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George Eliot's *The Mill on the Floss*: A Study of Psychosexuality

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for the Degree of Master of Arts in English**

By

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Letter of Recommendation

Mr. Jiwan Gautam has completed his thesis entitled “George Eliot’s *The Mill on the Floss*: A Study of Psychosexuality” under my supervision. I hereby recommend this thesis to be submitted for viva voce.

.....

Dr. Amma Raj Joshi

Supervisor

Date:

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Abstract

In the novel *The Mill on the Floss*, Eliot's main characters are involved in psychosexual issues. When we delve into the history and context of the text, Eliot's prime time, we find the Victorian age which deals with various matters in which sex and sexuality stands at top. Being an autobiographical novel of Eliot, she has presented Maggie as herself. Maggie the central character, stands at the centre of psychosexuality and moves the wheel around. Eliot thus explains love, sentiment, sex and sexuality and physical relation of that time.

Eliot's prime concern in this novel is to bring out the social and familial relation and problems. She explains how a little girl opposes and fights with the male ruled society. She also describes the problems she has met and focuses upon the ultimate result which is always unaccepted by the society. Maggie is perfect in her place to love and to be loved, to be played by the destiny. As Maggie, Eliot's other characters are also the victim of sexuality and psychosexuality. All the characters thus try to fulfill their desires by involvements, seduction and intrigues.

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I. Psychosexuality in *The Mill on the Floss*

This present work seeks to find out the psychosexuality in the novel *The Mill on the Floss* by George Eliot. This novel primarily focuses upon the sexual relationship related with the Freudian concept Oedipus complex and incestuous relationship as well as the heterosexuality. By presenting the main characters- Maggie, Mr. and Mrs. Tulliver, Tom, Stephen, Lucy and Phillip, Eliot shows how this relation occurs in between them and what effect it brings in their lives. This present work not only unveils the unconscious of the characters but also digs out the consciousness of Victorian society with the light of psychosexuality.

The Mill on the Floss, published in 1860, is Eliot's autobiographical novel which depicts her childhood as well as womanhood. Born in 1819, she was very much interested in books. Her real name was Mary Ann Evans and later changed as 'George Eliot' only to fight with patriarchal society through her literary career. She left her school after the death of her mother though the hunger for education was always within her. Later, she involved herself in translation and began to have doubts in the existence of God. Then, she started writing articles for the philosophical journal *Westminster Review* and later became an editor of that journal. At this time of her professional work, she met some great figures such as G. H. Lewes, Herbert Spencer and others from whom she got success in her literary career. Lewes remained with her for the next 24 years till his death. In spite of the fact that they can not remain a married couple because Lewes was already married, both accepted the union as a couple without marriage. These twenty four years were very much fertile for Eliot for her literary career. Her most of the fictional works including *Adam Bede*, *Silas Marner*, *Middlemarch* and others are the products of this time. After the death of

Lewes in 1878, she spiritually engaged with John Cross in 1880 and lived only seven months after their union.

Eliot's literary career started when she published her first collection of tales *Scenes of Clerical Life* in 1858. At the same time she wrote *Adam Bede* that made her position safe in writing fiction. *The Mill on the Floss* was published in 1860 and after that *Silas Marner* in 1861. Her hunger for writing fiction stepped forward and she continued with another novel *Middlemarch*. Her *Romola* and *Felix Holt* were based on political issues. Finally she wrote *Daniel Deronda* in 1876 and then she paused her writing though she finished Lewes's unfinished work *Problems of life and Mind*.

Being the product of Victorian period, Eliot's novels are basically concerned with women's life. She has depicted the picture of love, sexuality, marriage, economic and social condition of women in her novels. Her characters are outwardly perfect but inwardly hypocrite and hollow. She was concerned with the moral problems of her characters. There is no place for character's sentiments and feelings that they are shaped by Victorian society. Female are treated as an object of sexual companion. They have no right to live their own life and males have superiority over them. Marriage becomes a game to be played by those who are wealthy. Female love is regarded as only a tiny object that could be sold or bought. Besides these, she also raises the issue of politics, irony prevailing in the Victorian society. She also presents the English provincial life of that period.

Mill on the Floss tells the story of Maggie who passes from several problems and tries to overcome them throughout the novel. Maggie is presented as an impetuous, clever and young child. She is very much loved by her father Mr. Tulliver and she too does not stay without liking her brother Tom. Tom, however, is careless about what his sister is for him. Mr. Tulliver's decision to send Tom in a far way

school saddens Maggie and Mrs. Tulliver, too, shows her in acceptance at first. Mr. Tulliver makes all the wishes of Maggie fulfilled especially in her education. Maggie's love for brother leads her to meet Tom several times. Mrs. Tulliver, however does not like some of the aspects of her daughter - her clothing and her hair style. Tom also cares no more for Maggie but it is only for his pleasure that he gets from hurting her. In reality, he too loves Maggie much.

As the novel grows, Maggie becomes young girl and slowly her love for her father and brother changes. She now enters into the world of heterosexuality. Now, her love for Philip Waken grows and Philip too, shows his affection and care for her in return. But their wants, wishes and desires are not fulfilled due to the social restriction, authority and family quarrel. So, they meet each other secretly and both involve in kissing. By the time, Maggie becomes able to protest the orders of her family. After the death of her father, Maggie is prohibited to meet Phillip and she obeys as a Victorian woman suppressed by male. Later, Maggie meets Stephen, a rich and careless boy, who is presented to show the Victorian young and adolescence boy who care for woman only for pleasure. Males like Stephen have no meaning for social relation that their nature leads them set their eyes from one girl to another. Though Stephen and Lucy are fallen in love with each other, he tames and seduces Maggie. Maggie, helplessly, falls in trap and spends a night with Stephen, though they do not make any sexual relation. It makes Maggie fallen from the society and is socially outcasted having a penname of prostitute. This is only because of the social hypocrisy and rude rules constructed in Victorian period. At last, the flood in the Floss River makes the village drowned and Maggie is also drowned with her brother Tom while returning back in a boat.

In this regard, *The Mill on the Floss* can also be described in the Victorian framework. Besides being a story of the life and suffering of Maggie, this novel is an extensive picture of contemporary provincial life. The society of St. Oggs reflects the artificiality of manners. This novel also shows the education system of the contemporary society. The economic condition of the middle class Victorian people can be seen through the life of the mill owner and workers. It further shows the real status of Victorian women which is full of humor, satire and sentimentality.

Mill on the Floss, based on George Eliot's own experiences of provincial life, is a masterpiece of ambiguity in which moral choice is subjected to the hypocrisy of the Victorian age. As the head strong Maggie Tulliver grows into womanhood, the deep love which she has for her brother Tom turns into conflict, because she cannot reconcile his bourgeois standard with her own lively intelligence when Maggie becomes unable to adapt to her community or break free from it, and the result in more than one level is tragedy.

Mill on the Floss undergoes through various psychosexual issues which were prevailed in Victorian period. It presents the picture of Victorian life in which there are attachments, involvements, seductions, physical relations and so on. Maggie, a little girl is attached with her father Mr. Tulliver, as well as her brother Tom. She loves them and wants to be loved. Her mother, Mrs. Tulliver, often opposes her works and behaviours which creates a visible distance between them. As she turns young, her feelings, sentiments goes for Wakem, a son of her family enemy. They make physical as well as spiritual relations between them. But the dispute, enmity between the families do not allow them foster their relation. This makes almost an end of Maggie's relation with her father and brother. Later, Maggie is seduced by a so called upper standard Stephen who believes only in making physical relations not only to

one but more. The story moves around these various unsolved relations which is one of the important characteristic of Victorian life.

Reading the novel *The Mill on the Floss* with the light of psychosexuality, we can find several psychosexual issues attached in it. The issues move from one character to another. All the characters are somehow linked with others with this tie. Maggie, at the centre, plays a significant role to give a clear vision of psychosexuality in the novel. Maggie's acts, words, behaviors and intention shows how she is the puppet of psychosexuality. Not only Maggie but her father, mother, brother and others who are close to her are also significant to read this novel as a novel of psychosexuality. It brings the mind and deeds of the characters which are related to love, sex, intrigues, revenge and seduction on the surface. The father-daughter relation and the mother-son relation reveal Freud's oedipal relation and the constant and gradual love between Maggie and Phillip is a good example of heterosexuality. Apart from this, the social restriction and complications in love, seduction in physical relation and involvement in sexual activities are also clear evidence to be *The Mill on the Floss* a novel of psychosexuality.

Since Eliot's *The Mill on the Floss* is a widely read novel, different critics have evaluated it differently. It has drawn several responses and critics have interpreted it from various perspectives. F. R. Leavis regards this novel as an autobiographical work and connects it with the child's vision. He says:

The fresh directness of child's vision that we have there in the autobiographical part is something very different from the afternoon light of reminiscence [. . .]. But of course the most striking quality of *The Mill on the Floss* is that which goes with the strong autobiographical element. It strikes us as emotional tone. We feel an

urgency, a response, a personal vibration adverting us of the poignantly immediate presence of the author. (38-39)

It suggests that the first part of novel is an autobiographical one. It reveals the life of Eliot's childhood experiences and her life. However, the last part does not extremely seem so. Besides, this novel is full of its autobiographical elements like Eliot's life, her relation with her family, her school life, her marriage and so on. The novel is full of emotional tone which attracts our feeling. It is well juxtaposed and we are forced to judge it ourselves through our both positive and negative attitude. While judging the events and the characters, we are lead to judge the author herself due to its autobiographical element.

Another critic Sara Putzell views *The Mill on the Floss* as an antagonism of valid claims. She talks about the dynamics of *The Mill on the Floss*. She writes:

We can see such a progressive movement in Maggie's lifelong struggles between the claims of duty and the call of desire. These struggles inevitably produce suffering, and it is this suffering which constitutes Maggie's own spiritual growth and her contribution to the 'onward tendency' of mankind. Whenever Maggie ignores other's claim upon her in order to follow her own way she suffers. (232)

Putzell, here, describes Maggie's moral activities that seem to be antagonistic in the society. Every activities that Maggie involved causes painful suffering to her. She tries to overcome from her problem from her suffering, but she fails with in it. Putzel also asserts the 'progressive movement' which points the childhood life of Maggie and the gradual growth till her death. And from childhood to the end i.e. in every movement, she suffers. This is only because of the male domination and that there is

no place for female. So the deeds, thoughts and status, though are valid and moral, become antagonistic to the current time.

Concerning some qualities of femininity in *The Mill on the Floss* R. Seldon writes, “However, I would argue that even the some what Puritan George Eliot managed to imply a good deal of sensuality in *The Mill on the Floss*. In any case coarseness and sensuality were not really in men’s fiction” (141). It suggests that Eliot brought a new feminine trait in English fiction. Before her, sensuality and coarseness were not even found in the fiction written by the male writers. Readers too, did not like to merge sensuality in any fiction. But being a Puritan, Eliot accepted the sensuality and so we find it in her novels. She did it in opposition of the traditional society and this opposition is directed towards the feminism.

On the same context, R. P. Draper discusses *The Mill on the Floss* having both the feminine and unfeminine qualities. He asserts: “Maggie’s trouble is that she is both unfeminine and very feminine at the same time. She expounds the history in an eager desire for love and praise and yet in the process reveals the unfeminine in her” (235). Maggie regards to be both feminine and unfeminine throughout the novel. Eliot presents her as a suffering character. Though Maggie’s desire for love from others and her intensity of praise. But she does not get it. Her cutting off her hair, her refusal of work with Aunt Glegg show her being unfeminine in the one hand and her desire of love, having pushed of the little girl Lucy is quite feminine on the other. Eliot so, sometimes brings unfeminine quality to revolt against the patriarchy and sometimes feminine quality as shaped by the history. So, *The Mill on the Floss* is a mix-pack of both feminine and unfeminine qualities.

Relating the novel as a story of wonderful geology, Jonathan Smith describes the uniformitarianism in *The Mill on the Floss*. He says, “The historical vision of *The*

Mill on the Floss is constructed in similar terms in one of the novel's many geological references an account of Aunt Glegg's clothing [. . .]. *The Mill on the Floss*, then, bears witness to uniformitarianism absorption of catastrophism even as it reveals, perhaps against its will, uniformitarianism's desire to have it both ways, to claim that as event like the flood is both a source of death and terror, and a conservative principle essential to the stability of geological and narratological system" (451).

Smith, in this context, views the novel as it is rich in geological formation. He describes aunt Glegg's clothes. One would need to be learned in the fashion of those times to know how far in the rear of them Mrs. Glegg's state coloured gown must have been. The yellow spots upon the gown and mouldy odor about it suggests that this type of clothing is probable that it belonged to a typical type of garment just old enough of the present time to be worn. Again, Smith describes about the uniformitarianism regarding the destructive element in *The Mill on the Floss*. The events like the flood and deaths are the images of past life. Flood becomes the emergence of catastrophe and even death. This flood is not only in present and it was occurred in past too. Eliot, by presenting the past day actions of floss, interpreted it in present context. So, *The Mill on the Floss* is a perfect example of geological and uniformitarian novel.

While defining *The Mill on the Floss* Forest Pyle defines it as a novel of sympathy which is caused by the transformation from the romantic imagination of the community of Eliot's time. He regards, "*The Mill on the Floss* registers forcefully the formal and thematic pressures of the romantic heritage, this novel is crucial to the information of the narrative principle of sympathy that is itself a principle achievement of Eliot's work. She presents both sympathy and imagination as the effect of a romantic desire to extend consciousness, to address the 'contrast between

the outward and inward, sympathy unlike the imagination is the medium of resolution'(s). Here, Pyle views the 'sympathy' as solution caused by the imagination. Sympathy is the imaginative impulse that, transcending the egotism and renouncing the desire of self, promises to bridge the epistemological and ethical gap between self and world. Imagination could not be fulfilled so it becomes sympathy in course of time i.e. the inward self surfaces on to the outward world and through the sympathy it resolves.

Annette R. Federico, defining the novel, views it as novel of ambivalence, and ambivalence of dividing into two parts. He asserts, "The novel appears to produce ambivalence. The criticism persistently shows a mixed response which accurately reflects the author's own uncertainties. Such ambiguities should not surprise us as the pressure of the whole novel is working against any clearcut moral" (73). According to him, the novel seems ambivalent in every perspective. The story of Maggie seems torn apart in between self and others. She, on the one hand, tries to be an individual but on the other hand, she is guided by others. So, the mixed qualities could be found within her. Her thoughts are certain but what she receives from her deeds are uncertain and this uncertainty is the reflection of Eliot herself. Again, the novel is ambivalent in a tone that it presents the mixed qualities of different things or is torn between romanticism and realism, feminism and patriarchal traditions.

Defining in a different way, P. J. Keating identifies George Eliot as an industrial novelist and *The Mill on the Floss* as a product of it. He says, "it is apparent in the industrial novel where this kind of awareness is everywhere present as was pointed out in chapter one, the industrial novelists, exploring a received mass image of the working classes which made it impossible for them to regard the industrial worker as other than a class representative" (223). Keating presents Eliot as an

industrial novelist like many others. We can trace the root of industrial qualities in *The Mill on the Floss*. Here, the mill itself is the symbol of industry. Besides, the mill workers represent the working class and the mill owner stand for producing higher class. The buying and selling of the mill shows the industrial instability.

The Mill on the Floss, thus, is undergone through numerous critical responses since its publication on 1860. Several grounds have been created and several arguments have been born regarding this novel. For instance, Forest Pyle argues it as a novel of sympathy, while F. R. Leaves calls it an autobiographical novel. Again Putzel presents the antagonistic features against the contemporary morality. Where, Ferderics views the novel as a female novel while some regard it having both feminine and unfeminine quality. But the present research work seeks to find out the psychosexual relationships among the characters. By presenting the main characters like Maggie, Mr. and Mrs. Tulliver, Tom, Stephen, Lucy and Phillip, Eliot shows how this relation occurs in between them and what effect it brings into their lives. This present work not only unveils the unconscious of the characters but also digs out the consciousness of Victorian society in psychoanalytical perspective.

Present research work is divided mainly in three parts- Introduction, Methodology and textual analysis followed by conclusion and bibliography. Introduction is focused to introduce this thesis work. It includes the introduction to thesis, its objectives, significance, writer's literary career, introduction to the novel and some literary reviews. Methodology discusses the tool which is used to analyze the text. Third part is the analysis of the text based upon the method- psychoanalysis. This textual analysis seeks the psychosexual elements in the novel. Conclusion is a short summary of whole thesis and the bibliography explores the adopted and quoted literary references.

This research follows the methodology of textual analysis within the periphery of psychoanalysis. It will be based on the sexuality oedipal relation and the heterosexuality. Under this, main characters like Maggie, Mr. and Mrs. Tulliver, Tom, Philip and Stephen will be studied minutely. Every traits and lines related with psychoanalysis will be analyzed. Autobiographical, feminist and tragic sources will too be exploited to a great extent. References from library and websites will be taken as secondary source for data collection. Every evidences related with psychoanalysis will be used to show the psychosexual tension in the novel *The Mill on the Floss*.

II. Sex, Sexuality and Psychosexuality

Psychoanalysis is the study of mind. It studies the human psychological functioning and behavior. It is a therapeutic method for treating the illness of the patient. Human behavior, their desires, emotions and experiences, fear, conflicts and fantasies are some elements used for treating patients. Sigmund Freud, an Austrian neurologist, developed this theory of psychoanalysis for the first time to find an effective treatment for patients with neurotic or hysterical symptoms. Freudian psychoanalysis refers to a specific type of treatment in which the patient verbalizes thoughts including free associations, fantasies and dreams. From it, the analyst formulates the unconscious conflicts causing the patients symptoms and problems and interprets them to create insight for resolution of the problems. So, psychoanalysis is a therapeutic method that digs out the inner instinct of the patient through dialogue. In this regard, psychoanalysis can also be used to analyze the unconscious desires and behaviors of the characters of any literary work. Regarding the meaning of psychoanalysis, Page retains Freudian three fold meaning in this way:

It is first a school of psychoanalysis that emphasizes the dynamic, psychic determinants of human behavior and the importance of childhood experiences in molding the adult personality. Second, psychoanalysis refers to a specialized technique for investigating unconscious mental activities. And finally, psychoanalysis is a method of interpreting and treating mental disorder, especially psychoneuroses.

(179)

According to this definition, psychoanalysis is a treatment of mental illness, disturbances that leads the mind to several disorders, with the help of human behavior and childhood experiences and it also studies the overall mental activities. So,

psychoanalysis is the method of studying past vis-à-vis to present with the help of experiences and behaviors. In the same context, Freud used this term to designate his theory of mind as well as a certain method of investigation. Freud argues:

The primary aim was to deal with neurosis and psychosis. These are caused by memories of painful experiences which are 'repressed', confined to the unconscious level of the individual's mind. By bringing them to awareness, relief or cure can be achieved. (qtd. Dictionary of Philosophy, 346)

Psychoanalysis also concerns with the unconscious desires which are repressed in the inner state of mind and these inner or repressed desires are studied with the help of psychoanalysis. Concerning with this unconsciousness, A.A. Brill views: "Freud thus discovered material that is of the almost importance not only in the development of the normal people in education, folklore, religion, art and literature and every other field of human interest (24). It suggests that the unconscious relates with those repressed desires basically the sexual ones that grow in the unconscious state of mind having no aware with the conscious mind. These desires, afterwards, come into surface during the investigation or treatment.

Like psychoanalysis, psychoanalytic criticism deals with any work of literature. It is primarily an expression of the mind of an author and his structure of personality. Freud was the pioneer of this criticism who views it as "a procedure for the analysis and therapy of neurosis" (Abrams 257). Freud, later, expanded it in all the developments and practices in the history of civilization such as all kinds of arts, mythology and literature.

History of Psychoanalysis

Psychoanalysis was developed in Vienna in the 1890s by a famous neurologist Sigmund Freud. Freud had become sensitive to the existence of mental processes that were not conscious at the result of his neurological consult. He noticed that many aphasic children had no organic cause for their symptoms. In late 1880s, Freud studying with Jean Martin Charcot, a famous neurologist, learned that men could have psychosomatic symptoms. He also became aware of an experimental treatment for hysteria. To explain this hysterical symptom, he developed 'seduction theory'. His patients, under this theory, remembered of having been sexually seduced in childhood and later repressed those memories. But this theory was not enough to explain all incidents of hysteria. Through his work with his patients, he learned of sexual problems that stemmed from cultural restrictions on sexual expression and their sexual wishes, desires had been repressed. By 1900, he discovered that dreams had symbolic significance and specific to the dreamer. Freud referred dreams as 'loyal road to the unconscious'. Later, in 1905, Freud published *Three Essays on the Theory of Sexuality* where he talked about psychosexual phases as oral, anal, phallic, latent and genital phases. This formulation included the idea that because of societal restrictions, sexual wishes were repressed into an unconscious state and that the energy of these unconscious wishes could be turned into anxiety or physical symptoms. But, psychoanalytical theory reached to its pinnacle only when Freud published *The Ego and the Id* on 1923. In this book, he presented his new structural theory of id, ego and superego. Then he revised the whole theory of mental functioning considering that repression was only one of many defense mechanisms and that occurred to reduce anxiety.

Though criticized since its development period, psychoanalysis has become a strong tool into childhood development and has also become an effective treatment of certain mental disturbances. After 1960s, Freud's concepts on childhood development of female sexuality were challenged which led the variety of understanding of female sexuality. But all those used or somehow modified the same Freudian foundation. Now, psychoanalysis is broadly used in every area such as research, therapy and literary criticism.

Freud and Psycho Sexuality (Sex, Sexuality and Tension)

Freud's theory of human development and personality was grounded on his idea about psycho-sexual development. The unconscious of every child are residual traces of prior state of psychosexual development that starts from infancy and remain 'fixed' in the unconscious of the adult. In the infancy stage, desires are shown in term of fundamental acts like a mother nursing her child that includes sucking and biting of mother's breast. But while in adulthood, this libido becomes fixed and remains in the unconscious mind. So the unconscious becomes the source of such desires and urges for sex. Most of the Freudian concepts are related to sexual urges and its impacts.

Regarding sex and sexuality, Freud says:

If you take the sexual act itself in the central point, you will perhaps declare to mean everything which is concerned with obtaining pleasurable gratification from the body of the opposite sex; in the narrowest sense, everything which is directed to the union of the genital organs and performances of sexual act. In doing so, however, you come very near to reckoning the sexual and the improper as identical, and childbirth would really have nothing to do with sex.[...] reproduction, the kernel of sexuality, you run the risk of excluding

from it a whole host of things like masturbation or even kissing [...] nevertheless undoubtedly sexual. (Qtd, G. Hazo 29)

Here sexuality becomes everything from which one can get pleasure. It always concerns with the opposite sex. Sexuality not only remains on the act of doing sex but also stretched to the desire of kissing or touching the genital organs. Ultimately, the aim of sex is to get the bodily pleasure (sexual ones), to fulfill the sexual desires.

Freud's theory of sex and sexuality co-operates with sexual excitement.

Regarding this excitement Freud views:

Sexual excitement, because it is a form of tension, must be counted as an unpleasurable feeling. Only the act however pleasant, which precede orgasm are purely anticipatory, the 'fore pleasure' essentially unpleasant unless quickly surpassed. To consider sexuality as 'de-tensioning' renders ironical the idea of pleasure in union. For the erotic longing is abolished at the moment of fulfillment. (Qtd, Rieff 155)

Tension makes the pleasure unpleasurable. The quest of pleasure becomes self defense against the increment of tension and it loses any ecstatic implication of spontaneity. Then pleasure remains limited due to the tension. In any sexual cases, tension is created which is accompanied by pleasure. But further, the act of proceeding the sexual process decreases and the sexual aim becomes normal.

Regarding this, Freud says:

If at any point in the preparatory sexual processes the fore pleasure turns out to be too great and the element of tension too small. The motive for proceeding further with the sexual processes than

disappears, the whole path is cut short, and the preparatory act in question takes the normal sexual aim. (qtd. Rieff 156)

Psycho-sexual Phases

As the human development is based on the notion of psychosexual development, Freud has divided five different stages of human development from child birth to adulthood. At the different times of life, different parts of our body give us greatest pleasure. Freud also noticed this that the infant found its greatest pleasure in sucking and biting specially the breast of its mother. But as the child grows, the urge for sex increases more and the maximum pleasure, satisfaction is derived only in sexual intercourse.

Keeping these things in mind, Freud divided the five different stages of human development. Among those, he names the first stage as oral stage. Oral stage lasts from birth to eighteen months. In this stage, focus of pleasure relates with mouth as sucking or biting. Next is the anal stage which remains up to the age of three or four years. The focus of pleasure in this stage is anus and activities like holding it and letting it go are enjoyed for pleasure. Child becomes conscious to himself as an independent individual and proceeds to direct his libido upon himself as a psychological entity. Now, the pleasure principle begins to be controlled by the growing reality principle. The third stage of development is phallic stage between the age of 4-6. In this stage, the sexual urge is focused upon the genital organs. Masturbation becomes common. Child's intention of desiring his mother leads to oedipal situation. "[...] he stands in Oedipus attitude to his parents, his masturbation is only a genital discharge of the sexual excitation belonging to the complex" (Essentials of psychoanalysis 397). In this stage, a child finds himself closer with his mother and also feels the presence of his father between them.

Fourth stage is the latent stage that remains up to twelve years. During this time, the sexual urges and impulses are suppressed in the service of learning. This learning in the school makes them busy in their daily routine and their energy is used to grasp the cultural and intellectual experiences. Regarding this period, Brown says, “In this period, the infantile sexuality is repressed and reaction formation strengthens this repression. The libidinal urges are sublimated to the process” (199). It shows that the urges, desires do not vanish at all but that are repressed and this repression increases in the unconscious.

The last stage of human development, Freud calls, is a genital stage. It remains up to adulthood. It represents the resurgence of the sex drive in adolescence and the more specific focusing of pleasure in sexual intercourse. Romance becomes the main element of interest. Masturbation, oral sexuality, homosexuality and such other things become acceptable and sometimes homosexuality is replaced by heterosexuality because of shame and fear. So, in general, every human development passes these different stages with certain characteristics. This development of psychosexuality develops the normal human personality, a normal individual.

Freud’s Division of Personality

Freud introduced the three different aspects of human personality. He broke the mind into three parts: id, ego, and superego. The id, ego and superego are related to mental functioning and these have strong relationship. Freud also studied those relating to consciousness and unconscious.

Id: Id is the source of unconscious and unfulfilled desires and wishes. It was designated as the repository of sexual and aggressive wishes that Freud calls ‘drives’. The id works with the pleasure principle which can be understood as a demand to take care of needs immediately. Defining id, Freud argues, “Id is the source of all desires

and aggression. It is lawless, asocial and amoral. Its function is to gratify our instinct” (130). It means, id has no concern with the moral values and laws, and all the unfulfilled desires can be found in id. That is to say, id is the combination of untamed passions.

The repressed sexual desires and unfulfilled wishes get outlet through dreams and jumble thoughts. Id begins to demand more and more until a point where one can not think of anymore. According to Freud again, id is:

Inborn part of unconscious mind that uses the primary process to satisfy its need and that acts according to the pleasure principle [...] the attempts of the id to seek immediate pleasure and avoid pain, regardless of how harmful it might be to others. (Lahey 466)

Though unconcerned about the future destruction, the id only concerns with the pleasure. And it seeks instant satisfaction with pleasure seeking impulses. The development of id becomes strong in adulthood than the early stage.

Ego: Ego is the composition of those forces that opposes the drives. The ego functions according to the reality principle that takes care of a need as soon as an appropriate object is found. It represents reality, to a considerable extent, reason. It is a rational governing factor of the mind that deals with sexual and aggressive impulses originated in the id. Ego is the regulating factor that controls the unnecessary behavior of id and superego. However, the ego struggles to keep the id happy. It is the conscious self created by the tension between the id and the superego according to Freud. So, it is regarded as the executive of personality that reconciles their conflicting demand with reality. “The ego is rational governing agent of psyche. It regulates the instinctual drives of id so that they may be released in non- destructive patterns” (Freud 130).Defining ego Lahey opines: “The ego operates according to the

reality principle. This means that it holds the id in check until a safe and realistic way has been found to satisfy its motive. The attempts by the ego to find safe, realistic way of meeting the needs of id” (467). This definition, too, explains the function of ego that, unlike the id, it works with reason and seeks a safe and pure outlet from the id and also controls the so called vanity of the superego. So, ego is the censoring factor between the other twos.

Superego: It is the third part of human personality. Unlike ego, that tries to seek outlet in a different way, superego tries to repress the id. It belongs to the moral principle so that it is used to relate conscience. It works with the social values and norms, shame and guilt. There are two aspects of superego: conscience and ego ideal. Conscience is an internalization of punishment and warning where ego ideal is derived from rewards and positive models. Both these communicate their requirements to the ego with feelings. Lahey writes: “restrictions are placed on the actions of id and ego when the superego develops” (467). Superego represents society and that never allows to satisfy all the needs and desires. Here, it becomes the censoring agent and is involved with norms, values of society as critics like Wilfred L. Guerin and others say “The superego is the moral censoring agency, the repository of conscience and pride” (A Handbook of Critical Approaches to Literature 158).

Freud’s Theory of Consciousness and Unconscious

Though Freud did not exactly invent the idea of conscious and unconscious mind, he made it popular. Conscious mind makes us aware of any particular moment i.e. present perception memories, thoughts, feelings or anything else that we have. Working with such conscious mind that Freud regards, is pre-conscious. Besides these two layers of mind, there is a big part of mind that is unconscious. Unconscious includes the things that are not easily available to awareness, some like drives or

instincts. Our mind puts such drives/instincts in the unconscious level because we can not bear to look at them. Defining unconscious, Freud says:

We have learnt from psychoanalysis that the essence of the process of repression lies, not in putting an end to, in annihilating, the idea which represents an instinct, but in preventing it from becoming conscious. When this happens, we say of the idea that is in a state of being 'unconscious' and we can produce good evidence to show that even when it is conscious, it can produce effects, even including some which finally reach conscious, but let us state at the very outset that the repressed doesn't cover everything that is unconscious. The unconscious has the wider compass: the repressed is a part of the unconscious. (142)

By this, it is clear that unconscious is more than the repressed things. Everything beyond the consciousness is unconscious. Freud saw unconscious as the source of our motivation whether they are simple desire for food or sex, neurotic compulsions. Yet we are often driven to deny or resist becoming conscious of these motives and they are available to us only in disguised form.

Analysis of Dream

Dream represents the unfulfilled wishes and desires in a disguised form. Freud has developed the theory of dream analysis based on the principle that dream is a fulfillment of wishes and leaves no loophole for disagreement. The repressed and unfulfilled desires (mainly sexual) get outlet through dreams not in a real form but in disguised form. Dream is the compromising factor between the desires and its prohibition in the society. Freud consists that dreams resemble drama and drama

also owes its form to dreams. That is to say, as the drama gives the external form of an internal thing, dream also gives the external form of the internal mind.

Now, it is obvious that dreams are caused by the repressed desires that are hidden somewhere in the unconscious mind. Regular thoughts coming frequently into the mind and are unable to fulfilled, search for outlet and dream comes to fulfill that. Regarding the appearing of the dream process Freud says:

During the night, the train of thoughts succeeds in finding connections with one of the unconscious tendencies present ever since childhood in the mind of the dreamer, but ordinarily repressed and excluded from his conscious life. By the borrowed force of this unconscious help, the thoughts, the residue of the days work now become active again, and emerge into conscious in the shape of the dream. (140)

This definition, too, suggests that the day's works or childhood experiences, hidden into the unconscious mind are forced to be presented in dream as a real one. Freud divides dreams as latent and manifest where latent is the unconscious thoughts and feelings. Manifested dream is what we remember or report in a disguised form. So, the latent dream thoughts determine the manifest content of dream. Manifest and latent dream contents are exposed only through free association because it leads towards the hidden connection between the ideas and images. To bring the latent contents of the dream into manifestation, condensation and displacement play the turning role. Then only the transformation of thoughts into images is possible.

Condensation is "the omission of parts of the unconscious material and the fusion of several unconscious elements into a single entity" (Abrams 257). It joints the various dream elements and makes a complex one and that one image stands for many associations. The repressed ideas, thoughts in this association, link with the

condensed image which becomes the vital part of the dream. This single complex image or event represents different dimensions. Freud says that physical material has undergone an extensive process of the condensation in the course of dream formation.

After condensation, the next activity of the dream work is displacement.

Defining displacement, Abrams writes, “the substitution for an unconscious object of desire by one that is acceptable to the conscious mind” (257). It means that displacement is a process where the repressed desires and thoughts are substituted by some other normal objects that are acceptable in real. It is the decentering of latent dream contents. The substitution of one image into another is the disguised form of the dream or the dream transformation such as the murderer can stand for a rescuer. Concerning this process, Freud says:

It is the process of displacement which is chiefly responsible for our being unable to discover or recognize the dream thoughts in the dream contents, unless we understand the reason for their distortion.

Nevertheless, the dream thoughts are also submitted to another and milder sort of transformation which leads to our discovering a new achievement on the part of the dream work-one, which is easily intelligible represented symbolically by means of similes and metaphors, kin images resembling those of poetic speech. (Essentials 103)

Now the thoughts transform into images in a symbolic form. This transformation is called representation and those symbols are the dream symbols. Symbolism is, “the representation of repressed, mainly sexual, objects of desires by non-sexual objects which resemble them or are associated with them in prior experience” (Abrams 258).

The sexual desires which can not be expressed are changed into nonsexual form to legitimate the society.

According to the Freudian dream interpretation, the images like flowers, caves, ovens stand for female genital organs where the things that are stiff having length and that can exceed the diameter are compared to the phallic symbol. Phillip Rieff, coding Freudian view, writes:

A land escape, like a house, a church, a town, citadel ‘an account of its property of enclosing within it the human being’ is female. Anything round on liquid is female while hard pointed or complexly shaped objects are male. Being up sight and elongated, persons are symbol- regardless of sex or age; so are birds, airplanes, zeppelins, kites, balloons because they fly. (175-76)

Female genitals as Freud says are organs where the male a mechanism. Male symbols are regarded as activities, tools, created things, forming things and female symbols are materials, natural objects. Freud referred most of the symbols as male organs: “All elongations-extension emphasizing length rather than width-symbolizes the penis; purposiveness and intension itself are masculine; all direction is creation” (Rieff 176). Freud’s symbols become convincing because he regarded all objects either container or contained. All objects fall somewhere between the two shapes-convex and concave. Concave shape is basically for female symbolism where male symbol can be assumed in any shape. As water in a pot, pot is female symbol where water becomes male symbol and such like foot in a shoe or bread in an oven. Any two objects in the relation of up and down or top to bottom are sexual symbols. Freud explained, “all climatic processes (e.g. climbing stairs, running) as the rising to consummation and falling away of coitus” (Rieff 177). That is, the activities, efforts or events are

characterized by climax and the pleasure one gets, depends upon such form. It means, such work processes are the symbols of sexual intercourse.

Oedipus Complex

Oedipus Complex is a situation where one desires to get his mother by killing his father. The sexual desires to sleep with his mother is obstructed due to the father's presence and a son tries to replace his father either by killing or some other way.

Freud used this term borrowing from the Greek drama 'Oedipus Rex' where Oedipus, the son of the king of Thebes kills his father Laos and marries his own mother. Later, Freud used this term to show the relationship between a child with his parents. He found that every male child is closer with his mother and the female one with her father. Then he found the oedipal relationship between them. Defining Oedipus complex, Phillip Rieff in *Freud: The Mind of the Moralizer*, writes:

The Oedipus Complex, which expresses the tension between sexual assertion and submission to the parents, is not a pre-cultural formation but carries within it the dualistic form of culture. It is the erotic dualism which accounts for the characteristic tension between order and rebelliousness present in every culture. (160)

There are two components within it which are the sensual current and the relation to paternal authority. Sensual current is the incestuous love for mother and paternal authority searches the successful resolution of Oedipus Complex. When this paternal authority restricts or prevents the child's sensual current, then it becomes the pre-condition of culture. While Freud talks about the child's sensual current i.e. the incestuous desire for mother, he refers to a mixture of libidinous imagings which are unrestricted to genitals and including the sadistic drives to touch the internal organs of the mother's body. Whatever it may be, the infant yearns to possess mother

unconditionally by destroying father and others who are the claimants of his mother's love.

To talk about the work process of Oedipal crisis, it first starts with the child's own desire for its mother. Mother becomes the love object from whom a child wants attention, her affection, caresses or wants her whole body, in a broadly sexual way. But a child faces a rival in a form of his own father. His father is strong, big and sleeps with his mother who is enough to be his enemy. From this situation, Oedipal crisis starts. But at the time when the child turns into a boy and recognizes this archetypal situation, he becomes aware of some of the more subtle differences between boys and girls by hair length, clothing and some others. He also finds that he has penis and girls do not have. He thinks of not having penis in girls. Later, this develops as 'castration anxiety' i.e. the fear of losing one's penis. After recognizing the superiority of his father and fearing for his penis, he engages in some ego defenses; he displaces his sexual impulses from his mother to girls and later to other women. Now, he enters into the world of adolescence and into the world of matured hetero-sexuality. And the earliest erotic feelings to mother and earliest destructive urges towards the father changes and becomes a negative one. Freud writes:

A boy has not merely an ambivalent attitude towards his father and an affectionate object choice towards his mother, but at the same time he also behaves like a girl and displays an affectionate feminine attitude to his father and a corresponding jealousy and hostility towards his mother. (Psychoanalytic Literary Criticism 13)

This happens not only with the boys but with the girls too. Though the young girls start their life in love with mother but the 'penis envy' attracts their involvement with father. It is because, when they notice the difference between the boys and girls, they

notice of not having the penis. They would like to have one with all the power associated with it. At least, they would like a penis substitute such as a baby. So, as everyone knows a need of father to have a baby, young girls set their sight on father Freud writes:

The little girl, by contrast, blames her ‘castration’ on her mother’s stinginess or incapacity, appealing to her father for a baby as a penis substitute, the little girl’s trajectory is less straight forward, for she must find a way of identifying with the mother she has loved and spurned in order to resign herself to femininity, with all the disempowerment entailed. (12)

That is, when the young girl becomes aware, she displaces the father to boys and men and identifies with mother, the woman who got the man she really wanted. But the girls do not suffer from the powerful motivation of castration anxiety than boys. Since, they cannot lose what they do not have. Regarding this Elizabeth Wright asserts Freud that, “the theory of castration works better in the case of boys, for in the case of girls” (12).

Freud uses the term ‘positive’ and ‘negative’ oedipal conflicts which have been attached to the heterosexual and homosexual aspects respectively. Both seem to occur in development of most children. Eventually, the developing child’s concessions to reality lead to identification with parental values. These identifications generally create a new set of mental operations regarding values and guilt, subsumed under the term superego. Perhaps the most disturbing implication of the Oedipus complex is the love that is not only a relationship between two people, but it is a contest among the three either if the third person is presented as a psychic obstacle or other. By this triangular involvement, sexual identity is torn between the impulses to

identify desires or compete with both maternal and paternal pre-models. This triangular desire inspires two men competing for a woman. So, the woman becomes the object of desire to reduce the erotic war between the males.

Freud's Concept of Love

Love is the systematic composition of ideas, feelings, emotions and impulses to an individual, an institution or an abstract object. These feelings and emotions appear in a renewed form to associate with the ideas or the impulses. But love does not limit up to this point. It has another part, the part of sexuality. Freud too, has observed the duality in love; feelings of respect and affection in one hand and the sensuality on the other. This affection is not sublimation of sexuality. It is derived from the infants' gratitude to its all protecting parents and it is the primary form of love. Sensual love exists in the attachment of the body to experience the satisfaction. Rieff, in *Freud: The Mind of the Moralist*, asserts, "first sexual satisfactions are experienced in the attachment to the bodily functions necessary for the preservation of life" (158). In childhood, figures of authority controls the sexual desires and as the time passes on, sexual love begins prevailing. Freud believes that to be a normal love, both the currents-sexuality and affection- should be merged. This combination is the result of long and delicate process of domestication. Freud has also understood the difficulties of domesticating sexuality by the uncontrolled nature of instinct because sexuality refuses to be tamed. So the fusion of sexuality and tenderness involves the difficult work of sublimation. Freud also views, "There, the opposition is not between sexuality and its sublimation but between the response to authority" (Rieff 159). Authority is related with tenderness and respect. Sensuality is a mode of liberation and tender love is grateful response to paternal dominance and mature sexuality.

Talking about the sentiment of love, it is formed by the sexual emotion as well as the sex impulses. Both the lover and beloved appreciate their loved one. This sexual or erotic love involves intense bodily passion, emotional drives, powerful desires and a mixture of sensational pleasure and pain which are usually inseparable from each other. This erotic or sexual love is often romantic and sexual.

Male-Female Relationship

Though sexuality is a biological issue, it is very much related to social, cultural issues. Generally, male is taken as a central power. Normally, male sexuality is praised highly than that female. Female sexuality is overpowered by male. Women become only the object of fulfilling desires. But this labeling does not depend on the real ground. It is created by the society of male domination. Culture too, is a social construct. But Freud does not see women fully with the above description. He presents two types of images in women. They are seductress in one hand while the nature of mother on the other. The seductive nature of women lead men to fear that they become inferior in front of women in sexual issues. Freud also justifies that men have a certain fear for women:

The men is afraid of being weakened by the women, infected with her felinity and of then showing himself incapable realization the influence which the woman gains over him through sexual intercourse, the consideration she thereby forces from him, may justifies the extension of this fear. (Qtd Rieff 179)

The sexual image of woman as mother is quite passive and is the source of unqualified affection. Freud also shows the three inevitable relationship of man with woman that woman as his mother, sex partner and destroyer. For this Rieff again

asserts that, “with the mother who bears him, with the companion of his bed and board and with the destroyer” (180).

However, women are little weaker. They cannot overcome men. Women have little sense of justice and their social interests are weaker than those of men. Their capacity for the sublimation of their instinct is less. Freud places a strong positive accent upon these issues and conforms that men must come to terms with the sexual and overcome it. Anyway, anyone either men or women as considered to be the master power, both male and female are needed to fulfill their desire and to be satisfied with their needs. Whatever the labeling may be, both have an inseparable relationship with each other.

III. George Eliot's *The Mill on the Floss*: A Study of Psychosexuality

The mill on the Floss is a novel of Victorian period and so, it explores the lives of Victorian era and Victorian people. In this novel, the characters can be found involved in psychosexual issues and behaviours. The main characters, Maggie, Mr. and Mrs. Tulliver, Tom, Phillip, Stephen etc. are entangled with some issues of psychosexuality. Eliot has presented herself in the form of Maggie in the novel. As Maggie represents Eliot herself, "she was particularly close to her father and her brother" (I) Maggie was helpless in front of her father Mr. Tulliver and her brother Tom. And she always wanted love in return though Tom was not as passionate to her as she was. "Maggie needs to love and be loved, but is blocked by her brother's incomprehension" (VIII).

Mr. Tulliver, the owner of the Dorlcote Mill wanted his son Tom to send faraway school. As all Victorian males, he also wanted his son to be at good position and was even ready to send anywhere either mile away. He tried to keep distance between them. But the mother's love to her child did not allow her husband to take her son far and wished to keep her near where she could take care of her son. She wanted, "However, if Tom's to go to new school, I should like him to go where I can wash him and mend him" (8). As the mother loved Tom, he too took her side rather than his father and his sister "[...]as the lad should take after the mother's side" (10). Mr. Tulliver was also well known about this fact. He not only expressed that Tom was nearer to his mother but also demystified that the daughter, Maggie was too close to him as he said "the little un takes after my side now: she's twice as 'cute as Tom"(10).

Not only this, Mr. Tulliver was even more entangled with his daughter. The father daughter relation, as in Freudian psychosexuality, is clearly seen in the novel.

Tulliver always took his daughter's side as she did, and fascinated her. Whenever she became angry "the father laughed with a certain tenderness in his hard-lined face and patted his little girl on the back, and then held her hands and kept her between his knees" (14). It meant that he always sought nearness to his child. He even knew that Maggie was nearer to Tom than him and he was struck by this. He was afraid because "the thought of Maggie was very near to him and he was long in seeking his relation to his own sister side by side with Tom's relation to Maggie" (71). It was because he did not have good relation with his sisters and worried about Maggie after his death. He feared about her whether Maggie would be happy or not and her mother and her brother would trouble her. He was a feeble man both by strength and familial relation and suffered from those problems which he didn't commit. He "had a destiny as well as Oedipus and in this case he might plead, like Oedipus that his deed was inflicted on him rather than committed by him" (115).

Thus attracted to each other in opposite sex, the familial relation even goes deeper. The novel expresses Mrs. Tulliver's indifference and dislike to Maggie has fired the relation more complex. She did not like Maggie's works, behaviors and even her appearance as she was sure that, "the child is half an idiot in something; for if I send her upstairs to fetch anything, she forgets what she's gone, for and perhaps 'ull sit down on the floor i' the sunshine an' plait her hair an' sing to herself like a Bedlam creature" (10). She was much more critical about her daughter. Between the two children Maggie became helpless in front of her mother. She objected her every words and speeches and scolded her bitterly. She said, "Hush Maggie for shame of you, asking questions and chattering, [...] Come and sit down on your little stool and hold your tongue" (20). Instead she wished Tom to be always near and asked her husband that there was no hurry to send Tom. She again said, "[...] there is no hurry, is there?"

[...] for I hope, Mr. Tulliver, you won't let Tom to begin at his new school before midsummer" (20). It is evident that in one hand, father wanted the son to be sent where mother did not like on another.

Mrs. Tulliver did not care for her husband when she was close to her son. Mr. Tulliver lost his household property to pay his debt. This shocked him and fell ill. When he was lying on his bed, Mrs. Tulliver also lamented but it was not far her husband but for the property she was losing. Even at this moment, she thought of her son and wished he would be there with her rather than taking care of her husband. "Mrs. Tulliver wanted to have Tom fetched home and seemed to be thinking more of her boy even than of her husband" (180). She cried for her boy the whole days and nights. Mrs. Tulliver's condition made Maggie go and call Tom and she did too. She knew that if father knew about it, he would not allow her to call him. When Tom arrived, she burst into tears saying "O my boy, my boy". She embraced him and "she kissed him [. . .] put out one arm towards Tom. The poor lad went to her and kissed her, and she clung to him" (183). Tom also, was critical about his father and did not like his any acts. And the most pitiful among them was Maggie who "almost choked with mingled grief and anger, left the room and took her old place on her father's bed" (184) Maggie only was there to regret about her father's condition. She had acknowledged that her mother was one of those who ruined her father because of her thoughts, social hypocrisy, vanity and her attitudes to standardize her family with her sisters and other relatives. Not only this, Maggie was even clear about her mother's interest to her son and vice-versa which she did not like. She could not see her father unloved and the case made her burst into tears and commented her mother and brother in a bitter tone:

Mother, how can you talk so? As if you cared only for things with your name on, and not for what has my father's name too- and to care about anything but dear father himself! When he's lying there, and may never speak to us again. Tom, you ought to say so too – you ought not to let anyone find fault with my father. (184)

Said Maggie in a violent tone as a remorse to her brother's and mother's behaves to her father.

Mr. Tulliver's condition was even worse later. He was in his death bed counting his last days. Mrs. Tulliver had become completely indifference to him and was busy with some other works. In stead of caring, she cursed him for ruining the family. Maggie was only one to feel his pain. She knew that her father was dying. So, 'she kissed him with a full heart. She felt as if her father were to come back to her from the dead and her yearning to show him how she had always loved him could be fulfilled" (199). Maggie tried to comfort him and wished to love him till her death. Father too, knew his daughter the best and wanted her to be with him for his whole life.

Mrs. Tulliver, a complete Victorian modal was conscious about the Victorian way of living and life style. She always looked at others and wished to have the same. Maggie also did not remain close to her and she was always compared with others. Mrs. Tulliver's dislike was also because she found Maggie closer to her father and scolded her every time. She said, "Maggie, go and get your hair brushed- do for shame. I told you not to come in without going to Martha first; you know I did" (55). Mrs. Tulliver did not help her with her works but she wished others to care for Maggie.

Tom, a Victorian lad, had a desire to earn for his life, for his family as his father has. His determination to earn money took him away from his familial relations. Still, he was attracted to Maggie unconsciously. The desire for opposite sex was apparent in his works and activities. He wished his desires to be fulfilled and was somewhat fulfilled by some of his acts like kissing and touching her. Maggie too, driven by desire of opposite sex, enjoyed the momentary situation:

Maggie and Tom were still like young animals, and so she could rub her cheek against his and kiss his ear in a random, sobbing way; and there were tender fibres in the lad that had been used to answer to Maggie's fondling; so that he behaved with a weakness quite inconsistent with his resolution to punish her as much as he deserved: he actually began to kiss her in return. (34)

Both Maggie and Tom shared their happiness, sadness to each other. Though Tom thought himself a complete man and Maggie a mere girl, his ego would come down and would start consoling Maggie and share their eatable things. Maggie also had the quick effect of it. This certainly subsided her pain and "she put out her mouth for the cake and bit a piece: and then Tom bit a piece [. . .] and they ate together and rubbed each other's cheeks and brows and noses together" (34).

Maggie at the centre is the main victim of psychosexuality. In her childhood age, she thought of her father who was close enough to her. On the contrary, her mother was a big mountain for her. Maggie was soothed by her father in her every difficulties and even father enjoyed keeping her in his lap. Whenever she was away, she felt her father. It is clear in the novel that when she went to live with gypsies, she felt the pain of parting with him and determined that "she would secretly send him a letter by a small gypsy, who would run away without telling where she was and just

let him know that she was well and happy, and always loved him very much” (92). Later it became conspicuous that she was totally attached to her brother Tom and thought she could not live without him. This attraction ascended and Maggie found herself in a very pathetic condition i.e. she could not tolerate any distance between them. If Tom became angry with any of her deeds, she would fill her eyes with tear and would say, “Oh Tom please forgive me - I can not bear it, I will always be good, always remember things – do love me. Please dear Tom” (33). When she heard that Tom was going to a faraway school, she could not stop herself and asked her father “is it a long way off where Tom is to go? Shan’t we ever go to see him?”(20).

Maggie’s childish love and her wish to stay with him are even explored more clearly. She waited eagerly for Tom’s arrival whenever he was out of home. Maggie became excited and expressed her suppressed desires directly. She said, “I love Tom so dearly – better than anybody else in the world. When he grows up, I shall keep his house and we shall always live together” (26). Till Maggie’s conscience developed, she could not make a single inch distance between them. She often visited Tom’s school too. Maggie, without others’ help went to school and met with each other and Tom “put his arm round her neck and she put hers round his waist, and twined together” (159) and by that same they walked everywhere and even went upstairs.

“Maggie’s was a troublous life” (42). She was a puppet of destiny. Her life could not remain beautiful when she was a small girl. As she grew old, she slowly understood love. Now, she entered into the realm of heterosexuality where she could love someone and be loved. She was faded up by the familial intricacies and moved up to the open world. Her often visits to Tom’s school let her chance to meet Phillip Wakem; a son of her familial foe. Till now, Maggie had understood that there was nothing to get back from her father and brother as reward of her love. Still, there were

other problems in the society that obstructed and prohibited for her growth of love. In this context, Phillip worked as a complete garden for her to bloom her love. Though Phillip was a deformed boy and was on behalf of her rival's family, she did not look at those and expressed her suppressed and unfulfilled desires to him. On the other hand, Phillip was also dragged by his desires to Maggie. He was not loved by anyone because of his deformity and when Maggie supported him, he was soon entangled in it. He wanted Maggie to be touched, kissed and loved. "Should you like me to kiss you, as I do Tom? I will, if you like" (164) asked Maggie as her first sign of love and Phillip, waiting for the same moment, quickly replied "Yes, very much: nobody kisses me" (164). Phillip, now saw Maggie as a complete woman from whom he could fulfill his all sexual desires. Maggie was well known that her father and brother Tom would not support her in this case because Lawyer Wakem was to ruin her family and Phillip was the son of him. But, she did not let those household problems come between their affairs and desires. So, she 'Put her arm round his neck and kissed him quite earnestly.'" (164)

After some years, when Maggie turned seventeen, she also noticed some changes in her. She turned into womanhood because:

Her broad-chested figure has the mould of early womanhood [. . .] and the nights in which she has lain on the hard floor for a penance have left no obvious trace, the eyes liquid, the brown cheeks is firm and rounded, the full lips are red. (269)

This was the stage where she was willing to be loved, cared and fulfilled her desires and the changes were evidences for that. She thought of Phillip who was one to give her happiness and quench her thirst. Now, she started enjoying every new happenings of the nature, free air and lost in thoughts of Phillip. Suddenly she was surprised and

pleasure covered her face when she saw Phillip on the field. “She put out her hand and looked down at the deformed figure before her with frank eyes, filled for the moment with nothing but the memory of her child’s feeling – a memory that was always strong in her” (269). Her past life became fresh and soon, was busy with him to bring and mix the past to present.

Maggie’s was a divided soul. She was in between the love of Phillip Wakem and family quarrel to the Wakem family. She loved Phillip but could not accept his love due to the obstruction of her family and compulsion not to make any relation with Wakem. But for Phillip, there was nobody to love him except Maggie and he was ready to do anything that she asked him. “If any woman could love him, surely Maggie was that woman: there was such wealth of love in her, and there was no one to claim it all” (277). Maggie understood that there were social restrictions, familial disputes between them and even both the families were against each other. She thought of her father, brother and wished to quit the relation to Phillip. Phillip did not wish it and insisted and persuaded her by all means. Maggie was outwardly firm but inwardly lost everything in front of him and grew her love with him.

The secret meetings of both of them continued for a long time. They enjoyed the fields in Red Deeps walking together, hand in hand and talking for a long time. Phillip was afraid of losing Maggie in any cases and was trying to be the best for her. He would turn mad if he did not see her for sometime. He had surplus of passion in him which made him half independent. “His longing to see Maggie and make an element in her life, had in it some of that savage impulse to snatch and offered joy, which springs from a life in which the mental and bodily constitution have made pain predominate” (297). It was clear to him that of his being her lover was not entered in Maggie’s mind. He always sought love in Maggie. His deformity and his physical

appearance were the main causes of strong dislike to him from other women. "He had some of the women's intolerant repulsion towards worldliness and the deliberate pursuit of sensual enjoyment" (297). So Maggie's love for him was everything and was determined to get it. But there was huge problem that he was the son of lawyer Wakem and so, he was unable to be loved by her. That is, his father himself was a barrier for his love and for so, he was enfeebled to himself.

Phillip's temptation and his soothing words worked upon Maggie. In fact, she wanted her desires fulfilled but was unable to fulfill because of her family. The only way was to make secret meetings in concealment. So, she often hid herself to meet Phillip in Red Deeps. Her fear, tension would vanish when she met him. In one of their meetings, when Maggie told if it was possible to make love, Phillip replied "we need only wait. I can live on hopes [...] it is possible for you to love me" (301). Phillip reminded her about their past love. Maggie moved in sentiments. She could not stop herself, flow herself with Phillip's love. "She kissed his almost as simply and quietly as she had done when she was young. Phillip's eyes flashed in delight (301)". Temporarily, she was satisfied and enjoyed it. But slowly, the image of her father and the family woke her up from her dream and was quickly ready to go home as soon as possible. "They were walking hand in hand, looking at each other; Maggie indeed, was hurrying along for she felt it time to be gone" (302). But the sense that they were going to be parted made Maggie anxious and was doing so unintentionally. Now, Maggie was in complete confusion.

There would be a chance to be exposed of Maggie's love. She could not forget Phillip in one hand and could not betray her family on the other. She knew that her involvement with Phillip would hurt her family. "She was disobeying her father's strongest feeling and her brother's express commands, besides compromising herself

by secret meetings” (305). She was neglecting her father’s respect and his position. Moreover, Tom had found her secrets and was forcing her to choose one between Phillip and her father. Though she argued with Tom but was unable to hurt her father at any cost. She had bitter argument with her brother and told him that Phillip was superior to him to love her. She blamed Tom for being guided by the society and was so sorry that he could not understand their love. But whenever the father’s reference was there, she was quite serious and was ready to follow him.

Maggie Tulliver was trapped by being so compliant with other peoples’ expectations of her. Her brother Tom required, as the price of his love and protection, that she should be rigorously righteous, as he was. He required her obedience, in his father’s name and he required her to have no dealings with Phillip Wakem. Wakem required her love, and that she met him without her brother’s knowledge. She felt admiration for his intellect and pity for his body. And this combination made a kind of love – an extremely strenuous love:

Her heart bled for Phillip: she went on recalling the insults that had been flung at him with so vivid conception of what he had felt under them, that it was almost like a sharp bodily pain to her, making her beat the floor with her foot, and tighten her fingers on her palm. (312)

Maggie was a poor girl. She could not enjoy her life as she wanted. The desire of being loved and enjoying it increased within her even more aggressively. She could not balance her life entirely. She was enfeebled for this. There could come anyone in her life and she could not stop herself being destroyed in it. Stephen Guest, beloved of Lucy – Maggie’s cousin, was a handsome, rich Victorian lad who could persuade anyone and drag towards him. When Maggie saw him, she “effaced her previous emotion about Phillip and there was a new brightness in her eyes and a very becoming

flush on her cheek” (336). Stephen was a clever boy and for him, man could do anything to woman. He could be infatuated with anyone. He loved Lucy but could not stay without loving Maggie too. He tried a lot and used every chance to bring Maggie towards him. But Maggie was still lost in Phillip with whom it was impossible to meet and talk again. Maggie started fulfilling this unsatisfied love through Stephen rather unknowingly. She persisted herself enjoying with Stephen. When Stephen asked her to have visit with him, she became ready and “took the arm and walked together round the grass plot [. . .] only that Stephen had had the look he longed for” (365). Maggie started working with two minds – conscious and unconscious. When she was conscious, she thought of Phillip and in unconscious state, she enjoyed her life with Stephen. Stephen too, tried his best to perceive Maggie that he loved her and she too loved him. But it was a futile effort for him.

When Phillip again re-entered in the story, he found Maggie that she was still in love with him. To get her love back, he even quarreled with his father Wakem to return the Mill. But he was unsure that if everything would go as fine as he thought. He was not too, invisible about Maggie-Stephen relationship. “Phillip’s eyes were watching them keenly” (371). This love intrigue had affected all the four lives – Maggie, Phillip, Lucy and Stephen’s.

Stephen was a lustful fellow. He was weak in sexual affair. He could change his eyes from one to another time to time. He was the symbol of rich Victorians and he believed he could attract everyone to his side easily. His lust for Maggie rose in an uncontrollable way and he himself was drowned into it. Though he was engaged with Lucy but the appearance, looks and behaves of Maggie urged him to have attached with her and make the sexual relation. Maggie was also dragged by this same desire but the emotional attachment to Phillip would stop her. In one hand, Phillip would not

satisfy her desire and on the other hand, society would not let her to fulfill it with Stephen. But Stephen searched every moment to be spent with Maggie and enjoyed them too. When others were busy on dancing:

He took her hand and placed it within his arm, and they walked on into the sitting room, where the tables were strewn with engravings for the accommodation of visitors who wouldn't want to look at them. But no visitors were there at this moment. They passed on into the conservatory. (394)

They talked a little and Stephen was armed by the closeness of her. His ego became powerful and inspired to sprout his suppressed desire. He was enclosed in Maggie's arm. Suddenly, "a mad impulse seized on Stephen: he darted towards the arm, and showered kisses on it, clasping the wrist"(395). This act made Maggie worried about the social restrictions and boundaries but Stephen was mad and unconscious.

This secret and unfulfilled love between the two is more expanded. These two complete opposite images were in search of the same desire but the way was different. Maggie wanted to hide it where Stephen did not care about it. Phillip, on the other remained a mere spectator to see these events by hurting himself. He thought, "Stephen was madly in love with her, he must have told her so. She had rejected him, and was hurrying away" (413). He was in complete despair and was consoled by he himself. Stephen was quite angry with the acts of Maggie that she did not accept him but was not indifferent too. He experienced that only the women felt the consequences of suffering from love but did not think how much men suffered from it. "Of course it is of no consequence what a man has to suffer – it is only your woman's dignity that you care about" (399).

All the affairs, love intrigues were exploded when Stephen and Maggie made their relation and fulfilled their desires. Both were on a journey to Mudport and both of them could not stop them coming near:

They were very near, they were like nectar held close to thirsty lips;
there was, there must be, then, a life for mortals here below which was
not hard and chill – in which affection would no longer be self –
sacrifice. (419)

The long term hidden love was spoiled and Maggie even could not see any social bondage as a barrier of her love. But her consciousness woke up after she lost herself and committed herself to Stephen. He was happy and said “it is the first time we have either of us loved with our whole heart and soul” (426). But Maggie was not able to accept all these and her life was turned into a miserable one. Love acted negatively and so she was socially out-casted which ultimately ruined her entire life.

IV. *Mill on the Floss*: Novel of Psychosexual Elements

George Eliot's *The Mill on the Floss* reveals the novel's engagement with psychosexuality. It deals with the complex relation of the characters, sex and sexuality, love, seduction, physical relation and hetero-sexual relation. These elements ultimately take this novel to the realm of psychosexuality. The characters are involved in each others and try to enjoy the relation. As a product of Victorian period, Eliot has applied all those problems which were prevailed in the then society. She also presents her characters as the victim of psychosexual tension.

Eliot, in her whole life, fought for her identity but was unable to do so. Maggie, her own reflection in the novel, also tries to establish her identity but becomes unable. So she moves from person to person which ultimately ruins her life. Maggie's father loves her and so does Maggie but when Maggie is aware she searches and tries to compensate it with other males from the society. Mrs. Tulliver's love for her son and wish to be with him, Stephen's several tries to seduce Maggie and Phillip, the complete example of pure and sacred love are some elements prevailed in the novel.

Not only the major characters but the minor characters also show the novel's engagement with psychosexuality. Lucy is the victim of love and her desires are unfulfilled. Tom can not understand the love and so meets problem. Eliot's characters have difficult relationship with one another. Maggie's oedipal relation to her father is changed to heterosexual love to Phillip and Stephen. So, all the characters and their activities are important to make the novel filled with psychosexual tension.

Eliot's *The Mill on the Floss* is against patriarchal society. She explores the male female relationship of that time. Victorian moralities, life style are blended with attachment, involvements and complexity which are clear in the novel *The Mill on Floss*. Characters' desire for love sex seduction and physical relations are significant in the novel to be the novel of psychosexuality.

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