

## ERIKA'S AMBIVALENCE IN ELFRIEDE JELINEK'S *THE PIANO TEACHER*

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### Abstrak

Studi ini membahas salah satu novel yang ditulis oleh Elfriede Jelinek yang karenanya dianugrahi Nobel sastra pada tahun 2004, *The Piano Teacher*. Studi kami pada novel ini akan membidik Ambivalensi pada subjek yang mengalami Ambivalensi yang muncul dalam teks, secara khusus, Erika. Study ini berupaya untuk memahami terbentuknya ambivalensi pada Erika dan bagaimana hal itu mempengaruhi kehidupan Erika, seorang tokoh utama dalam *The Piano Teacher*. Ambivalensi yang datang dalam Erika disebabkan oleh dorongan alami dan lingkungan sosialnya saling bertabrakan. Ikatan Erika dengan ibunya, pengalamannya atas penolakan, dan dorongan lahiriah Erika yang bertemu dengan larangan eksternal, adalah prediktor terjadinya ambivalensi pada Erika. Ambivalensi dapat menuntun pada bentuk parah dari penyakit syaraf, itu membuat Erika mengembangkan perilaku kasar dan perilaku penyimpangan seksual atau paraphilia seperti sadomasokisme dan fetisisme. Hal ini juga berpengaruh pada hubungan romantis Erika. Ambivalensi membuat Erika tidak memiliki kemampuan untuk mencintai dan dicintai. Ambivalensi Erika membuatnya memiliki tingkat kepuasan yang rendah dalam hubungannya, membuat dia kehilangan dirinya dan memicu terjadinya upaya bunuh diri Erika.

**Kata Kunci:** Ambivalensi, seksualitas, psikoanalisis, paraphilia.

### Abstract

This study discusses one of novels written by Elfriede Jelinek by which enthroned her Nobel Prize in literature in 2004, *The Piano Teacher*. Our study of the novel will take particular interest in Ambivalence in the subject who experiences Ambivalence that appears in the text, to be specific, Erika. This attempts to understand the production of Erika's Ambivalence and how it affects Erika's, the main character in *The Piano Teacher*, life. Ambivalence that comes within Erika is caused by the drive inside her conflicts with the society. The relationship she has with her mother, her experience of rejection, and her desires that meets with external prohibition, are the predictors of her ambivalence occurrence. Ambivalence may lead to severe form of neurotic illness, it makes Erika develops abusive behaviour and abnormal sexual behaviour or paraphilia such as sadomasochism and fetishism. It also affects Erika's romantic relationship. Ambivalence makes Erika lack ability to love and to be loved. Erika's ambivalence makes her has low relationship satisfaction, makes her lost herself and triggers her to get suicidal attempt.

**Keywords:** Ambivalence, sexuality, psychoanalysis, paraphilia.

### INTRODUCTION

Novel is fictitious prose narrative of considerable length and complexity, portraying characters and usually presenting a sequential organization of action and scenes. Novel is part of Literature which expression and form in connection with permanent and universal interest. Life provides the raw material on which literature imposes an artistic form. Literature is the communication of the writer's experience of life, but this connection between literature and life is not as simple as it seems. It has always been open to polemics among the great and noted critics of the world. Both reality and imagination play their role in great literature. Literature is not merely a photographic copy of real life, nor is it a complete denial of life. Dr. Agatha Taormina said that the novel deals with

a human character in a social situation, man as a social being. The novel occurs from the desire to portray and interpret human character. The reader of a novel is both entertained and aided in a deeper perception of life's problems as it also may reflect the life itself.

Human is amazing or let us say that people are amazing. Given in some certain situations, they will give different reactions, and how they view it may be varied one and another. How they look at in the given situations is closely affected by their personality. If we are to consider how we would describe the personality of a close friend. Chances are that we would list a number of traits, such as outgoing, kind and even-tempered. A trait can be thought of as a relatively stable characteristic that causes individuals to behave in certain ways.

There are The Big Five theory emerged. This five-factor model of personality represents five core traits that interact to form human personality. The Big Five is broad categories of personality traits. These five categories are usually described as follows:

The first is extraversion, the second is agreeableness. This personality dimension includes attributes such as trust, altruism, kindness, affection, and other prosocial behaviors. The third is conscientiousness; Common features of this dimension include high levels of thoughtfulness, with good impulse control and goal-directed behaviors. Those high in conscientiousness tend to be organized and mindful of details. The fourth is Openness; this trait features characteristics such as imagination and insight, and those high in this trait also tend to have a broad range of interests. The fifth ones is neuroticism; individuals high in this trait tend to experience emotional instability, anxiety, moodiness, irritability, and sadness. It is a risk factor for the "internalizing" mental disorders such as phobia, depression, panic disorder, and other anxiety disorders, all of which are traditionally called neuroses. The last trait was found in the novel that the study is going to discuss. A neurosis is a result of one's violent mental struggle against mental situation that is led by emotional relation composed of conflicting affectionate and hostile impulses. This condition, a situation where two or more unresolved conflicting impulses appear, called ambivalence.

The novel tells about a woman named Erika Kohut, a repudiated piano professor at the Conservatoire de Vienne. She is a very complicated character, seems to be just a human being, very unique yet seems to be forgotten or to be exact is abandoned that some people like this exist. By leading us into her private life and exploring her "abnormal" fantasies in this novel creates a striking paradox: A talented artist whose musical renderings are filled with a passionate yet rigorous technical perfection desires to be brutalized and tortured during sex. Unable to make these tendencies and fantasy until meeting another brilliant musician with whom she attempts to act out her sado-masochistic desires, Erika inflicts the pain upon herself; she mutilates her genitals with razors. Forced to lie to her domineering and omnipresent yet respected, at least by Erika, mother because Erika undergoes ambivalence towards her Mother.

The complexity of Erika feelings towards her Mother, her experiences and ignorance, leads Erika to sex shops where she watches peep shows and sniffs left behind paper towels saturated with ejaculate while she refused to touch herself in those places, it implies her desperation to be out of sight of her mother. She also has voyeuristic tendencies that become more apparent when she goes to a

drive-in movie theater and spies on a young couple making love. Once excited, she squats and urinates over the open wounds of her mutilated genitals, apparently eroticizing the burning sensation. For Erika, the sensations of pain and brutality are impossible to get free from sexuality and romantic intimacy. The purpose of this study is to elucidate the heroine of this novel by better understanding the ambivalence she has undergone and contributing factors also the implication by which is caused.

In accordance to it, the research of this novel will be mainly formulated in two problems: (1) What are the predictors of Erika's ambivalence in Jelinek's *The Piano Teacher*?

2. What are the implications of Erika's ambivalence in Jelinek's *The Piano Teacher*?

## Ambivalence

### Definition of ambivalence

The term was originally coined in the 19th century by Eugen Bleuler, who defined ambivalence as having competing desires at different levels of consciousness. For example, an individual may verbally express a desire to change his or her life circumstances but exhibit behaviors that contradict those expressed desires. He also distinguished between three types of ambivalence. The first type of ambivalence was called affective ambivalence and refers to feelings of love and hate directed towards the same object or subject representation, for example Erika, who "is trying to escape her mother" hates her mother but also really dependent on Mother, so she is almost always at home. The second type of ambivalence is identified as ambivalence of will or volitional ambivalence. This type of ambivalence refers to conscious conflict over doing or not doing something or over doing one thing versus doing something else. The third type of ambivalence proposed by Bleuler is called intellectual ambivalence, which refers to ambivalence in the process of thinking and reasoning. It may be manifested linguistically, as a combination of opposites into single word, or cognitively, in the simultaneous interpretation of experience in both positive and negative ways.

Sigmund Freud (1953) further developed this definition in his description of ambivalent feelings as the simultaneous existence of love and hate toward the same object. Ambivalence is also used in the attachment literature to describe a particular attachment style (anxious-ambivalent). Children with this attachment style are uncertain about their primary caregiver's ability to provide support and thus show inconsistent behaviors toward the caregiver (usually a parent). This type of ambivalent attachment in adulthood is defined as having

conflicting opinions about whether a person can be trusted in a relationship. Similarly, ambivalence is used in the romantic relationship literature to describe feelings of confusion and anxiety about whether the relationship should continue.

Ambivalence is defined as having positive and negative emotions or cognitions about the same relationship. This definition is used in a great deal of the adult relationship literature to characterize strong negative and positive feelings in relationships. For example, a person may experience both intense love and irritation regarding his or her spouse. Such ambivalence is distinct from feelings of confusion and/or indifference in which the relationship may include low levels of both positive and negative feelings. In addition, this type of ambivalence is distinct from feelings of confusion.

### Predictors of Ambivalence

Ambivalence varies by contextual as well as individual difference factors. A contextual factor of particular importance is the type of relationship. Individuals are more likely to experience ambivalence in close family relationships than in nonfamily or extended-family relationships. A possible explanation may be that nonfamily relationships involve clearer norms for behavior that are less likely to conflict than do close family relations. For example, close or immediate family relationships often involve conflicting needs of closeness and autonomy. Close family ties also have a longer history that provides more opportunity for tensions. In addition, close family ties in particular (parent, child, spouse) involve more frequent contact and greater feelings of obligation than do extended-family and nonfamily ties. Freud in his *Totem and Taboo* (1953) mentioned that it originally formed acquired by human race in connection with their parental complex.

People are driven by instinct or desire. An instinct differs from a stimulus in that it arises from sources of stimulation within the body, operates as a constant force and is such that the subject cannot escape from it by flight as he can from an external stimulus. An instinct may be described as having a source, an object and an aim. The source is a state of excitation within the body and its aim is to remove that excitation.

Quite at the beginning, in very early childhood, the patient shows a strong desire to touch, the aim of which is of a far more specialized kind than one would have been inclined to expect. The ambivalence itself happens when the desire, an instinct, meet with the external prohibition. The prohibition is accepted, since it finds support from powerful internal forces-That is, from the child's loving relation to the authors of the prohibition- and proves stronger than the instinct which is seeking to express itself

in the act. In consequence, however, of the child's primitive psychical constitution, the prohibition does not succeed in abolishing the instinct. Its only result is to repress the instinct (the desire to touch) and banish it into the unconscious. Both the prohibition and the instinct persist: the instinct because it has only been repressed and not abolished, and the prohibition because, if it ceased, the instinct would force its way through into consciousness and into actual operation.

The adult intergenerational research in particular has established that ambivalence is most likely to occur when there are conflicting needs for independence and closeness in relationships. Both parents and adult children desire independence from one another as well as cohesiveness. When an imbalance occurs between those desired attributes, both parents and children tend to experience more ambivalence. For example, parents are more likely to report ambivalence when their adult children have not achieved expected adult statuses (e.g., career, children), when their children have financial problems, or when they do not visit their parents often enough. Adult children, on the other hand, tend to feel ambivalent

When they experienced parental rejection earlier in life or when they anticipate having to provide support for elderly or sick parents. Overall, adult children tend to report greater ambivalence than do their parents across situations.

It is important to note that ambivalence also varies by individual differences including demographic and psychological factors such as age, gender, and personality. Older people tend to report less ambivalence across their social network members than do younger people. Women tend to experience more intense positive and negative emotions in relationships. Thus, women are generally expected to report experiencing greater ambivalence than do men; however, Ambivalence also varies by personality. People who have more neurotic personality types report greater ambivalence in their relationships.

### Implications of Ambivalence

Ambivalence has negative implications for well-being and relationship satisfaction. Researchers have found that ambivalence predicts depression, lower quality of life, physiological reactivity, and lower relationship satisfaction. For example, ambivalent relationships are associated with lower self-reported well-being than solely negative relationships. Research also shows that older people who have more ambivalent relationships have greater cardiovascular reactivity to stress in the laboratory.

Ambivalence is associated with increased interpersonal stress. The romantic relationship literature indicates that feelings of ambivalence during the early stages of the relationship (e.g., casual dating) are



associated with greater conflict, whereas during the later stages of courtship (e.g., marriage) ambivalence is associated with lower love. Finally, parents who feel greater ambivalence regarding their children report lower quality of life. Bert Uchino provides two possible explanations for these findings: (1) ambivalent relationships are more unpredictable than solely negative or positive relationships, which may lead to increased distress, or (2) ambivalent ties cannot be depended on to provide support when it is needed most. These two lines of reasoning provide interesting directions for future work in this field.

### Developmental Stage Theory

Freud has developed a model of five overlapping stages of Psychosexual development from his observations of his patients and their neuroses. The stages of psychosexual development are: oral, anal, phallic, latent, and genital" (Collins, 2005). The oral phase begins at infancy when a baby derives gratification from sucking on the mother's breast. Because of this phase, the mouth and lips become the first erogenous zones on the human body. Gradually throughout this stage, the baby's teeth begin coming in and a baby explores the world by grasping things and putting them into its mouth in order to bite or suck. Because it is unsure whether to bite or suck, the baby is ambivalent, and according to Freud, this uncertainty is the prototype for love and hate.

During the anal phase, Freud believed that the libido of the child becomes concentrated on the energy of the anus for gratification. Not only is the child fascinated by its feces, and enjoy playing with it, children feel gratified after their feces has been released, and while it is being released, children believe that their feces is another body part. The child only learns that feces are bad, after it sees the negative facial expression on its mother's face. "The role of this early memory trace or psychic imprinting upon baby can hardly be overestimated in the course of individual development. Excrement becomes negative, associated in the child's mind with the smelly, dirty 'bad me.' The clean 'good me' of the child is rewarded with parental smiles and verbal acclaim for not soiling its clothes. Toilet training is the beginning of civilization in the individual. The seeds of society and repression are sown by teaching the child self- (that is, bowel) control" (Collins, 2005).

The phallic stage of psychosexual development is the stage when the child discovers the genital erogenous zone as a source of pleasure. The female clitoris and the male penis become the primary organs for sexual satisfaction. "Freud understood the initial sexual instincts of childhood to be largely objectless or 'autoerotic.' The key stage of development is the phallic, at which the Oedipus complex

emerges, for this is the point at which sexual drives become firmly attached to an external object... Freud theorized that the young male desires his mother and fears his father. (For the female child, he expects the process to be the reverse.) The male child resolves this conflict by repressing the wish to kill his father; he identifies with him instead and makes him his personal ego-ideal. Thereafter, the internalized father (or superego) punishes the child by making him feel guilty whenever he wishes for something forbidden. The external punisher has taken up residence inside the child's own mind" (Collins, 2005). Freud believed that sexual interests submerge during the latency period between the ages of five and twelve, and then reappear at puberty in the genital or adult stage of sexual organization. Between the phallic stage and puberty, the child learns from its social environment, from family and friends, and school how to channel its sexual feelings into socially acceptable forms of behavior. According to Freud sadomasochism originates at childhood. The article *The First Pronouncement on the Theme of Infantile Sexuality* states "We do wrong entirely to ignore the sexual life of children; in my experience children are capable of all the mental and many of the physical activities." (Jones, 1953) The combination of children being sexual, and perhaps the repeated act of spanking, whipping, or beating, Freud believes leads to a life of sadomasochism. "The phantasy is of peculiar interest because of its offering great difficulties in the analysis. It is accompanied by very considerable shame and guilt, and it is hard to obtain any further details than the simple statement 'a child is beaten,' an idea which in all cases is accompanied by pleasurable sensations relieved by masturbation. With girls there are three phases in the genesis of the phantasy. The first of them, which had once been conscious, is of a non-sexual character. It expresses the wish that her father would beat, or otherwise show his displeasure to, another child of whom the subject was jealous. In the second phase, which is entirely unconscious, this wish has been changed into the fantasy of being beaten by the father, and this is accompanied by masochistic pleasure. In the third, conscious phase the father has been replaced by a teacher or person of similar standing and the child being beaten is now a stranger. The latter is often a boy because of the subject's repression of the incestuous wishes frequently sets up a regression to the earlier masculine wishes of the girl. The beating is therefore not only a punishment for the incestuous genital wishes, but a regressive (sexual) substitute for them. (Jones, 1955).

### The Study of Human Sexuality Paraphilia

From Sues(2000)Paraphilias are sexual disorders of at least six months duration, in which the person has either acted on or is severely distressed by recurrent urgent or fantasies involving three categories:

- Non human object, as in fetishism, and transvertic fetishism
- Non consenting others, as in exhibitionism, voyeurism, froterism, and pedophilia
- Real or stimualed suffering or humiliation, as in sadism, masochism, or both, sadomasochism.

#### Involving Non-Human Objects Paraphilias

Fetishism comprises an extremely strong sexual attraction and fantasies involving inanimate object such as female undergarments. The object of the study has suffering from this too. In this novel, the main character is highly aroused when picking used napkin in the peep show booth.

Transverstic Fetishm is an intense sexual arousal that obtained through cross-dressing. Putting make up and acting like a girl during the sexual activity only counts in this paraphilia. It does not make one simply a girl. It is just helping in arousing one in the sexual activity. Cross dressing with non-sexual context is not considered transverstic fetishism.

#### Involving Non Consenting Persons

This category of disorder involves persistent and powerful sexual fantasies about unsuspecting strangers or acquaintances. The sexual disorder of this category includes: Exhibitionism, Voyeurism, Frotteurism, etc.

#### Paraphilia involving Pain and Humiliation

Pain and humiliation do not appear to be related to normal sexual arousal. In sadism and masochism, however, they play a prominent role. Sadism is a form of paraphilia in which sexually arousing urges, fantasies, or acts are associated with inflicting physical or psychological suffering on others.

Masochism is a paraphilia in which sexual urges, fantasies, or acts are associated with being humiliated, bound or made to suffer. The person who likes to be humiliated, subjected, and tortured is called masochist. Being hurt whether physically or psychologically what makes masochist aroused.

Sadomasochism is combination of both masochism and sadism. It means a sadomasochist enjoy both, inflict other and being inflicted physical or psychological suffering.

#### Method of Research

The study of Erika's Ambivalence in Elfriede Jelinek's *The Piano Teacher* uses novel entitled *Die Klavierspielerin* written by Elfriede Jelinek published by Rowoholt Verlag GmbH, Reinbek bei Hamburg, 1983 which is translated by Joachim Neugroschel and republished as *The Piano Teacher* by Weidenfeld & Nicholson, New York City, 1988, as the data source in this study.

This study is considered as a psychoanalytical method research study and uses a library research. It does not use the statistical method. Hence, the data will not be collected in number nor be presented in table. Instead, It will be collected in the form of words or pictures, but in this case, the data will be collected and compiled in the form of words. This study will analyze Erika's ambivalence and the factors that contributed to it in Jelinek's *The Piano Teacher*.

Data is derived by close reading the novel entitled *The Piano Teacher* by Elfriede Jelinek Then taking note the data in relevance to the study. In this case, the study will quote the main source, as attempt to classify the data in relevance to the study for answering the statement of problems. This attempt also becomes the data record as the object of analysis. The references are taken from other books and sites and web journals in the internet to support the theory.

The data analysis in this study will use content analysis. The data will be classified according to problem statement. For supporting the analysis, other references are taken from library and journal sites. The next step is to relate the data, after collecting it and classifying it based on problem statements above, with acceptable theory and concept. In this case, this study uses psychoanalysis theory and ambivalence concept. In addition, a contracted form is used in this study to indicate the source of quotations as data taken from. *The Piano Teacher* by Elfriede Jelinek is contracted into "TPT", instead of contracting the author's first name. "TPT" will be used solely to refer to the source.

## DISCUSSION

### The Predictors of Erika's Ambivalence

#### 1. The mother and daughter relationship

The first glimpse of Erika and her mother is not one of a mother and daughter but more like Erika as a woman in her thirties living with her elderly mother. She first pictured as a really energetic woman who burst like a whirlwind when she comes into the apartment she shares with her mother even her mother calls her as Mother's speed demon. (TPT: 3) Though later in the text we found that Erika even though she has already been an adult, is greatly influenced by her mother. Erika's world revolves around her mother.

For Freud, life was principally concerned with the management of conflicts between opposing forces within the psyche. Psychosocial conflict surrounding sexual drive has major influence on personality development. Sexuality begins early in life as instinct is innate, universal, and constantly felt. An infant in the first year of itself is largely dependent on others. It has had erogenous zone, zone during of the psychosexual conflict between instinctual drive and society.

The first organ to emerge as an erotic zone is the mouth, through the action of sucking (Freud, 1940). It sucks its mother breast for providing satisfaction for the need of that zone. If its needs are satisfied, he comes to think, imagining to be exact, of existence in a positive way and to see the world about it as warm and kind. If it is deprived, its orientation may well be pessimistic, means it comes to anticipate that the world is not pleasurable and unfriendly, hostile to its needs. The potential conflicts at this stage are around taking and receiving.

The mother plays a great dominant part. As maternal function, she should breastfeed her child. She controls what goes in and out of her child's mouth to give nourishment for her child. Though for the same reason, she gains the sole control of her child. She becomes the one in authority for the infant she breastfed.

As she gains the authority of her infant, She can control it. She can shape the infant, disciplining it, by refusing to give what it needs the most. The infant needs the psychical activity which concentrated on providing the satisfaction for the needs of erotogenic zone. Though for the mother, the act of breastfeeding itself not intended as sexual, it is to serve the satisfaction for the needs of the zone. This is the beginning of ambivalence.

Mother Kohut may not be able to control what goes in and out of Erika's mouth through her breast but the maternal function has been transformed in such a way that Mother Kohut, as the mother of Erika, is still able to control every aspect of her daughter's life. It is she, who stays at home and prepares their meals, and take care maintaining the apartment while Erika is at work. It is also she who controls what Erika wears. Her mother instead of being a caring mother, unconsciously being "the absolute ruler" (TPT: 9), she has become a tyrant and dictator.

Mother prefers to inflict her own child rather than seeing her daughter to be injured by another thing, her child's own doing for example. Mother keeps her eye on Erika as she feels bound to her daughter to such extend she makes sure every aspect of her daughter becomes as she expected. Thus, she makes sure that Erika never out of her sight, ensures her not to be out of control, and remain immovable. Erika on the other hand be is unable to act on her own wishes as she is always under her mother supervision.

Erika's mother makes various prohibitions to Erika such as buying flirtatious bright, or even simply in dresses, putting make up, that her mother pictures Erika as a clown. Mother does so she can protect her from dangerous of the world, and to avoid Erika to enter strange homes with strange men in them. Giving Erika such glorious, yet lonely reality, that suits her daughter or to be more specific, to suit Mother.

As much as infant feels infuriated when its mother refuses give the pleasure it seeks, for disciplining it, it is also greatly bounded by the necessity to be close to the mother. The infant becomes frustrated and its frustration is directed towards the mother, the object it feels abhor yet at the same time it loves for it is the only source it could seek pleasure to gratify its needs. The same must have happened to Erika as Mother is the sole authority and the source of gratification for her. It is shown in Erika's action that is depicted in novel. She always shows up punctually at home. The punctuality is odd since in the first page Erika is trying to escape her mother. It hints that she cannot stand her mother and it is likely frustrates her to the point she wants to leave her mother.

Mother actions for Erika though signify other thing. For Freud (1953) this kind of act signifies reluctance to give up the possession, which in this case her daughter, and impulse to retain the dominating position which she has occupied on her own house. Mother indeed domineering over Erika's life, even though she is the one who stays home, prepares their meal, and takes care of the maintenance of the apartment while Erika is at work, making the money they need. Mother was both mother and father to Erika since her father has ceased to exist in Erika's life since the second she was born to this life. So Mother is a king in her apartment as she gain power over it and her child is as one of her property which everything thing she said should become rules followed by her child.

The other motives a woman whose psychosexual needs should find satisfaction in her marriage and her family life is often threatened with the danger of being left unsatisfied, because her marriage relation has come to a premature end and because of the uneventfulness of her emotional life. A mother, as she grows older, saves herself from this putting herself in her children's place.

Mother has been left alone with only baby Erika, and to know that the marriage drove the father to be assigned in asylum signifies that the marriage in Mother's life wasn't satisfying. She probably gets traumatic since never in the story Mother shows any interest in other people except Erika. In fact she sort whomever to be near Erika, she exclude everybody.

Mother really fears Erika will come to other person and leave her alone. She probably also does not want



Erika to be detached from her by making Erika as miserable as her life in term of romantic relationship and has no one else except Mother. She makes Erika emotionally dependant on her.

The suffocating closeness hinders Erika from being independent. The closest the family ties in the relationship, the more ambivalence will also be endured by one. it has longer history that provides more opportunity for tensions.

## 2. The Experience of Rejection

In the text, it is known by fact that Erika lacks of the father's presence. Her father existence ended the second she was born. Her father promptly left, passing the torch to his daughter. Erika entered, her father exited. (TPT: 1), the father had been admitted to an asylum. He left his family alone without him.

A child will go throughout the stage when they begin to explore their own and other's bodies. At this stage, the child's predominant erogenous zone is thought to shift to the genitalia. This stage is seen as a forerunner of the final form taken by sexual life. The child's curiosity about sexual difference become heightened and approach to its dissolution. It is time when children have begun to put their intellectual activity at the service of sexual researches. However, the girls come to recognize their lack of penis or rather the inferiority of her clitoris.

Between the previous stages, in the intermediate phase between auto-erotic and object relating stages, an infant come across a phase of what Freud called as healthy narcissism. It is when infant's own body comes to be the sexual object-it loves itself as itself. The girl's realization though in the later stage, is wounded by realization of their lack of penis. For this, she blames her mother who sent her into this world without insufficiently equipped. The girl gives up her wish for a penis, substituting her interest to her father as love object. Freud believes that children in this stage develop incestious desire for the parent of the opposite sex along with the desire to displace the same sex parent.

Yet, the father was not at home anymore. He left the family to live in an asylum. Erika was rejected by her father. It bore her guilty feeling for it is because of her that her father leaves. The guilty feeling itself grows to be the punishment for her. As much as she grows older, so does the guilt remains and eventually grows for the marriage life of the parents comes to cessation.

Father has ceased when Erika was born in the world. It is because of her that the father is discarded. Mother assumed that only Erika is what she only needs and Erika only needs Mother. As A child though, Erika still needs father figure. Thus the father figure is taken by Mother. Thus Erika's mother is both mother and father for her.

Therefore mother has become a symbol of gratification. Erika does not wholly identify with her mother as the experience of rejection is not only derived from her father. Erika experience rejection from her mother also. Mother denies Erika from showing her femininity. Erika feels left out of everything because she is left out of everything. (TPT: 38)

## 3. Erika's desires meet with external prohibition

According to Freud(1920), life was principally concerned with the management of conflict derived from instinctual drive to maximize gratification while minimizing guilt and punishment. This drive is a constant force that the subject cannot escape from it as one can from having an external stimulus. External stimulus is different from drive, drives arises from source of stimulation within the body. The drive comes into form of excitation and its aim to remove that excitation. Freud has conceptualized drives as relation to the preservation of life (hunger and thirst) and to the preservation of the species (sexual drive).

Erika was designed never to have a relationship. Mother never lets her to have any other relationship. Her relationship with other people is very limited. Erika lives in such protected world which she can feel safe from temptation.

Male is rejected and ejected. He is sorted and rejected. The family tests and ejects every boys surrounds Erika. The only male interaction with Erika allowed is only with her male cousin that occasionally comes to their house on his vocation.

Yet Erika cannot block her desire for the opposite sex that awakens since the first encounter with the penis of her cousin. Her cousin, who is medical student pictured as a humorous, athletic, and radiant guy, has a hustling bustling life in contrary with Erika's monotonous life. He attracts people, girls come to him and kiss his feet hoping to get more kisses and get kissed back. It attracts Erika's attention when her cousins comes by and tricking girls into playing sport for flirting when she was practicing long her piano playing.

For the purpose to get such a chance Erika wants to dress up herself. She wants to attract the opposite sex as she has learned from young girls who attracted boys by being fancy, fancy make up and fancy dresses. She buys flirtatious with bright cooler dress. Yet Erika never wears them. She has never wears them nor ever will. Mother never allows Erika to even buy such fancy dresses.

Erika's hobby for purchasing clothes which eventually remain in her wardrobe that she never uses and never will, demonstrates that she is indeed aware, to some extent, of certain aspects of implies that she actually wish

to be the otherwise. Erika has a her own wish even though she cannot act it out, so she keeps the ambivalence represented in the outer manifestation of (her relationship with) her clothes and her wardrobe without even wearing them. She is still aware of her femininity but cannot act it out so she still keeps them so she can maintain her connection with her own desire to actualize herself in manner that is outside of her mother wish.

"For these clothes belong to her! Mother can take them away and sell them, but she cannot wear them herself, for Mother, alas, is too fat for these narrow sheaths. They do not fit her. These things are all Erika's." (TPT: 10)

For mother has set rules for Erika, Erika cannot refuse nor violate it. Thus Mother becomes the object of taboo. She got the power to control Erika, and Erika actually does not want to be always under control of her Mother but afraid she might lose her Mother, the object she loves the most as she is the only person that knows Erika since her infancy. (TPT: 8) Inasmuch her inability to refuse it leaves Erika with feeling of hostility towards the authority, the Mother.

Erika's mother however, perceives and interprets her daughter's actions not as natural, but rather as an indication of her vanity, and as a consequent flaw in her character. She keeps giving her child prohibitions-prohibitions that are essentially not necessary.

"But that vanity of hers, that wretched vanity. Erika's vanity is a major problem for her mother, driving thorns into her flesh. Erika's vanity is the only thing Erika should learn to do without. Better now than later. For in old age, which is just around the corner, vanity is a heavy load to bear. And old age is enough of a burden as it is. The only thing Erika should give up is her vanity. If necessary, mother can smooth out the rough edges, so there won't be anything abrasive in Erika's character."

This act however stresses out Erika as her mother leaves nothing else for herself to decide for her own. Being such carefully taken care of makes Erica relies more on her family ties with Mother which she hopes she herself could be independent and autonomy.

The world revolves around Erica makes her only has such small cramped world that nobody would be able to even breathe in. Only Erika as she has really used to it but also keeps maintaining her own space which Mother will not allow.

### Implications of Erika's Ambivalence

Ambivalence Erika undergoing holds implications in her life. Freud (1919) believes ambivalence happens when the drive and prohibition meets. The prohibition is accepted as it finds support from the powerful internal forces, which is derived from the

child's loving relation to the one who sets prohibition. The prohibition that comes of the author of the prohibition towards the child that proved stronger than the instinct which is seeking to express itself in the act. In consequence, however, because of the child's primitive psychical constitution, the prohibition does not succeed in abolishing the instinct. The result of the prohibition only represses the instinct and banishes it into unconscious. Both the instinct and the prohibition persist; the instinct persist because it is not abolished and only repressed, the prohibition persist for it is the barrier of which if it's ceased, the instinct would force its way through into consciousness and into actual operation.

As a drive, or instinct, it infests all sorts of other areas in the structures of desire. It renders even the desire not to desire, or the desire for celibacy, as sexual; it leaks into apparently non drive-related activities through what Freud described as sublimation, making any activity a mode of its own seeking of satisfaction. The mutual inhibition of the two conflicting feeling forces produces a need for discharge, for reducing the prevailing tension.

### 1. Erika's ambivalence leads to neurotic illness

Disappointments and dissatisfaction can only be endured as Erika accepted rules that reinforced by her mother, the one she loves yet she also hates for putting Erika in a cage. Those emotions are compiled and still repressed by Erika. These repressed negative emotions manifest themselves physically, addressing a violent and abusive quality in the destructive nature of their relationship.

Erika was really infuriated over such small thing as dress and she acts violently by pulling Mother's hair. She lets her anger erupted and takes control over her. She discharges what has been compiled inside of her.

However, After doing so, instead of satisfaction, she feels regret. she feels helplessness as she does not know what to do with the hair, the hair she herself beautified for her mom. Then she throws them into the garbage can, an act that may represent her regret and her wish to forget the situation she got herself into.

Erika despite her cursing to her mother which shows a high level of anger, still hopes that her mother will forgive her for what she did to her Mother. When mother tells her that her hand will fall off from hitting her mother and tearing out her mother's hair, she becomes terrified. She has violated the taboo, she fears as she is sure that she will get the punishment unless she atone before she lose what she really love.

The abuse acts Erika did were not the only discharge she had. When she is in the way to work, she bangs into people's back and fronts with her strangled instruments and



her heavy musical scores. She even described herself as a kamikaze pilot. She does not think twice to injure a lot of people.

Erika's was once innocent wishes change over the years into destructive greed, a desire to annihilate. If others have something, then Erika wants it too. If she can have it she will destroy it. (TPT: 82) This is why Erika as a teacher, rather than displaying a desire to see her students succeed in their ambition for musical careers and to facilitate as it is her role as their teacher, Erika seeks to prevent them, to be exact, to drag preventing them as long as possible, from achieving success. She too, was once a promising pianist with aspirations of becoming an equally promising concert pianist. Erika, however, was unable to achieve this ambition and consequently became a teacher at the Vienna Conservatory, where she seeks to deny success to those students displaying the same aspirations as she once did.

The teaching approach Erika adopts with her students holds similarity with the manner in which her mother raised her. Erika actively seeks to deny her students any expression of what could very likely be a promising career calling. She denies their growth and development as artists in the same way she was denied growth and development as a woman.

Erika's mother, in her position as authority figure did not nurture and empower Erika, but rather disempowered her. Similarly Erika, as a teacher, disempowers her students, perhaps as a projection of the failure of her career and her relationship with her mother. Erika then, consequently continuously the intended circle of abuse by establishing and maintaining a dynamic in the teacher-pupil relationship similar to the relationship she has with her mother.

Aside from abusive tendencies, the obsessive disorder lead by the ambivalence, the other form of neurotic illness is her astonishingly sensitive instinct for cleanliness. It is stated in the novel that how she is tortured by dirty body formed a resinous forest all around her. Not only the dirt of bodies, but the grossest kinds of filth struggling out of armpits and groins, the subtle urine stench of the old woman, the nicotine gushing from the network of the old man's veins and pores torture her sense of smell, her taste buds (TPT: 21).

Those upset her. It upsets her most when people are cramped each other, the way they dwell in one another, shamelessly take possession of one another. It makes her wants to punish them. Yet she cannot do so, as she can never get rid of them. She shakes them, shreds them, like a dog mauling its prey.

## 2. Abnormal sexual behaviour

Ambivalence produces a need for discharge, for reducing the prevailing tension and to this may be attributed the reason for the performance of abusive act. It is a law of neurotic illness that these acts fall more and more under the sway of the instinct and approach nearer and nearer to the activity which was originally prohibited (Freud, 1919)

Erika was fully controlled during her childhood and adolescent. It is intended not only to demonstrate Erika's musical talent to the world, but it was also designed in order to breed, through Erika, a third generation of women alienated from their femininity. Erika was raised in order not only to carry on this legacy, but specifically to be the end of it, as the nature of her role as a project is fundamentally sterile, helped by her mother's intentions and belief that Erika will not be involved in any relationships, and will not procreate.

Erika is not like other children her age, her isolation is perceived as seriousness, as a devotion to her music. Her cousin wishes to demonstrate his new wrestling maneuver on her, in an attempt to cheer her up. Erika agrees, and she soon finds herself in the same position of submission the previous victims had found themselves in. Although experiencing slight pain and discomfort, Erika feel arouse.

Erika does not hate her body; she is instead an active participant, a voyeur of herself, watching with clinical detachment. By likening it to a bridegroom, a complex relationship is established with the blade. The associations with the blade are then not only those of love, fidelity, intimacy and pleasure, but also pain, discomfort and potentially even death. The incisions made by the blade do not cause her pain, but pleasure. She cuts herself, but is not seeking to kill herself.

According to Elizabeth Grosz, inscriptions on the surface of the body, like cuts and tattoos, function to increase sexually or sensually sensitive areas on the body. These markings indicate that some areas are potentially more sensitive than others. The added function of these markings is to heighten the sensitivity of these zones, which, by extension, heighten or increase sexual intensity or pleasure. These markings indicate:

"the constitution of erotogenic orifices, rims, and libidinal zones, producing intensities unevenly over the entire surface of the body and within the body's muscular-skeletal frame, a kind of interweaving of incisions and perforations with the sensations and sexual intensities, pleasures and pains of the body. These incisions and various body markings create an erotogenic surface."

Though Erika as an adolescent has experienced her sexual awareness or awakening at the relatively common stage in her development, she has been forced to

lead a life marked by the strong denial of these urges. Pleasure has no place in Erika's life, only work – though ironically for the pleasure of her mother. Erika's passion has been directed toward her music, and so her hands consequently become the part of her body she is most aware of, and which is more sensitive and which the part of the body that her Mother treasures the most. Erika demonstrates noticeable masochistic tendencies which actually one of paraphilias so she regards pain itself as integrally associated with the pursuit and achievement of pleasure:

She make cuts to her hands as expression of her passion as it frees her becoming an expression of her sensuality and sexuality which her mother detest as it is inappropriate.

The recurrence of the blade, and several other implements with which to mark her body, later in the text, indicate that Erika continues to redirect her sexual urges, energy and perceived deficiencies through the marking of her body.

Erika makes several trips to peep shows and to the park: Erika is not only *The Piano Teacher*, but also the voyeur. Voyeurism is part of paraphilia. The natural explanation for voyeurism would be that the individual seeks to satisfy/gratify his/her own personal sexual desires or fantasies. Since this activity is strongly related to sexual practices, gratification would then mean orgasm. Erika appears to demonstrate this at the peep show. She enters the booth and while taking in surroundings she also picks up the evidence of the person who was previously used the booth's gratification; the tissue which was used to wipe up the ejaculate. She sniffs it, taking in not only the smell, but also demonstrates something of a secondary orgasm.

Just as the incident with her cousin indicated her gaze, willing, excited, eager to have the moment continue, so too here in the booth, does Erika demonstrate the same desire to simply watch:

“All Erika wants to do is watch. Here, in this booth, she becomes nothing. Nothing fits into Erika, but she, she fits exactly into this cell. Erika is a compact tool in human form. Nature seems to have left no apertures in her. Erika feels solid wood in the place where the carpenter made a hole in any genuine female. Erika's wood is spongy, decaying, lonesome wood in the timber forest, and the rot is spreading.” (TPT: 51)

Just as Erika's life at home with her mother is mediated by the television, the peep show and her trips to the park continue the image of the television. The media and television are distinctly passive occupations, in which one simply watches other people engaged in various activities. Consequently this reinforces the passivity, or the second-hand thrills associated with the peep show

industry. The television offers up fragmented images – bits of reality that have been snatched up and delivered to her for her viewing pleasure.

Erika is a character in a different reality – like a puppet, or marionette – a reality much like a television show. The only difference lies in nature of what this television presents in the line of images and suggestions of reality, and what the television at home does. The television at home presents images which are pretty, lovely and unthreatening testimonies to the reality her mother would like her to believe exists. Here in the booth the images address the very aspect of her life and identity her mother has tried prevented her from coming to terms with. This obvious display of bodies and sex and sexuality – Erika becomes so engrossed in these images, these images from the booth and the activities in the park, seeking perhaps to establish some sort of connection with her own life and reality.

Erika's anxiety and excitement are instinctual, but again, she is unable to control these instinctual reactions. The stressful nature of the situation creates anxiety, which ultimately creates Erika's need to urinate. Interestingly, Erika is divorced from her role of spectator. Erika's position as voyeur is highlighted by her active observation and her wish to be a participant in the activity she is observing.

Carlotta von Maltzan suggests that in the text the reader becomes the voyeur through the dynamic of self-fictionalisation in the text. This self-fictionalisation creates the effect of a double-sided mirror, in which the reader, though seeking to discover the secret sexual fantasies and tendencies of the author, ultimately sees only him/her self.

This explains Erika's multiple trips to the peepshows and to the park where is her. This however, is strongly suggestive of narcissism of which the basic principle would be the love of one's own image. This, by extension, is associated with the notion of projection – the voyeur is narcissistic because he/she enjoys watching other people, because he sees him/herself in them, or perhaps desires to see him/her self in them and in that situation. She is caged by her ambivalence that would facilitate this projection. For her these experiences, these images address that aspect of her life and identity which is rejected and unknown to her from which she has been estranged though she gets some pleasure from it.

### 3. Low relationship satisfaction

Due to Erika's ambivalence, Erika has always felt and demonstrated extreme emotional and psychological detachment in intimate relationship. The disappointment and regret for losing his father, that she now is afraid of

growing attachment to anyone. In sexual encounters, Erika regards herself not as a living, sensual and sexually active participant, but something as lifeless and essentially almost nothing. Her noticeable self-objectification is so extreme that she regards herself as nothing but "a piece of tar paper in the rain."

Erika is weak and sexually underdeveloped because her mother limits her source knowledge related to her urges. Mother even denies it all the way. Mother never tells her about sexuality because Mother regards it as unnecessary. She would never get into a situation in which she might appear weak, much less inferior. That is why she stays where she is. She only goes through familiar learning and obeying. She never looks for new areas. Erika perceives that she has nothing but rotting wood.

She once had an almost experience with a man. The man she did not see as a man, but as musician. Though, she makes sure that he means nothing to her. She tried to make the young man look at her by violently shuts the lid of her wooden violin case, and then she screamed. Yet we know what would be the result, he left her to join the army and teach. The traumatic experience she has had, grafted with her mother's desire to keep her away from intimate encounters and relationship, have consequently made Erika distrustful of men, sex, and relationship. It hinders her relationship with Walter Klemmer.

Walter Klemmer is typically confident, talented, and playboy guy. As a young man, he is at the peak of his sexual development. He is one of Erika students that Erika likes thinking about. He admits he also secretly take his teacher into interest.

Walter seeks sexual experience and believes that Erika as an older woman would be the ideal source of experience. He believes that even though Erika is his teacher, he would be able to instruct her sexually and bring her to a point where she would be able to love or at least accept her own body.

Due to lack of experience and non-existence of other significant intimate or personal relationships, Erika's actions mimic the nature of the only significant relationship she has experienced, namely her relationship with her mother. Erika desires then, just like her mother, to survey and control every movement made by the object of her interest. In her submission Erika demonstrates her inherent self-objectification. She regards herself merely as a vessel to be placed the disposal of her student – more importantly to be placed at the disposal of a man.

power is demonstrated by denying Walter his gratification. She also assumes control of the language of the encounter, principally that of Walter, by ordering Walter to stop talking, threatening to leave – him and the situation – if he fails to comply. Finally, Erika also takes

control of Walter's gaze by ordering him to look at her while she masturbates him, again threatening to leave should he not comply.

Though not excited, Erika is intrigued, and is eager to watch, just as she peered at her cousin's genitals as an adolescent, just as she observes when at the peep show, and just as she watches while spying on couples in the park. The watching continues, the gaze continues, and Erika remains emotionally and psychologically detached from the situation. Just as she regards herself and her body as "a piece of tar paper in the rain" or a piece of rotting wood, so too, has Walter, and indeed his sexuality, been reduced to something equally superfluous. Walter has been objectified and his very sex is now nothing but an asparagus. Erika tells Walter to wait for further instructions, which she intends delivering by telephone, orally, or written. These instructions are meant to serve as dictates for the relationship, in which Erika's demands and desires will be included. For Erika this is an indication of her position of power and authority in their relationship, though she is not aware that their encounter in the bathroom was the first and only encounter – outside the music class – in which she was able to demonstrate even a semblance of power and control.

Walter has power over Erika in terms of his sexual confidence, and later in a physical demonstration of violence. Erika believes she is in control of the nature of their relationship, a projection perhaps, of her authority as his piano teacher. She writes a letter to Walter in which she details the course she wishes the relationship to take, including the nature of their sexual encounters. Erika believes that by detailing the "wheres" and "hows" of their relationship she will maintain a position of power and control, but it is Walter who controls their relationship.

The reason for this lies in the fundamentally paradoxical nature of Erika's wishes. Erika desires a masochistic relationship with Walter. She desires submission to Walter, but at the same time desires to be in control of the relationship most probably as counter-transference of her ambivalence sourced by her mother.

"He should be free, and she in fetters. But Erika will choose the fetters herself. She makes up her mind to become an object, a tool; Klemmer will have to make up his mind to use this object. Erika will withdraw entirely from Klemmer if he refuses to expect violence from her. He can take on Erika only under the condition of violence. He is to love Erika to the point of self-surrender; she will then love him to the point of self-denial. Erika waits for Klemmer to abjure violence for the sake of love. Erika will refuse for the sake of love, and she will demand that he do to her what she has detailed in the letter, whereby



she ardently hopes that she will be spared what is required in the letter.” (TPT: 213)

Erika desires to “entrust herself to someone else, but on *her* terms,” (TPT: 215) a desire which calls into question the very nature of their relationship. Walter is unable to reconcile himself to this and leaves Erika's bedroom, which is where he was finally forced to read the letter.

Walter correctly refers to a dynamic of deception, though in the case of the relationship between Erika and Walter, the only deception at work is that of Erika's self-deception. Walter, following the incident in the bathroom, felt the desire and need to redeem his manhood and masculinity, and thought he could do so when he finally gained access into Erika's bedroom. However, after reading Erika's letter, Walter felt even more violated and confused, to such an extent that Erika has ceased being his love-interest or potential sexual conquest, and is referred to as merely “the woman.”

The masochistic nature of Erika's desires for her relationship demonstrates distinct associations with the concepts of guilt and punishment. Though Erika's desires to be tied up and gagged could immediately suggest an admission of guilt and consequent request or desire for punishment, the origin of this guilt is two-fold. On the one hand, Erika could be said to be demonstrating her feelings of guilt after having failed to become a concert pianist. Consequently Erika seeks to be punished and held accountable, and indeed this is the case in terms of her relationship with her mother. But the fact that this masochistic desire takes place in the context of an intimate and sexual relationship – with a man – suggests that the role of Erika's father could therefore also be called into question, regarding the responsibility for this guilt, as it were. According to Gilles Deleuze, the masochistic experience of guilt is relevant to and associated with, a particular story:

“For it is no longer the guilt of the child toward the father, but that of the father himself, and of his likeness in the child.” (Deleuze, 1991:108)

In light of this suggestion, Erika's guilt – or the guilt associated with her desire for a masochistic relationship – can be traced directly to the absence of her father. Erika then, has internalized then, not only the mindset she has been subjected to by her mother, but also the guilt of her father for having deserted his family. The actions of Erika's mother could then, by extension, be regarded as a desire to punish the father, through the child. Erika, defeated and rejected, “mounts a halfhearted love attack” on her mother that night, in a manner which is distinctly incestuous in nature:

This confrontation could then be interpreted in two ways: On the one hand Erika projects the failure of her father onto her mother, while on the other hand, she

could also be said to be projecting the failure of her attempts to establish a relationship with Walter, onto her mother. Erika and Walter have both been denied gratification. Erika seeks to direct this onto her mother. By doing so, Erika also directs any emotional investment she might previously have intended directing toward her relationship with Walter, toward the only available substitute, namely her mother. However, since Erika's affection is of the kind her mother sought to deny her, Erika's kisses – promiscuous and amorous – become a form of punishment as well. Erika and her mother have swapped roles, and Erika now assumes a role of power. It is now Erika who punishes her mother, but instead of withholding the affection from her, like her mother did, Erika literally attacks her mother, overpowering her with demonstrations of the affection she was denied as a child, and throughout her life.

Erika submits herself before Walter's humiliation, regarding his failure as an indication of his love. Walter, however, has still not been able to reclaim his manhood, and instead finds himself even more humiliated than before. Interestingly, both Erika's submission and Walter's humiliation are fundamentally subjective reflections of their respective roles in the power struggle. Walter, who feels humiliated due to his inability to sustain an erection and thereby demonstrate his sexual abilities and power, is essentially the holder of power in his encounter as it he who has Erika in front of him, on her knees. Erika, on the other hand, is perhaps still inclined to think that she is in control of her submission. Her fragmented and distorted perception of the nature of relationships is such that she believes that Walter's humiliation is indeed an indication of his love and affection. Though Walter believes he has been humiliated and his manhood been challenged, he still holds the position of power in his relationship with Erika. In this, the final confrontation, the three parties involved in the two main relationships are present. The dynamics of the power relationships are related specifically to the respective relationships – that is, the relationship between Erika and her mother in which the mother is in the position of power and control, and the relationship between Erika and Walter, in which he is in control.

Though Erika's mother has power and exercises control over her and the relationship, she has no control or power over Walter. This is supported by Oliver Claes who states that:

“Asking for love and understanding, he resolutely penetrates the woman. He energetically demands his right to affection, a right that anyone can have, even the worst people. Klemmer, one of the worst, bores around inside Erika. He awaits a moan of pleasure from her. Erika feels nothing. Nothing comes. Nothing happens. It's either too

late or too early. The woman openly avows that she seems to be the victim of deception, because she feels nothing. The core of this love is annihilation." (TPT: 272)

Sexually, Erika is still a child, still an adolescent that is inseparable from her Mother. Erika behaves in a manner which suggests she is constantly aware of her mother's presence and control over her life. Erika subjects herself to restrictions and limitations as though her mother were indeed able to observe everything she does.

Erika had no further experiences after the encounter with her cousin except for a few negligible sexual encounters with men, during which she remained totally detached and wished for nothing but that the moment end as soon as possible. Essentially, she had nothing more to work from, and consequently her actions when with Walter demonstrate this fragmented and disjointed awareness.

Erika consistently sought to be in control in her relationship with Walter – she desired power as she will be able to handle her ambivalence toward Walter, gaining power for her is a psychological gratification. This dynamic establishes itself as two conflicting principles which ultimately cancel themselves out and leave her with nothing. In the end, Erika seeks to kill Walter – though she is indeed not certain of her intentions when she sets out from her apartment. She follows him to school and watches him from a distance:

"Erika Kohut discovers Walter Klemmer in a group of congenial students at various stages of knowledge. They are laughing loudly together. But not at Erika, whom they do not even notice."

Erika holds a knife intended for Walter, but which she ultimately uses to stab herself in her shoulder. Her intentions with the knife can be traced back to her blade and her relationship with it. Erika is unable to project her anger outward, and instead she directs her anger, dissatisfaction and lack of gratification inward, onto herself – becoming her own victim.

## CONCLUSION

The first predictor of Erika's ambivalence is the relationship of Erika and her mother in *The Piano Teacher*. The relationship between Erika and her mother is too close that it is choking. Her mother dominated her life. Facilitated by the death of Father, Mother gains authority over Erika and Mother could shape her to be dependent on Mother. This situation is very disadvantageous for Erika as she has her own drive as human being. She cannot act all her own wishes for she is always under her mother supervision. Mother becomes a tyrant and dictator as she put her shoes in her daughter's. Erika cannot identify herself due to Mother protective act prevents it. She becomes frustrated yet she cannot do anything about it. Erika's mother acts as the source of

gratification for Erika, but she cannot reach all Erika needs. It is to be understood that the relationship Erika and Mother have now is due to the failure of marriage, dissatisfaction felt by mother as the father went to an asylum and passed away there.

Mother fears that Erika will come to other person and leaves her alone. Yet Mother limits her access to other world and makes Erika emotionally attached to her. Even though Erika is financially independent, she cannot leave her mother. The family ties within these daughter and mother makes Erika endure great ambivalence as she gets a lot of opportunity of tensions.

The rejection experienced by Erika makes her suffering a great ambivalence that affects her relationship that directly influences her life. The first comes from her father. Her father leaving for an asylum leaving her with guilt and regret as her father was her first sexual object since she found that she is not fully equipped. The next rejection comes from her mother that denies her feminine side and expression of her sexuality as Mother thinks they are all unnecessary. The third rejection comes from the man that Erika set her eyes on. Those experiences coupled with her mother's wish makes Erika distrustful towards men, sex, and relationship.

Erika cannot abolish her forbidden wish, she only repressed it. yet the drive that comes within her produces continues forces that she needs to erupts. Her mother sets many rules for her, and sets prohibition, indirectly leaving Erika no other choice except following it as she fears the consequences of abusing it. Erika's wish clashes towards her mother's wish that raising Erika exclusively in order to fulfill the role of concert pianist. Since her mother really restrict whomever come closer to Erika and put a border before Erika can tie any bounds with other person, Erika keeps these feelings inside her. The continues appearance of ambivalence making her defective as she cannot mentally grow into a normal adult and still stays in her adolescent stage and she is still stuck as her mother child.

There are implications in Erika's life due to Ambivalence she is suffering. First she develops neurotic illness. Since she does not really interact with people, and cannot identify herself so she can at least sublimates her repressed emotions, her repressed emotions manifested themselves into Erika's obsessive behaviour. She gets angered easily and becomes a tyrant towards her students. She does not think twice to hurt other people without feeling any guilt.

Second implication is her abnormal sexual behaviour. Erika feels pleasure for inflicting herself with razor or blade. The wound did not hurt her in the way it usually does with other people. It even arouses her. The inflicting remarks on her body represent her way of escaping the

superficial reality and connect her into reality. Erika also develops other paraphilia, when she sniffs some stranger ejaculation on the napkin. It turns her on without her wanting to touch herself. Other abnormal sexual behavior she gains is her tendency to voyeurism. Due to her lack of experience in significant other intimate relationship, She likes to peep on people doing intercourse. It makes her feel as if she is the one doing it without she doing it because she is unable to do so. She also develop sadomasochistic tendency in her relationship with Walter Klemmer.

The third implication of Erika's ambivalence is the low relationship satisfaction. Due to her ambivalence she cannot understand what her significant other feels. She prioritize herself first even though it looks like she subjected herself under Walter Klemmer, the one she is involved with in sexual term. Yet Erika is so fragile and fragmented. Her identity has been reduced to such an extent that she fails to even make her physical presence known. Erika is accustomed to viewing from a distance, unnoticed, as she has demonstrated in her encounter with her cousin, and more especially in her trips to the peep shows and to the park. She cannot love herself nor she is able to love as, as she does not understand feeling. She feels nothing even after what she wrote in the letter for Walter Klemmer come into realization eventhough it is not as exact as she expected. Her anger projected to Klemmer then, but she cannot project her anger outward, and instead she directs her anger, dissatisfaction and lack of gratification inward, onto herself – becoming her own victim

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