

CHAPTER III

DOLORES HAZE'S ELECTRA COMPLEX IN

VLADIMIR NABOKOV'S *LOLITA*

3.1. Analysis of Intrinsic Aspects of Vladimir Nabokov's *Lolita*

In the previous passage of intrinsic aspect, the general elaboration of each element has been provided. Thus, this section focuses specifically on the intrinsic aspects of *Lolita*, which is divided into three parts: character and characterization; settings; and conflict.

3.1.1. Character and Characterization of Vladimir Nabokov's *Lolita*

This study focuses on the analysis of four main characters in Nabokov's *Lolita*, they are: Dolores Haze or also known as Lolita; Humbert Humbert, Dolores's step-father; Charlotte Haze, Dolores's biological mother; and Clare Quilty, Dolores's former lover. Those characters are selected as they have significant relation with the development of Dolores's Electra complex.

3.1.1.1. Dolores Haze

Dolores Haze, or also known as Lo or Lolita, is one of the protagonists of Nabokov's *Lolita* because the narrative essentially revolves around her and her encounters with Humbert. She is the biological daughter of the deceased Harold Haze and Charlotte Haze, and the step-daughter of Humbert Humbert. Dolores is 12-years-old when she first encounters Humbert at the Haze's house. According to the Foreword chapter (written by John Ray, a fictional character created by the

author), Dolores dies at the age of 17 due to childbirth (Nabokov, 1997:3). She died as the wife of Dick Schiller.

In this case, the telling characterization method is being told from Humbert's perspective as the narrator. Humbert describes Dolores's appearance as, "the same frail, honey-hued shoulders, the same silky supple bare back, the same chestnut head of hair" (Nabokov, 1997:25). Humbert creates a nickname for Dolores; he calls her "Lolita" to infantilize her, presenting her as a seductive temptress in order to rationalize his predatory actions. Dolores also exhibits typical pre-teen behaviors and interests around Humbert. Humbert describes her as, "A combination of naïveté and deception, of charm and vulgarity, of blue silks and rosy mirth, Lolita, when she chose, could be a most exasperating brat" (Nabokov, 1997:97). Though it is natural considering her young age, Humbert often views and comments her mannerism as immature.

Essentially, Dolores is a curious child. She is easily bored, thus, she seeks excitement in all sorts of means including skin-ships. During one scene in the Haze's house living room, Humbert narrates how Dolores initiates skin-ship by suddenly sitting on his lap, "Then, with perfect simplicity, the impudent child extended her legs across my lap" (Nabokov, 1997:38). This is most likely why Humbert refers to her as a 'seductress' or narrates several of her behaviors as 'seductive' in terms of her sensual and playful demeanor.

As a pre-teen, it is only natural for Dolores to rebel against the adults who she perceives as her parents. On certain occasions, Dolores displays her rebellious

side towards Humbert. For example, Humbert narrates how Dolores is able to talk back against him and show her discontentment towards him during their fight at Beardsley as follows.

She said she loathed me. She made monstrous faces at me, inflating her cheeks and producing a diabolical popping sound. She said I had attempted to violate her several times when I was her mother's roomer. She said she was sure I had murdered her mother. (Nabokov, 1997:135)

Dolores's character is more complex as she struggles with Humbert's manipulation. The passage above not only shows a simple rebellious act that pre-teen usually shows, that passage also shows Dolores's defiance against Humbert which subtly conveys the trauma and confusion she is experiencing as Humbert's manipulation unfolds. Though Humbert does not explicitly provide it in his narration, the passage above hints at her developing understanding of his predatory behavior.

In Charlotte's—Dolores's mother—perspective, Dolores is seen as a rude child. Charlotte is often critical of her daughter, particularly regarding Dolores's behavior and the way she is growing up. During one of the fights between Charlotte and Dolores, Charlotte points out Dolores's rude behavior to Humbert by saying, ““Would it bore you very much,” quoth Haze, “to come with us tomorrow for a swim in Our Glass Lake if Lo apologize for her manners?”” (Nabokov, 1997:31). Charlotte sees Dolores as being difficult to handle, expressing disappointment in her lack of proper decorum and her ungratefulness. This rude behavior of Dolores is also expressed by Miss Pratt, Dolores's school teacher at Beardsley. During a meeting with Humbert, Miss Pratt explains her

report on Dolores's worsening academic marks and behavior, "She is defiant toward Miss Redcock and impossibly rude to Miss Cormorant" (Nabokov, 1997:128). This shows that not only towards her family members, Dolores also behaving rudely towards other adults in her social life.

3.1.1.2. Humbert Humbert

Humbert Humbert is the protagonist while also the narrator of *Lolita*. Born in Paris in 1910, Humbert is in his late thirties when he first encounters Dolores. Humbert has the appearance of general Caucasian men, as Humbert describes his own appearance as, "an exceptionally handsome male; slow-moving, tall, with soft dark hair and a gloomy but all the more seductive cast of demeanor" (Nabokov, 1997:16). It is also can be perceived that Humbert has narcissistic nature due to the way he describes himself and how he shows his confidence in his ability to appeal women around him.

Humbert is well educated and of high intelligence—he attended several prestigious academies in Paris and London since childhood, which reflected in his career pursuit as a literature professor in adulthood. However, his sophisticated and cultured background serves only as a 'husk' to hide his true nature. At the core of Humbert's character is his obsession towards young girls. Humbert branded his attraction towards certain young girls as an 'aesthetic' and not to be put in the same box as general pedophiles. These young girls; he addresses them as 'nymphets' and uses the term 'nympholepts' for those who find those young girls appealing—which basically refers to pedophiles.

Humbert is also a manipulative person. In 1947 (his assumed age during this time according to the timeline is 36 or 37) when the main story begins, he lives in Ramsdale with Charlotte and Dolores. He manipulates Charlotte into thinking that he loves her too and marries her after she confesses her feelings for him through a letter. However, their marriage only lasts for three months because Charlotte dies after a car hit her. On top of that, Humbert also takes advantage of Dolores's helplessness after Charlotte's death and manipulates her into thinking that she has to depend on him. In his narration, Humbert confesses how he manipulates Dolores by making her believe that she lacks intelligence to live independently without him, "By rubbing all this in, I succeeded in terrorizing Lo, who despite a certain brash alertness of manner and spurts of wit was not as intelligent a child as her I.Q. might suggest" (Nabokov, 1997:99). Further, Humbert is also a contradictive person. He is aware of his terrible acts—such as taking advantage of Dolores, yet he claims that he is innocent.

Throughout the novel, Humbert tries to present himself as a tragic, misunderstood lover. He tells the reader that his love for Dolores is unique, pure, and unavoidable, framing himself as a victim of fate. He portrays his feelings for her as a type of high art, framing his obsession as something beyond simple lust. The following passage shows Humbert's narration in his defense of being a pedophile and his attempt of showing his innocence.

We are not sex fiends! We do not rape as good soldiers do. We are unhappy, mild, dog-eyed gentlemen, sufficiently well integrated to control our urge in the presence of adults, but ready to give years and years of life for one chance to touch a nymphet. Emphatically, no killers we are. Poets never kill. (Nabokov, 1997:58)

Humbert tells the reader about his deep sense of victimhood. He describes how society and others fail to understand the depth of his love for Dolores. His telling often comes across as self-pitying and manipulative, as he paints himself as a misunderstood genius or an artistic soul plagued by his passions. He presents himself as the real victim, suggesting that he is being persecuted by society for his love, not for his crime. According to the Foreword chapter (written by John Ray, a fictional character created by the author), Humbert died of coronary thrombosis in November 1952 while still being held in legal captivity at the age of 42 (Nabokov, 1997:3). He is being charged under the crime of murdering Clare Quilty, the man who took Dolores away from him.

3.1.1.3. Charlotte Haze

Charlotte Haze is a widow in her middle thirties. She is the biological mother of Dolores, who she has with her deceased husband, Harold Haze. Other than Dolores, she also had a son (his name is not mentioned) who died at the age of two when Dolores was at the age of four. Charlotte can be considered as the antagonist as she becomes one of the forces in the novel that interrupts Humbert from possessing Dolores for himself.

Essentially, Charlotte has the appearance of a typical suburban America housewife but she often tries to present herself as cultured and sophisticated by using French phrases to appear worldly in front of Humbert. Humbert describes her appearance as, “The poor lady was in her middle thirties, she had a shiny forehead, plucked eyebrows and quite simple but not unattractive features of a

type that may be defined as a weak solution of Marlene Dietrich” (Nabokov, 1997:24). Charlotte is frequently reduced to a caricature of a foolish, desperate woman in Humbert’s perception. Humbert describes her as, “the big bitch, the old cat, the obnoxious mamma” (Nabokov, 1997:63). The way he describes in that passage shows Humbert’s view of Charlotte’s physical unattractiveness in a blunt and cruel manner.

After their marriage, Humbert finds out that Charlotte is the jealous-wife type, “I had been always aware of the possessive streak in her, but I never thought she would be crazily jealous of anything in my life that had not been she” (Nabokov, 1997:52). Other than that, sometimes, she also displays her jealousy over Dolores infatuation towards Humbert is bigger than towards her. However, Charlotte is oblivious to the fact that Humbert marries her solely for the sake of his obsession towards her daughter. She figures it out later in the novel after she reads Humbert’s journal and confronts him about its content. After the confrontation, Charlotte runs over the street but a car runs over her and she dies on the spot.

3.1.1.4. Clare Quilty

Clare Quilty is an American man in his forties. His nickname—among friends and relatives—is Cue. Clare can be considered as the antagonist because he is the one who takes Dolores away on an escape from Humbert. Considering his occupation as a playwright, Clare is an intellectual, cultured, and sophisticated person. Humbert describes his appearance as, “Gray-faced, baggy-eyed, fluffily

disheveled in a scanty balding way, but still perfectly recognizable” (Nabokov, 1997:196). Similar to Humbert, Clare is also a pedophile. It is evident in Humbert’s narration, rephrasing Dolores’s words, “Cue liked little girls, had been almost jailed once” (Nabokov, 1997:183). From Humbert’s perspective, Clare is a mysterious and cunning person. He believes that Clare is pulling a trick to take Dolores away from him. This is also because before Dolores tells him the truth about Clare, Humbert believes Clare is an old woman. Later, Clare dies after Humbert shot him in his mansion to have revenge on him for taking Dolores away.

Further, Clare is rich and hedonistic. Clare often throw parties in his mansion, including the night before his death. In Dolores’s perspective, Clare is “A great guy. Full of fun” (Nabokov, 1997:183). However, unlike Humbert, Quilty seems to approach his relationship with Lolita more cynically, as a means of self-gratification, rather than a romanticized obsession. Quilty’s relationship with Dolores is less about idealizing her or justifying his actions; instead, he appears to view her more as a pawn or an object, similar to how he interacts with the world around him.

3.1.2. Settings of Vladimir Nabokov’s *Lolita*

This study focuses on the analysis of four settings in Nabokov’s *Lolita*, those are: Ramsdale, where the main story starts (marked by Dolores and Humbert’s first encounter); The Enchanted Hunters, where Dolores and Humbert first had sexual intercourse; the Road Trip, where Dolores and Humbert’s

relationship begin to develop; and Beardsley, where Dolores and Humbert had their first huge fight. Those settings are selected as they have significant relation with the development of Dolores's Electra complex.

3.1.2.1. Ramsdale

The main story starts in Ramsdale, specifically at the Haze's house. The house is located in 342 Lawn Street, Ramsdale and has the appearance of general suburban houses. Humbert describes it as "a white-frame horror, appeared, looking dingy and old, more gray than white—the kind of place you know will have a rubber tube affixable to the tub faucet in lieu of shower" (Nabokov, 1997:23). Aside from the Haze's house, another notable place setting in *Lolita* is Our Glass Lake. It is not described in the book how the appearance of the place certainly looks like, but in Our Glass Lake, the three of them (Humbert, Charlotte, and Dolores) occasionally have a picnic together. However, after Charlotte's death, Humbert moves out from Ramsdale and decides to pick up Dolores from Camp Q, a summer camp she attends after being forced by her mother.

3.1.2.2. The Enchanted Hunters

After picking up Dolores from Camp Q, they spend a night at The Enchanted Hunters, a hotel located in Briceland—not quite far from Camp Q. The surroundings of the hotel are quite dark. Humbert describes the hotel as "marvelously and inexorably, under spectral trees, at the top of a graveled drive—the pale palace of The Enchanted Hunters" (Nabokov, 1997:78). In the hotel room, Dolores and Humbert experienced their first sexual intercourse together,

and Dolores confessed that Humbert is not her first experience in the morning. Additionally, in this hotel—outside of the hotel lobby, to be exact—they encounter Clare, but Humbert was not aware of it.

3.1.2.3. The Road Trip

After leaving The Enchanted Hunters, Humbert tells Dolores that her mother is dead at some point along the way (the details will be covered in the following passages), and he talks Dolores into having a road trip together with him. And with that, they are having a road trip together across the United States, going from the west, to the north, and to the east for a year, which Humbert describes as “mad year (August 1947 to August 1948)” (Nabokov, 1997:101). However, it ends once they reach Beardsley—a town known for its academic prowess (regarding their stay in this town will be discussed in the next passage)—and stay there for a certain period of time. It was not a permanent stay in Beardsley, because in May 1949, Humbert and Dolores left Beardsley for their second road trip. In the second road trip, Humbert and Dolores are quarreling a lot because he thinks that they are being followed and Dolores is planning to leave him. Thus, their second—and last—road trip ends because Dolores runs away with Clare after being hospitalized at a hospital in Elphinstone.

3.1.2.4. Beardsley

In between their first and second (or last) road trip, Humbert and Dolores stay at Beardsley. Planning to live there for a long term, Humbert rents a house in Thayer Street that has similar appearance and arrangement with the Haze’s house

they used to live in back in Ramsdale, which Humbert describes as “the same sort of dull gray frame affair with a shingled roof and dull green drill awnings; and the rooms, though smaller and furnished in a more consistent plus-and-plate style, were arranged in much the same order” (Nabokov, 1997:116). During his stay at Beardsley, Humbert works as a professor at Beardsley College, and supervises Dolores while also making love with her. Other than attending school, Dolores engages in other activities: rehearsing a play, taking piano lessons with Miss Emperor, and sometimes, playing with her friends. However, Humbert and Dolores have a big quarrel on one Friday night—in late May 1949, to be precise—because Dolores told her friend, Mona Dahl, regarding the true nature of their relationship. Afterwards, Dolores proposes the idea of having another road trip to Humbert and he agrees. Thus, they leave Beardsley for the second (and last) road trip in the following days, concluding their stay in Beardsley of approximately eight months (considering they first arrived in Beardsley in late August 1948).

3.1.3. Conflict of Vladimir Nabokov’s *Lolita*

Considering the study focuses on Dolores—or also known as Lolita—despite the narrator being Humbert, the conflicts discussed in this section are Dolores’s internal conflict, which focuses on Dolores’s psychological and emotional struggles, and external conflict, which focuses on Dolores’s issues with other characters.

3.1.3.1. Dolores’s Internal Conflict

Internally, Dolores grapples with her struggles of being in a relationship with Humbert. From the beginning, Dolores is aware of their relationship. Dolores even emphasizes the nature of their relationship when Humbert struggles to define it by saying, “The word is incest” (Nabokov, 1997:80). Though Dolores and Humbert’s relationship are not practically incestuous—considering they are not related by blood—she is aware that as step-daughter and step-father, they should not engage in sexual intercourses.

Though initially Dolores might act flirtatiously towards Humbert and even goes as far as having sexual intercourse with him, her emotional state begins to turn into turmoil after coming to a realization about Charlotte’s death. Charlotte’s death and the realization of having no one but Humbert as her last resort might be a traumatic experience for her. This also might be the moment she experiences a true feeling of loss as she loses both her mother—in which the funeral she does not even attend, adding more remorse—and her childhood innocence.

3.1.3.2. Dolores’s External Conflict

In Nabokov’s *Lolita*, it can be observed that not only internally, Dolores also faces external conflicts with other characters. This includes Dolores’s conflicts with: Humbert, which mainly due to Humbert’s manipulative nature; Charlotte, which mainly due to Charlotte’s domineering nature; and Clare, which mainly due to Dolores’s feelings for him.

3.1.3.2.1. The Conflict between Dolores and Humbert

Externally, Dolores's conflict is most evident in her issues related to Humbert. Humbert is the driving force behind her trauma and her entrapment. While Humbert views their relationship as a romance, Dolores is more of a pawn in his obsessive desires. After her mother's death, Dolores continues having sexual intercourses with Humbert. He continues exploiting Dolores sexually at every chance he gets, such as during their road trip, "We had rows, minor and major" (Nabokov, 1997:104). She is both dependent on him for material support and stability, yet she simultaneously seeks escape and liberation from his clutches. As Dolores matures, she begins to seek autonomy and freedom from Humbert, trying to escape his dominance. One of the successful attempt that she made was when she runaway with Clare's help.

3.1.3.2.2. The Conflict between Dolores and Charlotte

Dolores and Charlotte are portrayed as an inharmonious pair of daughter and mother. The tension of conflict in their relationship escalates with Humbert's appearance. Charlotte sees Dolores as a barrier to her romantic relationship with Humbert, which complicates their interactions. For example, when Dolores interrupts Charlotte's plan to have a date with Humbert, she comments, "It is intolerable," said Haze, violently getting into second, "that a child should be so ill-mannered. And so very persevering. When she knows she is unwanted." (Nabokov, 1997:33). Charlotte tries to assert her authority over her daughter, but her attempts are often ineffective or misguided, and Dolores becomes more rebellious in response. The tragic irony of the conflict is that Charlotte, in her desperate need for love and affection, inadvertently accelerates the very

circumstances that harm her daughter. Charlotte's eventual discovery of Humbert's true predatory nature towards Dolores (before her death) offers a moment of realization, but by then, it is too late for her to repair the damage done to her relationship with Dolores.

3.1.3.2.3. The Conflict between Dolores and Clare

Clare's relationship with Dolores is a continuation of the abuse Humbert initiates, though it differs in certain ways. Clare's method of manipulation is more direct and arguably more disturbing, as he approaches Dolores after she has been taken from Humbert's custody. Despite Clare's clear intention in keeping her in his mansion, Dolores falls in love instead with him, as Humbert describes, "She refused to take part because she loved him, and he threw her out" (Nabokov, 1997:184). Clare's interest in Dolores is not out of love or obsession, but simply as an object for his sexual satisfaction. The conflict ends once Dolores starts a new life after Clare throws her out of his mansion.

3.2. Dolores Haze's Electra Complex in Vladimir Nabokov's *Lolita*

This section focuses on Dolores's—or also known as Lolita—Electra complex. In order to answer the research questions, this section is separated into four parts: the symptoms of Dolores's Electra complex; the causes of Dolores's Electra complex; the effects of Dolores's Electra complex; and the resolution of Dolores's Electra complex.

3.2.1. The Symptoms of Dolores's Electra Complex

In Nabokov's *Lolita*, it is found that there are two main symptoms of Dolores's Electra complex. This includes: Dolores's attachment towards Humbert, whom she perceives as a fatherly figure; and Dolores's rivalry towards Charlotte, whom she perceives as her rival in winning over Humbert's affection.

3.2.1.1. Dolores's Attachment towards Humbert

The relationship between Dolores and Humbert could never be defined as a 'normal' relationship between a step-daughter and a step-father. Humbert's obsession towards Dolores is the main drive that increases the sensual intimacy of their relationship, which is rooted from his obsession towards young girls. Nevertheless, Humbert's obsession towards Dolores does not develop on its own because in addition to it, Dolores also has part in igniting his obsession and developing their relationship. The intimacy of their relationship increases Dolores's attachment to Humbert.

One of the symptoms of Electra complex is the daughter's attachment by showing sensual behavior towards the father, such as initiating physical contact or behaving seductively. In this case, Dolores often acts in a way that Humbert interprets as seducing him. This is evident in the scene before Dolores leaves to Camp Q, Humbert narrates Dolores's behavior as follows.

I hitched up the pants of my pajamas, flung the door open: and simultaneously, Lolita arrived, in her Sunday frock, stamping, panting, and then she was in my arms, her innocent mouth melting under the ferocious pressure of dark male jaws, my palpitating darling! (Nabokov, 1997:43-44)

In the passage above, it is evident that Dolores initiates the physical contact by rushing and jumping towards Humbert's arms, and kissing him on the lips. This act is most likely driven by Dolores's libido, in an attempt to attract and possess Humbert's attention and affection for herself. As she must leave for Camp Q, the kiss serves as a symbol of farewell and her unconscious desire for Humbert.

On top of seductive mannerism, Dolores shows attachment and possessiveness towards Humbert as well. It is most evident when Dolores begins to refer Humbert as "Dad" yet she still asks Humbert about their status, "But we *are* lovers, aren't we?" (Nabokov, 1997:75). Additionally, she also initiates the kiss between them by jumping into Humbert's lap in her own accord. Dolores's action of acknowledging Humbert as her father yet still initiating a kiss between them, and even acknowledging their status as a lover show that she acknowledges Humbert as both her step-father and her lover.

Other than kissing, they also engage in sexual intercourse. This aligns with Freud's statement which says, "When the girl turns away from her mother, she also makes over to her father her introduction into sexual life" (Freud, 1931:238). The loss of Charlotte drives Dolores to be more attached to Humbert, even in sexual matters. During their stay at The Enchanted Hunters, they have sex three times, as Humbert narrates, "This was a lone child, an absolute waif, with whom a heavy-limbed, foul-smelling adult had had strenuous intercourse three times that very morning" (Nabokov, 1997:93). At that moment, Humbert also highlights that it was Dolores who seduces him into having sexual intercourse with her. This

means that Dolores acts so not merely because of Humbert's perversion, but also out of her own accord, most likely driven by her libido and desire to possess Humbert whom she perceives as a father figure.

3.2.1.2. Dolores's Rivalry towards Charlotte

Another one of the symptoms of Electra complex is that the daughter is jealous of the mother. In this case, Dolores often behaves rudely towards Charlotte, her mother. Nevertheless, the feeling is quite mutual because Charlotte expresses her dissatisfaction of her daughter's behavior multiple times in the novel. In a book titled *A Guide to Your Child's Development*—which meant to be some sort of a guidance book for parents—Charlotte describes Dolores as “aggressive, boisterous, critical, distrustful, impatient, irritable, inquisitive, listless, negativistic [...] and obstinate” (Nabokov, 1997:53) out of spite of her daughter's impertinence. She did not insert any good traits of Dolores, thus, Humbert thinks that Charlotte is rather spiteful towards her own daughter because of her behavior.

In Humbert's narration, the pair often quarrels and bickers, such as when Charlotte threatens Dolores to call off the upcoming picnic because of her rude mannerism. Then, they have a quarrel as described by Humbert, “Later, I heard a great banging of doors and other sounds coming from quaking caverns where the two rivals were having a ripping row” (Nabokov, 1997:31). Humbert even refers to Charlotte and Dolores as “the two rivals” because they quarrel multiple times in his presence. Albeit the terrible harmony between Charlotte and Dolores, it is

evident that Dolores has the desire to possess Humbert. Whenever Charlotte attempts to spend some time alone with Humbert, Dolores often finds way to possess Humbert's attention for herself multiple times: sitting on his lap; holding Humbert's hand in the car when Charlotte and Humbert is about to go shopping; and visiting Humbert's study.

3.2.2. The Causes of Dolores's Electra Complex

In Nabokov's *Lolita*, it is found that there are two main causes of Dolores's Electra complex. This includes: Dolores's issues during phallic phase and penis-envy; and the dynamic of Dolores's parents—Charlotte and Humbert.

3.2.2.1. Dolores's Phallic Phase and Penis-Envy

In the phallic phase, the child should be able to identify with both parents to fully comprehend their gender. However, Dolores is unable to identify with her father, Harold, due to his early death. Though not explicitly mentioned in the novel, Harold's early death can be determined by analyzing the combination of several passages which leads to the assumption that Harold is dead in 1937 when Dolores is only 2-years-old. Dolores's father early death might cause a conflict in her phallic phase: she lacks the chance of experiencing fatherly love and identifying with manhood.

From the phallic phase until the moment she encounters Humbert, Dolores lacks father figure in her psychosexual development. During that time, Dolores struggles with her castration issues which leads to the second scenario. As Freud suggests, the castration issue most likely drives the girl to form homosexual

relationships (Freud, 1931:4). In Dolores's case, she engages in sexual contacts with one of her female friend, as Humbert assumes, "Her kiss, to my delirious embarrassment, had some rather comical refinements of flutter and probe which made me conclude she had been coached at an early age by a little Lesbian" (Nabokov, 1997:88). The passage indicates that Dolores has experienced kissing with "a little Lesbian" or a female friend of her back in Camp Q. From this second scenario, her next sexual experience with Humbert becomes the forerunner of the emergence of Dolores's Electra complex.

3.2.2.2. Dolores's Parental Dynamics: Charlotte and Humbert

Due to Harold's early death, Dolores most likely feels a sense of abandonment and lovelessness, triggering her longing for a father figure. This longing is also affected and intensified by Charlotte's overly controlling demeanor. Charlotte and Dolores do not possess a good harmony as mother and daughter. As a daughter, Dolores perceives Charlotte as strict and controlling, while as a mother, Charlotte perceives Dolores as rebellious and impertinent. Charlotte's domineering and controlling traits towards Dolores can be seen in how she one-sidedly decides to send Dolores to Camp Q though Dolores seems to dislike the idea, considering that they have another round of squabble because of it.

From the moment of Dolores's father death until she encounters Humbert, Charlotte did not remarry which makes the household lack masculine presence and fatherly figure. Dolores then subconsciously found the characteristics of

father figure she has been longing in Humbert. This is what causes Dolores to be subconsciously dependent and attached to Humbert, even more so after Charlotte's death. She often cries in Humbert's arms every night, as Humbert narrates, "At the hotel we had separate rooms, but in the middle of the night she came sobbing into mine, and we made it up very gently" (Nabokov, 1997:94). Dolores, in this vulnerable state, finds Humbert to be a powerful and protective figure, characteristics of father which she lacks in her childhood.

3.2.3. The Effects of Dolores's Electra Complex

In Nabokov's *Lolita*, it is found that there are two main effects of Dolores's Electra complex. These effects can be seen mainly in Dolores's relationship and behavior. This includes: Dolores's phallic phase obsessions; and Dolores's relationship with Clare.

3.2.3.1. Dolores's Phallic Phase Obsessions

In Dolores and Humbert's relationship, she is aware of her own position: not only Humbert has control on her, she also has control on Humbert. With that awareness, she asserts dominance in attempt of overcompensate her lack of penis. In Khan and Haider's term, Dolores becomes a "curiously enchanting lady" (Khan & Haider, 2015:3). One of Dolores's way to assert dominance is by taking advantage of Humbert's tendency in spoiling her. She often asks Humbert to buy her expensive stuffs, as Humbert narrates, "a manicure set, a travel clock with a luminous dial, a ring with a real topaz, a tennis racket, roller skates with white high shoes, held glasses, a portable radio set" (Nabokov, 1997:94). This is

because Dolores knows that if Humbert does not comply to her nagging, she would not comply to fulfil his sexual desires either, and that will ultimately makes him suffer.

3.2.3.2. Dolores's Relationship with Clare

Other than Humbert, another evidence of Dolores's interest in older men can be seen in how she is attracted to Clare. During Humbert and Dolores reunion, Dolores admits that she leaves him for Clare because she falls in love with Clare, despite their age-gap. It is most likely that Dolores falls in love with Clare because both Humbert and Clare has similar appearances. Humbert once notices several magazine advertisement posters hanging above Dolores's bed which display her male idols, which he narrates as follows.

Lo had drawn a jocose arrow to the haggard lover's face and had put, in block letters: H.H. And indeed, despite a difference of a few years, the resemblance was striking. Under this was another picture, also a colored ad. A distinguished playwright was solemnly smoking a Drome. (Nabokov, 1997:45)

The "distinguished playwright" mentioned in the passage above is indeed Clare. This observation aligns with Connolly's analysis which says, "Unbeknownst to Humbert, the figure in the ad is Clare Quilty" (Connolly, 2009:58). Henceforth, this explains why Dolores chooses Clare: because Clare is Dolores's type of men, similar to Humbert. On top of their striking resemblance in appearance, both Clare and Humbert has other resemblance, both of them: (1) received formal education up to university-level; (2) are successful in their respective fields; and (3) have peculiar interest in young girls.

3.2.4. The Resolution of Dolores's Electra Complex

In Nabokov's *Lolita*, it is found that there are two main resolutions of Dolores's Electra complex. This includes: Dolores's attempt in repressing her feelings toward older men, and identifying with Charlotte's role as a mother; and Dolores's attempt in achieving autonomy by living independently.

3.2.4.1. Dolores's Repression and Identification

Albeit Charlotte's death, Dolores is able to identify with the role of a mother. Later, after she lives independently, she marries Dick and even has children with him, finding her femininity in the role as a spouse and a mother. This marriage also shows her successful repression: she transfers her desire for older men towards Dick, a young man in which she has a normal marital relationship with. As a result, Dolores is also able to regulate her emotions. During the reunion with Humbert, Dolores shows a calm and reserved mannerism. Even though she knows how much Humbert has wronged her in the past, she forgives him and still acknowledges him as her father. Dolores introduces Humbert as "my Dad" to Dick (Nabokov, 1997:181). This is also one of the traits of a successful identification: Dolores is able to see Humbert as merely her father, not a lover.

3.2.4.2. Dolores's Autonomy

Referring to the theory, the girl must achieve independence to resolve her Electra complex. In Dolores's case, she achieves autonomy and independence after Clare kicked her out from his mansion. She manages to live on her own,

without any adults to support her, as Humbert narrates, “That winter 1949, Fay and she had found jobs. For almost two years she had—oh, just drifted, oh, doing some restaurant work in small places” (Nabokov, 1997:184). This shows that Dolores manages to live on her own, reflecting her ability to navigate an independent life without family influence.