⁵⁴. Russell, Banks. (2008) *The Reserve*. Harper Collins e-books, P 144.
- ⁵⁵. Ibid, 89.
- ⁵⁶. Kristeva, Julia. (1991) *Strangers to Ourselves*, Trans. Leon S. Roudiez (New York: Colombia university press), p 21.
- ⁵⁷. McAffe, Noelle. *Julia Kristeva* (New York: Routledge, 2004), p 106.
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- ⁶⁰. Russell, Banks. (2008) *The Reserve*. Harper Collins e-books, P 20.
- ⁶¹. Ibid, 153.
- ⁶². Ibid, 282.

- ⁶³. Kristeva, Julia. (1991) *Strangers to Ourselves*, Trans. Leon S. Roudiez (New York: Colombia university press), p 5.
- ⁶⁴. Russell, Banks. (2008) *The Reserve*. Harper Collins e-books, P90.
- ⁶⁵. Ibid, 165-166.
- ⁶⁶. Ibid, 173.
- ⁶⁷. Ibid, 14.
- ⁶⁸. McAffe, Noelle. *Julia Kristeva*. (New York: Routledge, 2004), p 112.
- ⁶⁹. Russell, Banks. (2008) *The Reserve*. Harper Collins e-books, P 4.
- ⁷⁰. Ibid, 50.
- ⁷¹. Ibid, 176.
- ⁷². Ibid, 177.
- ⁷³. Kristeva, Julia. (1991) *Strangers to Ourselves*, Trans. Leon S. Roudiez (New York: Colombia university press), p 21.
- ⁷⁴. Russell, Banks. (2008) *The Reserve*. Harper Collins e-books, P 173.
- ⁷⁵. Ibid, 282.
- ⁷⁶. Ibid, 284.
- ⁷⁷. Ibid, 174.
- ⁷⁸. Ibid, 133.
- ⁷⁹. Ibid, 185.
- ⁸⁰. Ibid, 185
- ⁸¹. Ibid, 185-186.

General Conclusion

Modern literature can be said to be related to the study of human being in general. The human is an important subject to be discussed because the modern era is a period of difficult economic, political, personal, or religious circumstances, like the Great Depression in America in 1930s. It was a decade of deprivation, and of inner sufferings that Russell Banks has mirrored in *The Reserve*. Those conditions have accentuated the individual's life difficulties and crises. At some instances, the individual draws a plan to remove himself from the oppressive society and the world around and to build an identity of his own which is based on his personnel laws and dimensions. The individual's quest for an enjoyable, happy, and comfortable life is associated with their quest for individuality.

Discussing the psychological state of the human beings in Russell Banks's *The Reserve* has been the main focus in this work that highlights the enigmatic and complex psychological experiences witnessed by Banks's figures: Vanessa Cole, Evelyn Cole, Jordan Grove, Alicia Grove, and Hubert St. Germain during their process of building their personnel identities. Through our work, we have reached the conclusion that the characters have experienced anxious, disturbed, and restless lives. It has also been shown that the characters' state of being lonely far from any contact with the social world has driven them into a depressive mood and stressful life. Furthermore, it is remarkable that Banks's characters are rebellious since every one among them has been making some effort to get freed from society and their memories.

The *Revolt* tends to be different from one character to another due to their natural differences in reacting toward particular crises, as it is the case of Jordan and Vanessa who succeeded in their *Revolt*. For their part, it has been demonstrated that Evelyn, Alicia and Hubert have failed to reach new stable identity comforts. As a final conclusion to this work, it may be stated that the chosen theoretical framework fits with the psychological state of

Banks's characters, the individual has a flexible and changeable identity, and that he is always in the process of building his personality.

We do not have the opportunity to work on the many other interesting issues of Russell Banks's novel, so we invite other students to study *The Reserve* from other points of view. They may study it from a feminist perspective because women and their quest for improving their status in patriarchal society are strongly presented.

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