

For the published version, see: Nykänen, Elise, Oulanne, Laura, and Ovaska, Anna. "Explorations of the Unconscious in Modernist Women's Works." *Narrative* 30, No. 3 (2022): 304-321. [doi:10.1353/nar.2022.0049](https://doi.org/10.1353/nar.2022.0049).

**Elise Nykänen, Laura Oulanne, and Anna Ovaska<sup>1</sup>**

## **Explorations of the Unconscious in Modernist Women's Works**

### **Abstract:**

This essay focuses on the construction of unconscious processes of the mind in narrative fiction, particularly in the work of modernist women writers. Bringing together Dorrit Cohn's insights on the presentation of the unconscious, cognitive narratology, and phenomenological and feminist perspectives, we propose an approach for the narratological study of the unconscious that centers not on the "hidden depths" of fictional minds but rather on the way the unconscious "spreads out" into the social and material dimensions of storyworlds. Our method of reading highlights the techniques through which the modernist texts guide their readers to pay attention to the enactment of the unconscious in the characters' bodily and intersubjective engagements and action, and in the spaces constructed in the stories. Moreover, we show the ways the modernist writers' explorations of the unconscious reflect and challenge the restrictive socio-cultural environments in which the stories are situated.

### **Key words:**

Fictional minds, the unconscious, phenomenology, cognitive narratology, feminist narratology, modernism, trauma

### **Author bios:**

Elise Nykänen is Docent (Adjunct Professor) of Finnish Literature at the University of Helsinki. She is the author of several articles, book chapters, or books dealing with issues of fictional minds, including the monograph *Mysterious Minds: The Making of Private and Collective Consciousness in Marja-Liisa Vartio's Novels* (2017).

Laura Oulanne (PhD) is a postdoctoral researcher at the University of Helsinki. Her monograph *Materiality in Modernist Short Fiction: Lived Things* was published in 2021.

For the published version, see: Nykänen, Elise, Oulanne, Laura, and Ovaska, Anna. "Explorations of the Unconscious in Modernist Women's Works." *Narrative* 30, No. 3 (2022): 304-321. [doi:10.1353/nar.2022.0049](https://doi.org/10.1353/nar.2022.0049).

Anna Ovaska (PhD) is a postdoctoral researcher at Narrare: Centre for Interdisciplinary Narrative Studies at Tampere University. Her monograph *Shattering Minds: Reading Mental Illness in Modernist Finnish Literature* will be published in 2023.

## Introduction

Unconscious processes are phenomena that, by definition, cannot be verbalized. However, this does not mean that the unconscious would be beyond the scope of narrative or other forms of literary expression. As Dorrit Cohn writes in *Transparent Minds*, “narrators frequently draw explicit attention to the sub- or unconscious nature of the psychic states they narrate, or to the impossibility of their self-articulation” (48). Modernist literature—often informed by the Freudian understanding of the unconscious—is especially filled with evocative portrayals of unconscious processes that shape characters’ experiences and govern their actions in the storyworlds.<sup>2</sup>

In this essay, we focus on the ways two modernist writers explored the unconscious in their works. We offer close readings of Katherine Mansfield’s short story “The Daughters of the Late Colonel” (1921/1922) and Jane Bowles’s novel *Two Serious Ladies* (1943). These texts depict women living in patriarchal societies which constrain their lives in many ways, and we show how the unconscious is portrayed as a series of implicit barriers and restrictions in the characters’ experiential worlds and in their lived environments. The study of the unconscious in fiction is often linked to psychoanalysis.<sup>3</sup> However, as our readings demonstrate, the unconscious can also be approached from phenomenological and socio-cultural perspectives that are not limited to the psychoanalytic model, and the examination of the unconscious offers fruitful paths for politically conscious criticism. We discuss the ways the evocations of the unconscious are used in the texts to communicate the protagonists’ struggles with oppressive social structures. Formalist analysis

For the published version, see: Nykänen, Elise, Oulanne, Laura, and Ovaska, Anna. "Explorations of the Unconscious in Modernist Women's Works." *Narrative* 30, No. 3 (2022): 304-321. [doi:10.1353/nar.2022.0049](https://doi.org/10.1353/nar.2022.0049).

of texts can thus be united with readings that uncover how different norms and restrictions related to social structures of power are expressed in and challenged by aesthetic forms (see Olson and Copland). This method is also in line with feminist narratology's understanding of the way political and historical contexts shape both narratives and our frames of reading (see Lanser, Warhol, Warhol and Lanser).

In the following, we first elaborate on theories of the unconscious as well as previous work in classical and postclassical narratology. We sketch out Cohn's remarks on the presentation of the unconscious in fiction and how they could be fruitfully supplemented based on phenomenological theory that emphasizes the bodily, spatial, and intersubjective dimensions of the unconscious. In the second and third sections, we examine the ways Mansfield and Bowles construct the unconscious not only through the narration of characters' "hidden" or "repressed" experiences, but also through the description of fictional environments and the reports of characters' bodily reactions, movements, and actions in storyworlds.

### **From Theories of the Unconscious to Narrating the Unconscious**

From the psychoanalytic perspective, the unconscious is understood in reference to repressed feelings and emotions, traumatic experiences, and hidden desires that may manifest through, for example, dreams or slips of the tongue. Freud famously stated that the unconscious is an "internal foreign country," inaccessible to the conscious mind (62). It exists "outside the awareness of the subject yet informs and shapes their intersubjective experience" (Lacewing 420). In a more recent cognitive approach, however, the emphasis has shifted from the "hidden depths" of the psyche to automatic reactions over which a person has no conscious control. The "new unconscious" theorized in cognitive psychology and neuroscience refers to automatic responses and to non-conscious processes that enable humans to unthinkingly do things that are usually supposed to require intention, deliberation, and conscious awareness.<sup>4</sup>

For the published version, see: Nykänen, Elise, Oulanne, Laura, and Ovaska, Anna. "Explorations of the Unconscious in Modernist Women's Works." *Narrative* 30, No. 3 (2022): 304-321. [doi:10.1353/nar.2022.0049](https://doi.org/10.1353/nar.2022.0049).

The phenomenological view of the unconscious is compatible with but also expands on both the psychoanalytic and cognitive perspectives. Drawing particularly from Thomas Fuchs's work, we understand the unconscious as a process that is always involved in the ways we navigate our worlds, guiding our actions and shaping our movements without our conscious awareness, for better and for worse. Fuchs characterizes the unconscious as a dimension of a person's body memory and lived space.<sup>5</sup> Repressed, forgotten, or traumatic experiences become sedimented in the body and are enacted in the present in the person's engagements with the world and with other people. The traces of unconscious fixations, Fuchs writes, "are not hidden in an inner psychic world, but rather manifest themselves as 'blind spots,' 'empty spaces,' or curvatures in the lived space: in the 'slips' in speech and action; in the relationship patterns into which a person repeatedly blunders, in the actions which are avoided without being aware of it; in the spaces which are not entered, the opportunities offered by life which one does not take, and even does not dare to see" (468). The body carries the effects of the past into the present, and the person's lived space is curved around things, places, and people that one avoids—or is drawn to—without realizing it. The unconscious goes unnoticed for the person, yet it remains part of the structure of their experience, and may become visible to others through their actions, bodily expressions, and speech. The unconscious is thus like a negative: a "reverse side" of a person's experiential world, hidden from view, yet continuously affecting their life. It is not located in the depths of the mind, but seen as fundamentally bodily, spatial, and intersubjective: "horizontal" rather than "vertical."

The phenomenological perspective can also be supplemented with a cultural understanding of the unconscious, which informs the political aspects of our close readings: a person's actions in the world are guided not only by restrictions and obstacles in the lived space, but also by social and cultural norms and narratives that shape their life without their notice (see Freeman, Frie, Meretoja). As our analyses will show, the unconscious should be considered in connection with social and cultural structures that regulate a person's experiences, behavior, and action. This is particularly important from a feminist perspective, which pays attention to the ways different subjects are situated in the world and afforded different kinds of possibilities for action. The unconscious norms and restrictions of society, in other words, shape and are shaped by gender,

For the published version, see: Nykänen, Elise, Oulanne, Laura, and Ovaska, Anna. "Explorations of the Unconscious in Modernist Women's Works." *Narrative* 30, No. 3 (2022): 304-321. [doi:10.1353/nar.2022.0049](https://doi.org/10.1353/nar.2022.0049).

sexuality, race, and class, and different kinds of bodies are affected differently by socio-political structures. "The political unconscious" (a concept coined by Frederic Jameson) of the texts we study is thereby related to the female characters' struggle with oppressive norms.

Our readings bring the phenomenological understanding of the unconscious into conversation with the study of fictional minds. In classical and postclassical narratology, the question of the unconscious emerges almost as a "shadow" of the discussions about fictional minds. For example, Cohn repeatedly returns to the *unconscious* when exploring the presentation of *consciousness* in narratives. For Cohn, the unconscious is something that is brought forth with the help of the narrators' epistemic privilege to reveal the "hidden depths" of the characters' psyches to the readers, or alternatively, something that readers can detect as if they were psychoanalysts observing their analysands: by paying close attention to the associations and patterns created in the characters' speech and thoughts (29, 56, 87).

Cohn does not offer a systematic analysis of the presentation of the unconscious in fiction, but rather makes sketches while developing her typology. She famously distinguishes between three main modes of consciousness presentation: 1) *psycho-narration*, through which narrators are able to report characters' thoughts, emotions, and experiences even though the characters were themselves unaware of what they are experiencing or unable to articulate their experiences; 2) *interior monologues*, which can be roughly divided into two main modes: quoted monologues, in which the narrator cites the character's thoughts and this citation is signaled with quotation marks, and autonomous monologues, in which the characters "speak out" their thoughts and experiences as if unmediated by any narrator; 3) *narrated monologues* (or what is more generally referred to as free indirect discourse), in which the narrator adapts to the perspective of the character, and the perspectives and voices of the narrator and the character become intermingled.<sup>6</sup>

Cohn's typology follows what she calls the "Freudian continuum" from consciousness to the unconscious in the way it divides the mind into layers that range from conscious thoughts and experiences to the unconscious "depths" of the psyche which are not available for the characters'

For the published version, see: Nykänen, Elise, Oulanne, Laura, and Ovaska, Anna. "Explorations of the Unconscious in Modernist Women's Works." *Narrative* 30, No. 3 (2022): 304-321. [doi:10.1353/nar.2022.0049](https://doi.org/10.1353/nar.2022.0049).

awareness or reflection (139-40). The three narrative modes, in other words, offer different “levels of access” to minds:

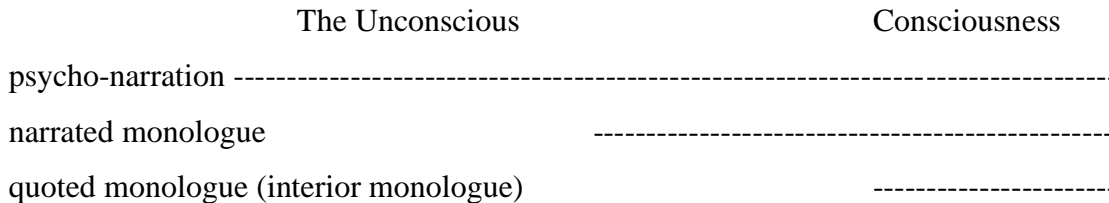


Figure 1: Narrative techniques and levels of consciousness (Cohn 140).

As Cohn notes, the most indirect narrative mode, *psycho-narration*, can be used to depict those layers of the mind that are not within reach for the characters (46, 56). The narrators' epistemological superiority (their “cognitive” and “linguistic” privilege [29]) makes it possible to portray those mental dimensions that the characters themselves are unable to betray or which remain otherwise un verbalized or beyond grasp: “psycho-narration may be regarded as the most direct, indeed the unique, path that leads to the sub-verbal depth of the mind” (56, see also Palmer 2004, 81-2). In other words, psycho-narration can be employed to portray a wide range of mental states, from the most conscious to the most unconscious.

*Narrated monologues*, on the other hand, allow the narrator (and readers) to follow the characters' thoughts as they drift towards the “threshold of verbalization” or the edge of consciousness (Cohn 103). It is often characterized as a technique “in-between” psycho-narration and interior monologue and, like interior monologue, it is a recurring device in modernist fiction.

Finally, Cohn emphasizes that despite common conceptions, *interior monologues* have the least access to the unconscious. They can only “indirectly suggest the psychic depth beneath the verbal surface” (87). Even though interior monologues often generate the effect of a freely associating mind, they cannot be used to directly “quote” the unconscious, which is, by definition, beyond the reach of words. They are, in other words, stuck on the “surface” of verbalization (88, 103).

For the published version, see: Nykänen, Elise, Oulanne, Laura, and Ovaska, Anna. "Explorations of the Unconscious in Modernist Women's Works." *Narrative* 30, No. 3 (2022): 304-321. [doi:10.1353/nar.2022.0049](https://doi.org/10.1353/nar.2022.0049).

Cohn's typology offers a good starting point for the analysis of the unconscious but it has some limitations. Since her focus is mostly on the presentation of "verbal" features of consciousness such as characters' inner speech and thoughts, some elements of narrative that are relevant from the perspective of the bodily, spatial, and intersubjective dimensions of the mind (and the unconscious) cannot be analyzed by applying her typology only. These narrative elements involve, for example, the narrator's reports of characters' bodily gestures and reactions, their actions and movements in space, their intersubjective engagements (at least certain manifestations of them), scenic description, the use of metaphors and symbols, and dialogue (see Nykänen 44-5). The limitations of Cohn's typology have been assessed in recent years also by cognitively oriented narrative theorists, who have emphasized that in addition to the characters' "inner states," the study of the presentation of consciousness should pay attention to the social aspects of fictional minds (e.g., Palmer).<sup>7</sup> Meanwhile, the presentation of the unconscious has received much less attention. To fill this gap, we bring Cohn's work into dialogue with recent cognitive perspectives on fictional minds and Fuchs's phenomenological understanding of the unconscious as bodily and spatial.

David Herman, for example, draws from phenomenological and embodied cognitive theories of the mind and proposes a reconceptualization of modernist techniques of consciousness presentation and their functions, especially the "inward turn" that scholars have widely ascribed to modernist authors. He suggests that modernist narratives "stage the moment-by-moment construction of worlds-as-experienced" (249-50). Rather than focusing on the "depths" of their characters' minds, modernist writers explored the way the mind is shaped in an interaction between the human being and its environment: "The upshot of modernist experimentation was not to plumb psychological depths, but to *spread the mind abroad*—to suggest that human psychology has the profile it does because of the extent to which it is interwoven with worldly circumstances. *The mind does not reside within*; instead, it emerges through humans' dynamic interdependencies with the social and material environments they seek to navigate" (254, our emphasis). Herman does not address the question of the unconscious, but we see the description

For the published version, see: Nykänen, Elise, Oulanne, Laura, and Ovaska, Anna. "Explorations of the Unconscious in Modernist Women's Works." *Narrative* 30, No. 3 (2022): 304-321. [doi:10.1353/nar.2022.0049](https://doi.org/10.1353/nar.2022.0049).

of the mind as "spread abroad" as compatible with our emphasis on the ways modernist writers explored the bodily, spatial, and intersubjective dimensions of the unconscious through devices such as narrator's report of action and movement, scenic description, and dialogue (Nykänen, Oulanne, Ovaska).

Indeed, we maintain that the recognition of the unconscious asks for readers' attunement to diverse storyworld elements in addition to the presentation of characters' states of mind: actions and interactions between characters, environments, and objects. However, throughout her analyses Cohn, in fact, does pay attention to the ways in which the presentation of the characters' bodily experiences and their action in the environment participates in the construction of the characters' minds, including their unconscious (also McHale 118). She examines with nuance and precision, for example, scenes in which the presentation of the characters' perceptions and the description of the fictional environment are intermingled, which blurs the distinction between the consciousness and the surrounding world (Cohn 49, 72-3, 134; also Palmer, *Fictional* 79). This way her analyses challenge the division into the "inner" and "outer" as well as the mind-body dualism inherent in such distinctions. Modified with the phenomenological understanding of the unconscious, Cohn's insights offer a fruitful basis for our analyses of the unconscious in modernist fiction.

In the following readings, we employ a provisional typology of the narrative strategies of constructing the unconscious on Mansfield's and Bowles's texts: we supplement Cohn's categories with an analysis of the ways the unconscious is brought forth in the presentation of characters' bodily experiences, intersubjective engagements, and actions as well as in descriptions of spaces and objects. Furthermore, we discuss the political implications of the presentation of the unconscious. As has often been noted in different political approaches to narrative (e.g., feminist and queer narratology, new formalism), political structures are carried out in aesthetic forms, and aesthetic forms and narrative techniques may be employed for political purposes in different historical contexts (Warhol and Lanser, Olson and Copland). Our readings show that the construction of the unconscious has a political function in Mansfield's and



For the published version, see: Nykänen, Elise, Oulanne, Laura, and Ovaska, Anna. "Explorations of the Unconscious in Modernist Women's Works." *Narrative* 30, No. 3 (2022): 304-321. [doi:10.1353/nar.2022.0049](https://doi.org/10.1353/nar.2022.0049).

Bowles's texts: they invite readers to recognize and reflect on the social norms and restrictions that guide female characters' behavior and structure their lives in patriarchal societies. However, it is important to note that narrative techniques are protean (Sternberg) and the same narrative strategies can be used for many different purposes (Booth). There is no easy way to equate any specific (narrative) form with a specific (political) function.

We begin by testing our provisional typology in our reading of Mansfield's short story: we pay special attention to the ways the unconscious is constructed through the presentation of intersubjective engagements in lived spaces. Then we take a closer look at how the unconscious is rendered relying on broader spatial metaphors and the presentation of the movement in space in Bowles's novel.

### **The Colonel's Daughters**

In "The Daughters of the Late Colonel," Mansfield creates a narrative structure in which the narrator focuses on seemingly trivial and everyday actions and events: small occurrences, minor details, and apparently random flashbacks and memories. At the beginning of the story, readers encounter two middle-aged women, Josephine and Constantia, who are making arrangements for their father's estate. The story is pushed forward by the sisters' conversations and interactions: their efforts to sort out the father's belongings, their figuring out whether they could fire their servant Kate whom they fear, their dreams of cooking their own food in the future, and so on. However, readers are led to recognize that behind the seemingly small events and insignificant actions is something very painful and difficult. Everything that is told points to the way the father is shaping the sisters' experiences and limiting their possibilities for change even from beyond the grave. The sisters' restricted position is already visible in the title of the story, which defines the women in relation to the father. Yet, readers are also invited to realize that a glimmer of hope has appeared in the women's world: they have new lives opening up for them and they have a chance of becoming something else than "the daughters of the late colonel."

For the published version, see: Nykänen, Elise, Oulanne, Laura, and Ovaska, Anna. "Explorations of the Unconscious in Modernist Women's Works." *Narrative* 30, No. 3 (2022): 304-321. [doi:10.1353/nar.2022.0049](https://doi.org/10.1353/nar.2022.0049).

Mansfield's task in evoking the unconscious of the sisters is particularly difficult because the events are focalized through them and the narration appears to be restricted to what the sisters are consciously aware of. As a pioneer of modernist short story, Mansfield does not use the extradiegetic narrator's epistemic privilege to report experiences that are beyond her characters' consciousness. Instead, she resorts to more subtle means of showing the unconscious, and thus achieves a more nuanced effect: through the presentation of the seemingly trivial actions and events in the fictional environment—the way the sisters constantly “blunder” in their tasks and the way the spaces they inhabit are “curved” (Fuchs 468)—as well as by constructing shared thoughts and experiences through narrated monologues, inner monologues, and dialogues, she shows how the sisters' lives are governed by unconscious restrictions and ultimately by a shared trauma.

On one level, “The Daughters of the Late Colonel” could be read almost as a parody of the psychoanalytic notion of the unconscious. Mansfield uses objects like “the father's stick” that acquire symbolic and metaphorical meanings and directs readers to reflect on the “unconscious depths” of the sisters' minds. From a psychoanalytic perspective, the sisters can be seen as repeating an unconscious trauma that manifests, for example, in the way they appear to constantly “regress” into child-like dreamy and nightmarish states. The narrator portrays the sisters going through experiences of extreme fear and horror as well as strange bodily sensations: Constantia is inexplicably sleepy, and Josephine has to fight down inappropriate giggles that are bursting out. The spaces around them turn uncanny and surreal, and they are unable to complete the simple tasks facing them (e.g., Norman 26, 28-32). Although this kind of psychoanalytical interpretation is supported by the text, it tends to focus on the “hidden” psychology of the characters and ignore the external and social restrictions that structure the sisters' lives and experience. To fully appreciate the presentation of the unconscious in the story, the psychoanalytically oriented reading needs to be supplemented with one that pays attention to the ways Mansfield explores the social dimensions of the unconscious: the unconscious trauma is not “inner” or “private” but also shared, embodied, and manifested in the lived space constructed in the storyworld.

For the published version, see: Nykänen, Elise, Oulanne, Laura, and Ovaska, Anna. "Explorations of the Unconscious in Modernist Women's Works." *Narrative* 30, No. 3 (2022): 304-321. [doi:10.1353/nar.2022.0049](https://doi.org/10.1353/nar.2022.0049).

The presentation of the sisters' bodily reactions, thoughts, intersubjective engagements, and responses to their surroundings as they are trying to make plans for their future reveals that their bodily experiences and the space they inhabit are shaped in a very concrete manner by the late father. One important technique for bringing forth the unconscious trauma in the story is the combined use of narrated monologues, reports of action, and dialogues which creates seemingly illogical patterns of shared thought, speech, and behavior. For example, at the father's funeral, which is portrayed in a short flashback, Josephine experiences a sudden moment of terror. The narrator renders Josephine's thoughts in a consonant narrated monologue, offering us also the father's imagined words which suddenly begin to echo in Josephine's mind, accompanied by the sound of the father's stick: "to think that she and Constantia had done this thing without asking his permission. What would father say when he found out? For he was bound to find out sooner or later. He always did. 'Buried. You two girls had me *buried!*' She heard his stick thumping. Oh, what would they say? What possible excuse could they make?" (66, emphasis in original). Josephine expresses her seemingly irrational fear to Constantia who tries to comfort her, noting empathically—without seeming to realize the uncanniness of her own comment—that there isn't much else they could have done: "we couldn't have kept him unburied. At any rate, not in a flat that size" (66). The following chapter then begins with a passage of narrated monologue that does not make any distinctions between the two sisters. The thought that they truly have done something "unforgivable" is presented as shared by the narrator: "Father would never forgive them. That was what they felt more than ever when, two mornings later, they went into his room to go through his things" (67). Such transitions from the sisters' individual perspectives to their "intersubjective mind" and joint action which reveal unconscious processes becomes a constant strategy in the text.

The illogical yet shared fear about their unforgivable deed and their odd intersubjective dynamic continue in the scene in which the sisters can no longer postpone the task awaiting them and they must enter the father's room. The narrator describes their bodily reactions and sensations as they plan their action, inviting readers to recognize the ways the father guides the sisters' interaction

For the published version, see: Nykänen, Elise, Oulanne, Laura, and Ovaska, Anna. "Explorations of the Unconscious in Modernist Women's Works." *Narrative* 30, No. 3 (2022): 304-321. [doi:10.1353/nar.2022.0049](https://doi.org/10.1353/nar.2022.0049).

and movement in lived space and how their bodies are affected by it: "Constantia's eyes were enormous at the idea; Josephine felt weak in the knees" (67). We are shown how the sisters try to make the decision to open the door to the room, but neither is able to do it. Instead, they begin to quarrel. Ultimately, they notice Kate—whom a psychoanalytically oriented reader would likely see as an embodiment of the father who is controlling them in the present: a "Freudian watchman or a censor" (Norman 31). She is observing them, and they are forced to go in.

Inside the father's room, the sisters are suddenly in another world. There is an atmosphere of horror and uncanniness: the sisters know that the father is not in the room, but he is nonetheless present in the space and objects around them. The narration moves from one sister's feeling of terror to the other, until Constantia proposes that they could just leave, even if it would be "weak" to do so. She then does something strange, "one of those amazingly bold things that she'd done about twice before in their lives" (69), the narrator reports: she marches to the wardrobe, locks the door and takes away the key. Josephine, from whose perspective the scene is narrated, observes her sister's gesture with a combination of shock and excitement: "she'd risked deliberately father being there among his overcoats" (69). Josephine expects the wardrobe to crash on Constantia, "[b]ut nothing happened" (69). In this seemingly absurd logic, the wardrobe becomes a crucial agent in the way the unconscious restrictions imposed by the father's influence manifest in the lived space and objects. The descriptions of space and objects, and the peculiar atmosphere in the room, create an effect of bodies acting in "trauma time". Moreover, the spaces and objects serve as potential vehicles for transgression, for overcoming the restrictions.

As the sisters leave the room, the narrator reports a sudden, brief memory of an earlier transgression from their childhood: "Josephine followed [Constantia] just as she had that last time, when Constantia had pushed Benny into the round pond" (69). The pronoun "that" hints that the narrated memory belongs to Josephine, but the intermingling of the narrator's and sisters' perspectives allows space for ambiguity, as it is not completely certain who does the remembering—or how conscious the memory even is. Moments later both sisters' thoughts are directed to their brother Benny, another despotic figure repeating the father's control: "Speaking

For the published version, see: Nykänen, Elise, Oulanne, Laura, and Ovaska, Anna. "Explorations of the Unconscious in Modernist Women's Works." *Narrative* 30, No. 3 (2022): 304-321. [doi:10.1353/nar.2022.0049](https://doi.org/10.1353/nar.2022.0049).

of Benny,' said Josephine. And though Benny hadn't been mentioned Constantia immediately looked as though he had" (70). As their minds drift away from Constantia's bold action, the fragile moment of transgression is lost.

The curious intersubjective dynamic between the sisters—the way the narrator describes them constantly feeling and thinking the same things and functioning in their environment as a pair—culminates in a third scene which is central to the construction of the unconscious in the story and which also reveals the dynamic in which the possibilities of transgression emerge only to be shattered. Exhausted after surviving the father's room, the sisters are just about to decide to fire Kate when an organ-grinder begins to play outside, and they are yet again interrupted from making a decision. Like the objects in the father's room earlier, the sound of the organ triggers spontaneous bodily reactions in the sisters. When they first hear the organ, both women panic: they are about to run outside to silence the music, but then remember that there is no need to do it anymore. The realization is rendered once again in narrated monologue, this time first through the sisters' "intersubjective mind" in which both of their experiences are narrated simultaneously. Then the perspective turns to Josephine: "*Then they remembered. It didn't matter. They would never have to stop the organ-grinder again. Never again would she and Constantia be told to make that monkey take his noise somewhere else [...]. The organ-grinder might play there all day and the stick would not thump*" (79, our emphasis). The passage begins with the sisters' shared, immediate understanding that the father is actually dead. The word "never" is then repeated twice: first as a shared experience, then as Josephine's thought as she remembers that the father's stick "would not thump." From the portrayal of these reactions and thoughts, the narrated monologue smoothly turns into short passages of quoted monologue. In Josephine's mind, the organ-grinder plays: "*It never will thump again, / It never will thump again*" (79). For Constantia, the sound awakens an understanding that it has been a week since the father's death. Her inner voice, accompanied by the barrel organ, goes: "*A week since father died, / A week since father died*" (79).

For the published version, see: Nykänen, Elise, Oulanne, Laura, and Ovaska, Anna. "Explorations of the Unconscious in Modernist Women's Works." *Narrative* 30, No. 3 (2022): 304-321. [doi:10.1353/nar.2022.0049](https://doi.org/10.1353/nar.2022.0049).

The barrel organ triggers a gradual realization of something that has so far remained unacknowledged or has not yet become a fully lived experience for the women: the fact that the father is actually dead (for Constantia) and that he will never use his stick again (for Josephine). A psychoanalytically oriented reader would again pay attention to the strong Freudian symbolism of the father's stick and the power and violence it represents.<sup>7</sup> But while psychoanalytic interpretations tend to focus on symbols and view the sisters' behavior as signs of repression and regression, our approach to the unconscious emphasizes, in a non-pathologizing manner, how the sisters' lived space is altered and how their possibilities for action are limited. The words that the organ brings forth in the sisters' minds guide readers towards a deeper understanding of the father as a traumatizing figure. Furthermore, he can be seen as an embodiment and executor of the norms of the patriarchal society that affords women few possibilities for life.

As Cohn reminds us, the unconscious can never be quoted directly. Yet it can be suggested through the patterns of thought and associations constructed via different modes of consciousness presentation. (87-8) As the above analysis has shown, Mansfield uses a range of techniques to point towards an unconscious trauma. They extend beyond Cohn's categories: there are the presentation of the sisters' bodily reactions, actions and movements in the lived space, the dialogues between them and with other characters, the narrated monologues, as well as the short quoted monologues in which the unacknowledged almost becomes lived experience. The unconscious is never directly referred to in the story, it is something that the narrator never makes explicit nor shows the sisters acknowledging or communicating to one another, but it is implicit in all the elements of the storyworld: in the women's actions and movements, in the lived space and objects of the house and the way they are "curved" (Fuchs 468), in their thoughts and memories, and, for example, in the sound of the barrel organ coming from the street outside. Moreover, the trauma is shared, and it can even be argued that the unconscious is essentially intersubjective, guiding the sisters very much in the same way.

Ultimately, the brief moments of agency and transgression are interrupted in one way or another. The father's haunting presence is restricting the sisters' possibilities for a future; Kate is

For the published version, see: Nykänen, Elise, Oulanne, Laura, and Ovaska, Anna. "Explorations of the Unconscious in Modernist Women's Works." *Narrative* 30, No. 3 (2022): 304-321. [doi:10.1353/nar.2022.0049](https://doi.org/10.1353/nar.2022.0049).

governing the sisters in the present. The past—and the past intersubjective relations—control what is possible to do in the future. The strong, almost uncanny bond between the sisters seems not to be enough to break the situation in which the past is alive in the present: in the sisters' bodily reactions and in their everyday lives, in the way they constantly "blunder" (Fuchs 468). However, while it appears that it is impossible for Constantia and Josephine to transgress the unconscious patterns that shape their lives, readers are invited to recognize brief moments of revolt which offer glimmers of hope and possibilities for change. As such, Mansfield's story works against the socio-cultural restrictions that women face and makes visible their unconscious effects.

### **The Serious Ladies**

Jane Bowles's *Two Serious Ladies* (1943) is another account of two women on the verge of new lives. The novel recounts the experiences of two wealthy, white women who transgress gender and racial norms of the society. Eccentric Miss Goering pursues a personal religious goal by moving into austere circumstances and mingling with suspicious types, while reserved Mrs. Copperfield conquers part of her fear of anything foreign and discovers a desire for another woman on a trip to Panama. In contrast with Mansfield's narrated and interior monologues, Bowles's text relies especially on detached psycho-narration, but this technique is always combined with and sometimes surpassed by the depiction of bodily sensations and movement in lived space, as well as spatial metaphors, through which the novel explores the unconscious restrictions and motivations of its characters. In this sense, to understand how a character's unconscious is constituted by normative social structures, we need to look at the form of the whole novel as well as the behavior of characters within particular scenes. Finally, the link between spatial restrictions and unconscious mental processes is not only present in the narrator's reports of space and action, but also in the way dialogue is rendered in the novel.

While Mansfield uses the restricted form of the short story to chart its protagonists' possibilities and limitations of movement within a house, Bowles employs the broader scale of a novel to

For the published version, see: Nykänen, Elise, Oulanne, Laura, and Ovaska, Anna. "Explorations of the Unconscious in Modernist Women's Works." *Narrative* 30, No. 3 (2022): 304-321. [doi:10.1353/nar.2022.0049](https://doi.org/10.1353/nar.2022.0049).

investigate the characters' negotiation of unconscious boundaries—as her women actually end up leaving their comfortable houses and restricting lives behind. Thus, the houses and other spaces of the novel constitute both lived spaces and spatial metaphors or allegorical images, which from our point of view function as another way of constructing the unconscious in fiction. This imagery is first established in a party scene, where Miss Goering recounts to Mrs. Copperfield a funny experience: she has been looking at a building that is being torn down, in the curious stage where one of the walls has been demolished and enables vision into one of the still partly furnished rooms. A man surprisingly enters a room on an upper floor, picks up a coverlet, walks around and remains standing and looking down into the yard. Miss Goering describes the scene as nightmarish; Mrs. Copperfield is agitated and ends up running to another room to cry about her fear of the approaching holiday with her husband. This dream-like, concrete, and metaphorical house story sets the tone for the presentation of the unconscious in the rest of the novel.

Miss Goering has exchanged her nice house for a shabby cottage near New York City, in pursuit of her “own little idea of salvation” (29). This involves moving away from anything comfortable, towards what is frightening, socially undesirable, or taboo. The narrator does not provide psychological explanations for the grand scheme of her actions, yet her movements in the fictional space make visible their unconscious logic:

In the afternoon Miss Goering did some serious thinking. She walked back and forth in front of the kitchen door. Already the house, to her, had become a friendly and familiar place and one which she readily thought of as her home. She decided that it was now necessary for her to take little trips to the tip of the island, where she could board the ferry and cross back over to the mainland. She hated to do this as she knew how upsetting it would be, and the more she considered it, the more attractive the life in the little house seemed to her, until she even thought of it as humming with gaiety. In order to assure



For the published version, see: Nykänen, Elise, Oulanne, Laura, and Ovaska, Anna. "Explorations of the Unconscious in Modernist Women's Works." *Narrative* 30, No. 3 (2022): 304-321. [doi:10.1353/nar.2022.0049](https://doi.org/10.1353/nar.2022.0049).

herself that she would make her excursion that night, she went into her bedroom and put fifty cents on the bureau. (136)

Psycho-narration in the passage affords the presentation of various mental states, ranging from thinking, deciding, and knowing to the beliefs and feelings underlying these conscious activities: hatred, attraction, being upset. The conscious thoughts and unconscious motivations are kept very close to one another, and the character seems to be quite aware of the emotional underpinnings of her thoughts and decisions. However, the narrator's report of action in the passage implies that there are even less verbalizable forces at play, determining the way certain choices of action appear as attractive and others as so repulsive that Miss Goering needs to rearrange the physical space to support her determination against these customary boundaries. Through psycho-narration, scenic description, and report of action, readers are invited to imagine a character torn between two opposing forces: one is drawing her towards the comfortable and the conventional, the other towards the untrodden path she has consciously chosen. The felt urgency of these forces is constructed primarily through physical movement in space.

As Cohn notes, delimiting psycho-narration accompanied by sense or perception verbs from scenic description is often impossible: "there is no clear borderline between the external and the internal scene" (49). This link between inner and outer worlds is further enforced by our understanding of the unconscious as accessible in fiction by the combination of techniques of consciousness-presentation and the description of lived space and sensing bodies. Fuchs shows how a person's actions are not only controlled by repressed trauma, but also socio-cultural norms and narratives such as taboos, which manifest in the lived space as a "negative" curvature, forming "zones of prohibition" (Fuchs 461-62). Feelings of shame and guilt evoked by the taboo object manifest in social behavior in a shared lived space, further reinforcing its curvature around the avoided object, all of which can be present in fiction as scenic description. What we want to add is that the way these spatially manifest taboos affect bodies depends on how the bodies are gendered.

For the published version, see: Nykänen, Elise, Oulanne, Laura, and Ovaska, Anna. "Explorations of the Unconscious in Modernist Women's Works." *Narrative* 30, No. 3 (2022): 304-321. [doi:10.1353/nar.2022.0049](https://doi.org/10.1353/nar.2022.0049).

Using Fuchs's metaphors, the comfortable courses of action that Miss Goering is drawn towards and fights against could be described as "centers of gravity" in the intersubjective field, the opposite of the prohibited zones (Fuchs 462). Both become manifest in the concrete, physical ways the characters move in the fictional space. At the same time, gravity and repulsion are clearly the effects of socially constructed and intersubjectively affirmed norms: in this case, a lady should not live in squalor nor make nightly excursions to unsafe parts of town. The tension at the heart of the novel rests on an unspoken understanding of the bodily power of such norms. Conceptualizing the unconscious as enacted in the presentation of lived intersubjective space enables us to articulate such tensions more clearly than if we were to only draw on a "vertical" model of the mind and modes of narration relying on it.

In Mrs. Copperfield's story, a battle between fear and desire unfolds in a way structurally similar to Miss Goering's struggle. At first her experience of Panama, where she is forced to travel together with her adventurous husband, is determined by fear: she insists on a room in the best hotel, or at least a room with a strong door. Little by little, however, she becomes drawn to the streets and hotels of ill-reputed parts of town and ends up moving to the Hotel de las Palmas, populated by sex workers and drunks. She falls in love with Pacifica, a young sex worker with a highly symbolic name, and by starting a relationship with her seals her defiance of social prohibitions. As the character moves around in the city and debates her choices with her husband, readers are shown how her body resists the inhibitions of taboo against same-sex desire and norms governing female sexuality as well as fear towards the unknown and uncertainty.

As if repeatedly referring back to the house image at its beginning, the novel relies on a variety of metaphorical expressions in which houses are portrayed as alternately open, closed, safe, constricting, or shattering, with the interpretation depending on the social standing of the experiencer. For the two ladies, a house is a locus of domesticity, safety and other meanings conventionally attached to the feminine, and thereby something they gravitate towards due to the force of normativity but are propelled away from due to their impulse to resist the norm. For Pacifica, on the contrary, a house is an unattainable dream. It is one of Pacifica's abusive clients

For the published version, see: Nykänen, Elise, Oulanne, Laura, and Ovaska, Anna. "Explorations of the Unconscious in Modernist Women's Works." *Narrative* 30, No. 3 (2022): 304-321. [doi:10.1353/nar.2022.0049](https://doi.org/10.1353/nar.2022.0049).

at the brothel, Meyer, who articulates the metaphor most clearly in a hyperbolic rant that is presented as part of a dialogue, as he fails to grasp either the dream or the difficulty of resisting it: “‘Who the hell cares about your house!’ Meyer bellowed at her. ‘I could put all your houses together in a row and shoot at them like they were ducks. A boat’s better than a house any day! Any time!’ [...] ‘My mother had a house, but I always slept in the house next door to her house. That’s how much I care about houses!’” (55-56).

The passage repeats a symbolic connection between a woman and a house, contrasted with the male character’s preference of a boat and his absurd resolve to sleep in the house next door. However, it also points toward houses as lived spaces, as they appear in the struggles of Miss Goering, Mrs. Copperfield, and Pacifica. While Meyer’s speech is symbolic, the two women *actually* leave their houses, and Pacifica dreams of the actual, material security provided by four walls of her own. The physical descriptions foreground how women’s bodies face the often painful consequences of moving against the gravitational effects of intersubjective space. In the fictional world their transgressions involve pushing not only symbolic but also physical boundaries. Thus, in accordance with the account of the unconscious we explore here, spaces in the novel are not merely in a symbolic relation to the characters’ unconscious, which might be the result of a traditional psychoanalytical reading; space is also where unconscious inhibitions and preferences are acted out. Furthermore, this space is always social and political.

The ocean is compared to the house not only in Meyer’s monologue, but also in the ladies’ experiences. While Miss Goering approaches it on her excursions from her new home, a nightly swimming trip seals Mrs. Copperfield’s decision to leave her husband for Pacifica—yet to read the ocean only as a symbol for her transgressive desire would be to miss some of its experiential, formal, and political significance. It is an open space where some of the unconscious restrictions of taboo do not quite apply, and it affords free movement. However, the freedom is available only for some bodies: Mrs. Copperfield, who does not know how to swim, floats in the Pacific, because Pacifica is holding her on the surface, “dragging her along” and “breathing like a bull” (105). The scene is located at the middle point of the novel, and it seems to launch the events of

For the published version, see: Nykänen, Elise, Oulanne, Laura, and Ovaska, Anna. "Explorations of the Unconscious in Modernist Women's Works." *Narrative* 30, No. 3 (2022): 304-321. [doi:10.1353/nar.2022.0049](https://doi.org/10.1353/nar.2022.0049).

its latter part, like the image of the house launches the earlier part. Its rewriting of a colonialist power relationship and female passivity exists alongside the mobility-inducing structural function of the ocean in the text, thus offering the story itself as a space for not only representing but also reimagining a life-world governed by unconscious taboos.

As a final example, a scene that follows Mrs. Copperfield's swimming trip illustrates how the novel, like Mansfield's story, also constructs the unconscious as an intersubjective phenomenon, manifest in dialogue between characters. Mr. Copperfield has come to see his wife in the hotel, and they negotiate their plans in evasive terms:

They were silent. Mr. Copperfield drummed on the bureau. "I guess we should be leaving tonight," he said, "instead of staying on here. It's terribly expensive here. There won't be another boat for quite a few days."

Mrs. Copperfield did not answer.

"Don't you think I'm correct?"

"I don't want to go," she said, twisting on the bed.

"I don't understand," said Mr. Copperfield.

"I can't go. I want to stay here."

"For how long?"

"I don't know."

"But you can't plan a trip that way. Perhaps you don't intend to plan a trip."

"Oh, I'll plan a trip," said Mrs. Copperfield vaguely.

"You will?"

"No, I won't." (116-17)

For the published version, see: Nykänen, Elise, Oulanne, Laura, and Ovaska, Anna. "Explorations of the Unconscious in Modernist Women's Works." *Narrative* 30, No. 3 (2022): 304-321. [doi:10.1353/nar.2022.0049](https://doi.org/10.1353/nar.2022.0049).

The dialogue, like the previous examples, deals with concrete movements in space, but its means of portraying the unconscious restrictions to those movements are slightly different from those observed in the cases above. The dialogue, with pauses, gestures, and tones pointed out by the narrator, shows the couple faced with the task of articulating their desires and inhibitions with regards to lived space. While Mr. Copperfield relies on statements verging on gnomic that express normative thinking ("we should"; "You can't plan a trip that way"), Mrs. Copperfield cannot express her desire to stay in Panama with Pacifica directly. It is instead articulated in simple refusals to move and contradictory statements of intentions, accompanied by silences and struggling body movements.

Thus, alongside repeated images of peculiar houses and the open space of the ocean, and psycho-narration of conflicted thoughts and emotions combined with the character's movement in space, dialogue becomes part of the formal logic of the novel and its exploration of the possibilities and costs of pushing normative boundaries in the intersubjective space. Our analysis has shown how observing the unconscious and unspoken forces at play on bodies in lived space, alongside the reading of the passages of psycho-narration, sheds light on the links between embodied experience and socio-political structures.

## **Conclusion**

Mansfield's and Bowles's works illustrate the ways in which the unconscious may become visible through the narration of characters' bodily movements, behavioral patterns, and interaction with one another in the fictional environments, in addition to being rendered through the presentation of characters' memories, emotions, and feelings they themselves remain unaware of. Complementing the phenomenological account with a feminist understanding of how the unconscious is structured by cultural norms and narratives, our readings show how the public and social sphere of lived spaces and intersubjective engagements is where unconscious traumas and taboos become evident. As a revised combination of previous typologies, our approach thus addresses a continuum of narrative techniques stretching from the narration of the unconscious

For the published version, see: Nykänen, Elise, Oulanne, Laura, and Ovaska, Anna. "Explorations of the Unconscious in Modernist Women's Works." *Narrative* 30, No. 3 (2022): 304-321. [doi:10.1353/nar.2022.0049](https://doi.org/10.1353/nar.2022.0049).

with the help of the narrator's epistemic privilege to more subtle ways of showing it, from scenic description to narrator's report of action and movement and from psycho-narration, narrated monologues, to interior monologues and dialogue. What is more, our readings show the relevance of metaphors and symbols as means of evoking the unconscious that goes beyond psychoanalytical meanings.

The modernist authors we have discussed examined with clear-eyed understanding the close relation between personal traumas or barriers and the oppressive socio-political structures that have historically governed women's lives. Both Mansfield and Bowles paid special attention to the ways in which the experiences of women are shaped by social norms and restrictions in the patriarchal societies of the early- and mid-twentieth-century. They, and many other modernist authors, developed new ways of portraying the unconscious in their writing. In addition to the two texts discussed here, portrayals of (delayed) awakening to the self and social restrictions can be found in works like Kate Chopin's *Awakening* (1899), Susan Glaspell's "A Jury of Her Peers" (1917), Mansfield's "At the Bay" (1922), Virginia Woolf's *To the Lighthouse* (1927), Bowles's "Plain Pleasures" (1946), or Finnish author Marja-Liisa Vartio's *Parson's Widow* (1967), to name a few. In these stories, the presentation of altered lived spaces, along with characters acting, repeating certain actions or failing to act and move, engaging or failing to engage with one another, is just as significant for bringing forth the unconscious as their "hidden" mental states. Such texts show that becoming aware of socio-cultural norms and restrictions is a fragile process that may lead into action and change only when the connection between social structures and one's painful experiences is acknowledged. Even when the characters are able to alter their lives, this change, however, is experienced as uneasy and painful due to socially restrictive forces.

The key contribution of our analyses to feminist and queer narratology and a phenomenological approach to narrative is in pointing out the political stakes involved in the presentation of the unconscious: our analyses show the close connection between the texts' political implications and their narrative forms. The way Mansfield and Bowles treat unconscious processes in their works shapes the cultural and psychological understanding of the unconscious, spreading it abroad,

For the published version, see: Nykänen, Elise, Oulanne, Laura, and Ovaska, Anna. "Explorations of the Unconscious in Modernist Women's Works." *Narrative* 30, No. 3 (2022): 304-321. [doi:10.1353/nar.2022.0049](https://doi.org/10.1353/nar.2022.0049).

beyond the Freudian notions. The unconscious is not seen as the “hidden depths” of the characters’ psyches interpreted by readers who would take the role of psychoanalysts. Rather, it is portrayed as a dimension of the characters’ bodily and intersubjective presence and resonance (and lack thereof), their interaction and action in lived space, and thus, as something that is unavoidably shaped by social and material conditions. This approach allows for politically nuanced readings that go beyond symbolic and psychological interpretation, which tends to surpass the various narrative techniques and strategies used to construct minds and worlds as well as the immediate, affective engagement invited by texts. In readers, fictional narratives may create experiential knowledge of unconscious processes and thereby shed light on the “reverse” side of the everyday in fiction and in life at particular historical moments.

## Endnotes

1. The authors have contributed equally to the research, writing and editing of this article.

We thank Kone Foundation and Alfred Kordelin Foundation for their support.

2. Freud, in turn, was influenced by romantic writers like E. T. A. Hoffman and Heinrich von Kleist. There has been a continuous dialogue between theories of the unconscious and literature, theory informing fiction and vice versa. E.g., Mansfield was critical of her contemporary writers’ use of psychoanalysis, but nonetheless often employed Freudian ideas and notions in her own writing (see also Norman 26-7). Bowles, on the other hand, did not overtly engage with Freud’s theories, but her writing deals with phenomena such

For the published version, see: Nykänen, Elise, Oulanne, Laura, and Ovaska, Anna. "Explorations of the Unconscious in Modernist Women's Works." *Narrative* 30, No. 3 (2022): 304-321. [doi:10.1353/nar.2022.0049](https://doi.org/10.1353/nar.2022.0049).

as taboos and phobias, which are at the core of psychoanalysis. The modernist texts highlight the experiential worlds of their characters, but our analyses hopefully provide insight into the presentation of the unconscious that pertain to any period or genre.

3. E.g., Alan Palmer (*Fictional*, 23) mentions his skepticism against Freud's theory and its lack of empirical evidence as reasons why he does not elaborate on the role of the unconscious when discussing fictional minds. However, he lists "entirely non-conscious mental states" (14) as the most neglected topics in narrative studies, and his remarks on "non-consciousness" (104-108) roughly correspond with the cognitive, "new" unconscious.
4. E.g., phenomena like change blindness, inattention blindness, and blindsight are examples of the unconscious sides of perception. The phenomenon of incubation, in turn, is a good example of unconscious learning and problem-solving. For discussions on the cognitive or the "new unconscious," see Kihlström et al.; Uleman. For an application of the "new unconscious" in literary studies, see Vermeule. The new understanding of the unconscious in neuroscience also refers to automatic emotional responses (LeDoux 29-30), or "background emotions" seen as changes in the level of alertness, arousal, and overall shaping of an individual's body posture and movement (Damasio 51-3).
5. Body memory refers to "the totality of implicit dispositions of perception and behaviour mediated by the body and sedimented in the course of earlier experiences." Lived space



For the published version, see: Nykänen, Elise, Oulanne, Laura, and Ovaska, Anna. "Explorations of the Unconscious in Modernist Women's Works." *Narrative* 30, No. 3 (2022): 304-321. [doi:10.1353/nar.2022.0049](https://doi.org/10.1353/nar.2022.0049).

(or “life space,” borrowed from Kurt Lewin’s field psychology), in turn, is “a spatial mode of existence which is centred in the lived body and in which unconscious conflicts are played out as field forces.” (Fuchs 457) For the phenomenological unconscious, see also Lanfredini.

6. We focus here on the third-person context, but the same applies also to first-person texts in which a narrator is narrating the experiences of their past or present self via 1) self-narration, 2) self-quoted or autonomous monologue, or 3) self-narrated monologue. For clarity, we use Cohn’s original terms.
7. Palmer criticizes the limited scope of earlier narratological analyses, including Cohn’s, for emphasizing the private, solitary, and verbal dimensions of fictional minds instead of the public, social, and embodied. However, as McHale (117-18) notes, Palmer (*Fictional*, 70) himself admits that Cohn has gone further than most in discussing the “whole mind,” not just the “private” and “verbal” dimensions of the mind like inner speech and thoughts.
8. E.g., Norman pays attention to how the “nursery-rhyme rhythms” of the sisters’ short inner monologues “suggest the fulfilment of a profound wish that goes all the way back to childhood” (32). He also reads the sisters’ quarrels as signs of childhood regression (30).

### Works Cited

Booth, Wayne C. *The Rhetoric of Fiction*. 2nd ed. Chicago: Univ. of Chicago Press, 1983.

For the published version, see: Nykänen, Elise, Oulanne, Laura, and Ovaska, Anna. "Explorations of the Unconscious in Modernist Women's Works." *Narrative* 30, No. 3 (2022): 304-321. [doi:10.1353/nar.2022.0049](https://doi.org/10.1353/nar.2022.0049).

Bowles, Jane. *Two Serious Ladies* (1943). New York: Harper Collins, 2014.

Cohn, Dorrit. *Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction*.

Princeton: Princeton Univ. Press, 1978.

Damasio, Antonio. *The Feeling of What Happens: Body, Emotions and the Making of Consciousness*. London: Vintage, 2000.

Freeman, Mark. "Charting the Narrative Unconscious: Cultural Memory and the Challenge of Autobiography." *Narrative Inquiry* 12.1 (2002): 193-211.

Freud, Sigmund. *Neue Folge der Vorlesungen zur Einführung in der Psychoanalyse*. Frankfurt: Fischer, 1940.

Frie, Roger. "Psychoanalysis, Narrative, and Hermeneutics." *Storyworlds* 8.1 (2016): 119-36.

Fuchs, Thomas. "The Body Memory and the Unconscious". In *The Oxford Handbook of Philosophy and Psychoanalysis*, edited by Richard G. T. Gipps and Michael Lacewing, 456-70.

Oxford: Oxford Univ. Press, 2018.

For the published version, see: Nykänen, Elise, Oulanne, Laura, and Ovaska, Anna. "Explorations of the Unconscious in Modernist Women's Works." *Narrative* 30, No. 3 (2022): 304-321. [doi:10.1353/nar.2022.0049](https://doi.org/10.1353/nar.2022.0049).

Herman, David. "Re-minding Modernism." In *The Emergence of Mind: Representations of Consciousness in Narrative Discourse in English*, edited by David Herman, 243-72. Lincoln: Univ. of Nebraska Press, 2011.

Jameson, Fredric. *The Political Unconscious: Narrative as a Social Symbolic Act*. Ithaca: Cornell Univ. Press, 1981.

Kihlstrom, John, Terrence M. Barnhardt, and Douglas J. Tatar. "The Psychological Unconscious: Found, Lost, and Regained." *American Psychologist* 47.6 (1992): 788-91.

Lacewing, Michael. "How Should We Understand the Psychoanalytic Unconscious?" In *The Oxford Handbook of Philosophy and Psychoanalysis*, edited by Richard G. T. Gipps and Michael Lacewing, 407-32. Oxford: Oxford Univ. Press, 2018.

Lanfredini, Roberta. "The Unconscious in Phenomenology." In *The Oxford Handbook of Phenomenological Psychopathology*, edited by Giovanni Stanghellini, Matthew Broome, Andrea Raballo, Anthony Vincent Fernandez, Paolo Fusar-Poli, and René Rosfort, 316-24. Oxford: Oxford Univ. Press, 2019.

Lanser, Susan. "Toward a Feminist Narratology." *Style* 20.3 (1986): 341-63.

For the published version, see: Nykänen, Elise, Oulanne, Laura, and Ovaska, Anna. "Explorations of the Unconscious in Modernist Women's Works." *Narrative* 30, No. 3 (2022): 304-321. [doi:10.1353/nar.2022.0049](https://doi.org/10.1353/nar.2022.0049).

LeDeux, Joseph. *The Emotional Brain: The Mysterious Underpinnings of Emotional Life*. New York: Phoenix, 1998.

Mansfield, Katherine. "The Daughters of the Late Colonel" (1921). In *The Garden Party* (1922). London: Penguin Random House, 2018.

McHale, Brian. "Transparent Minds Revisited." *Narrative* 20.1 (2012): 115-24.

Meretoja, Hanna. *The Ethics of Storytelling: Narrative Hermeneutics, History, and the Possible*. Oxford: Oxford Univ. Press, 2018.

Norman, Colin. "'Prufrock', Freud, and the 'Late Colonel's Daughters': New Light On the Genesis of a Mansfield Story." *English Studies in Canada* 25 (1999): 19-37.

Nykänen, Elise. *Mysterious Minds: The Making of Private and Collective Consciousness in Marja-Liisa Vartio's Novels*. Studia Fennica Litteraria 10. Helsinki: SKS, 2017.

Olson, Greta and Sarah Copland. "Towards a Politics of Form." *European Journal of English Studies* 20.3 (2016): 207-21.

Oulanne, Laura. *Materiality in Modernist Short Fiction: Lived Things*. New York: Routledge, 2021.

For the published version, see: Nykänen, Elise, Oulanne, Laura, and Ovaska, Anna. "Explorations of the Unconscious in Modernist Women's Works." *Narrative* 30, No. 3 (2022): 304-321. [doi:10.1353/nar.2022.0049](https://doi.org/10.1353/nar.2022.0049).

Ovaska, Anna. *Fictions of Madness: Shattering Minds and Worlds in Modernist Finnish Literature*. Helsinki: Univ. of Helsinki, 2020.

Palmer, Alan. *Fictional Minds*. Lincoln & London: Univ. of Nebraska Press, 2004.

---. *Social Minds in the Novel*. Columbus: Ohio State Univ. Press, 2010.

Sternberg, Meir. "Proteus in the Quotation-Land: Mimesis and the Forms of Reported Discourse." *Poetics Today* 3.2 (1982): 107-56.

Uleman, James. "Introduction: Becoming Aware of the New Unconscious." In *The New Unconscious*, edited by John A. Bargh, Ran R. Hassin, and James S. Uleman, 3-15. Oxford: Oxford Univ. Press, 2005.

Warhol, Robyn. *Having a Good Cry: Effeminate Feelings and Pop-Culture Forms*. Columbus: Ohio State Univ. Press, 2003.

Warhol, Robyn and Susan S. Lanser. "Introduction." In *Narrative Theory Unbound: Queer and Feminist Interventions*, edited by Robyn Warhol and Susan S. Lanser, 1-20. Columbus: Ohio State Univ. Press, 2015.

For the published version, see: Nykänen, Elise, Oulanne, Laura, and Ovaska, Anna. "Explorations of the Unconscious in Modernist Women's Works." *Narrative* 30, No. 3 (2022): 304-321. [doi:10.1353/nar.2022.0049](https://doi.org/10.1353/nar.2022.0049).

Vermeule, Blakey. "The New Unconscious." In *The Oxford Handbook of Cognitive Literary Studies*, edited by Lisa Zunshine, 463-82. Oxford: Oxford Univ. Press, 2015.