

Tribhuvan University

Betrayal and Deception in Turgenev's *First Love*

A Thesis

Submitted to the Central Department of English, Tribhuvan

University, Kirtipur, Kathmandu for partial fulfillment

of the requirements for the

Degree of

Master of Arts in English

By

Ganga Mainali

Central Department of English

Tribhuvan University

Kirtipur, Kathmandu, Nepal

July 2011

Tribhuvan University
Faculty of Humanities and Social Sciences

Letter of Approval

This thesis entitled **Betrayal and Deception in Turgenev's *First Love*** submitted to the Central Department of English, Tribhuvan University, by **Miss Ganga Mainali** has been approved by the undersigned members of the Research Committee.

Members of the Research Committee:

Internal Examiner

External Examiner

Head

Central Department of English

Date: _____

Acknowledgements

First of all, I would like to extend my gratitude to Mr. Ramesh Thapa, the supervisor of this research, for his excellent expertise and help throughout the writing process. In spite of his busy hours, he kindly helped me with the ideas and suggestions without whom this research would have been impossible to bring in the present form.

Secondly, I am also grateful to Dr. Amma Raj Joshi, Head of the Central Department of English and Dr. Shiva Rijal, Mr. Puspa Raj Acharya for their kind co-operation and encouragement for making the completion of this dissertation possible.

Thirdly, I am also grateful to my father Late Hari Narayan Mainali and My mother Tulasa Devi Mainali my brothers Mr. Youbraj Mainali, Mr. Prakash Mainali, and sister Miss. Jamuna Mainali, who continuously supported my education and always encouraged me.

Next part of my gratitude goes to my friend Mr. Padam Prasad Upadhyaya for his kind co-operation, valuable suggestion and encouragement for making this thesis complete. I would like to express my thanks to my friends Miss Sarita Karki, Miss Ganga Pun, Mr. Arjun Thapa, for their valuable help. Finally, I would like to thank my friend Miss Indra Malla for her moral support and encouragement. Likewise, I would like to express my gratefulness to those who directly or indirectly provided pertinent advices to me.

July 2011

Ganga Mainali

Abstract

This project explores the behavioural act of the characters in Turgenev's *First Love*, their relationship among each other and the negative impact of the irrational impulses of the characters which certainly manifest as a betrayal and deception. In the light of Freudian psychoanalysis, it differentiates between the hidden desire and the outer reality of the character. This research examines the impulsive acts of the characters like Zinaida and Pyotor and their cruelty on their own people. Thoroughly, it explores the transition period of the 16 years old boy, Vladimir, his pathway to adulthood and the bitter experience of first love. In short, it studies the manipulative and hypocritical attitude of Zinaida and the cunning father Pyotor. Furthermore, it examines the touch of betrayal to the innocent boy Vladimir and the rest of the suitors on the layer of Freudians theory. Thus, the whole research is the study of the characters in their attitude and behaviour.

Content

	Page No.
Approval Letter	ii
Acknowledgement	iii
Abstract	iv
I. <i>First Love: A Psychological Study of the Characters</i>	1-7
II. <i>Betrayal and Deception in Turgenev's First Love</i>	8-38
III. <i>A Study of the Characters in First Love</i>	39-42
Works Cited	43-44

Tribhuvan University
Central Department of English

Letter of Recommendation

Miss Ganga Mainali has completed her thesis entitled "**Betrayal and Deception in Turgenev's First Love**", under my supervision. She carried out her research from December, 2010 to July, 2011. I hereby recommend her thesis be submitted for viva voice.

(Ramesh Thapa)

Supervisor

Date : _____

I. *First Love*: A Psychological Study of the Characters

This research studies Turgenev's novella *First Love*, examining the psyche of the characters like Zinaida, Vladimir and Pyotor. The present research, therefore, closely examines the sense of deceitfulness felt by the characters in the novel. At the same time, it also studies the behavioural changes of the characters and their consequences in their life. Often nostalgic for his youth and his homeland, Turgenev's literary balance nonetheless tempered his works with a lack of sentimentality. Being drawn in the bitter reality of his personal life, *First Love* gives a reflection of his past days. Giving a lively form to his memoir, this novel intends to picturize the reality of the then Russian aristocratic life.

Turgenev's beautiful novella *First Love*, in its depth, explored the betrayal and deception in the behavior of the character, especially in Zinaida. The study of this book is significant of its psychological aspects of the character. In the text, the differences of hidden psyche and outer reality which makes help to know the different personality within a single character. The most gorgeous Zinaida, who always seeks favor from her so-called eligible suitors, creates a series of likelihood to win their heart. The very interesting thing in Zinaida is that she handles them with equally so as to create a balanced relationship among them. The charming young girl adopts different way to flirt with Vladimir and other suitors. Being excited, she uses to play games such as forfeit and comparison to overcome of their heart. Paradoxically however she has a deeper relation with Pyotor, Vladimir's father. The tactfulness of Zinaida invites all the suitors on the same ground though they belong to different professions and classes. Even the 16 year boy Vladimir falls in love with Zinaida by his first sight: "I forgot everything; my eyes devoured the graceful figure, the lovely neck, the beautiful arms, the slightly disheveled fair hair under the white kerchief-and

the half-close, perceptive eye, the lashes, the soft cheek beneath them...”(26).

Focusing the growing mentality of a teenage boy, Turgenev illustrates the curiosity and inquisitiveness of a growing boy who senses the feminine love which intoxicates him suddenly.

Love for Turgenev, is like some brief summer whirlwind or storm that sweeps through his reader and transforms them. Such a storm, a freak of indifferent nature catches the boy. Vladimir’s head is turned by the girl and by her antics as she plays off her comic suitors one against another. Adding to Vladimir’s frustration, the numerous suitors who come calling on Zinaida every evening, they are all older than Vladimir and superior to him in either wealth or social class. She plays them off one against another, but sometimes indicates that she favours Vladimir. As merely one of a band of six ardent suitors, the narrator despairs of being selected for Zinaida’s special attentions and he devotes himself to trying to discover which of the group the favored one is. Here appears a touch of betrayal and deception in the behavior of Zinaida. Since she outwardly sets her affair with a court of six men, the underlying nature of twenty-one year girl seeks the passionate love of Pyotor, Vladimir’s father.

Furthermore, constantly examining his nascent emotions, Vladimir never knows what’s happening to him. He is unable to understand the nature of the world that he has entered, so the book both operates on the primer level of the young Vladimir’s confused searching of true love and maintains the more sophisticated level of his world’s true flux.

Vladimir as a teenage boy, is a sensitive and observant and he is able to see through Zinaida’s extreme coquettishness and notices a gradual change in her manner. Beneath her façade, he can see that she truly is in love, but doesn’t know with whom. The most heart rending revelation for Vladimir is that Zinaida’s secret love turns out

to be Vladimir's own father. In the end the least of the narrator's travails were those he suffered at the hands of his first love, and yet it is those pangs love that awakened him to the complexities of the heart.

The novella *First Love* is very useful to study in its psychological aspect. The protagonist of the novella, Vladimir who is just a teenager is unaware of the adult world. Due to his growing age towards the maturity, he is unable to control his emotion. This research has examined the transition period of Vladimir's and side by side the complex world of adulthood. The feeling of wonder, delight, ecstasy and the new excitement lead him to the complexities of the world. The novella beautifully depicts a boy's growth of knowledge and mastery over his own heart as he awakens to the complex nature of adult love.

Turgenev's *First Love*, after publication it has been responded in various ways. Some critics have praised at the novel's story and some talked about the feminism regarding the powerful role of Zinaida. Jane Castlow, deals with the Vladimir's psyche and his inner thought which are outlet and confessed through Zinaida's tongue that he states:

Vladimir, the story's hero, clammers on to a garden well only to leap down at the command of his beloved Zinaida. 'You keep insisting that you love me', she says, 'Jump down to me on the road, if you truly love me'. Zinaida's word in Vladimir's command and in the next instant the boy lies stunned and briefly unconscious on the ground. (4)

Adhering to Castlow's lines, the different nature of Zinaida comes on the light that she constantly shows her affection to the boy which is not the reality. Although she is succeeds to keep him in the illusion at the time. On the other hand, Vladimir, the

story's hero jumped down to prove his love to her which shows the instable mentality of the boy.

Another critic Richard Freebon raises the issue of rivalry. Zinaida's invitation to the mass of suitors on the same ground creates rivalry between them. They are of different occupational people engage with Zinaida 'the narcissisms of minor differences' –by art, science and class that he proclaims:

Interestingly, the fifth rival, the 'retired captain' Nirmatsky is left out from this litany of Zinaida's 'needs', but we know from elsewhere in the text that he is 'ugly', was made to dress as a bear and drink salt and water. The other four, the Hussar, The poet, the doctor, and the count each appeal respectively to the competing claims made on Zinaida by warring masculinity (and economic security), art, science and class status.(67)

In these lines, each rival thus wants to be a different part of Zinaida's affection and although each, as the narrator observes, was needed by her but none succeed in her eyes. Zinaida's haunt for one suitor to another potentially invites social libel and criticism.

The main object of this study has to find out the betrayal and deception in the characteristic of characters. In the story, it analyzes that Zinaida is a thoroughly capricious and somewhat playful mistress to a set of rather love-struck suitors. This studies unfolds the unusual behaviour of Zinaida that her endless passion for one suitors to another. Even more outwardly, her likelihood to Vladimir but inwardly sets her love with the boy's father. The cruel act of the girl has brought the degradation of love.

Apart from that the project of “Betrayal and Deception in Turgenev *First Love*” is based on the tool of Freudian psychoanalysis, though it doesn’t provide sufficient analysis of psychoanalytical theories. Particularly it talks about the individual psyche which is guided by latent and manifest identity. Psychoanalysis is a term that is developed by Viennese Jewish physician Sigmund Freud. Psychoanalysis was initially developed as therapeutic technique for the treatment of the hysteretic patient; it is expanded later as technique for the psychological study of psycho sexual development of human personality. Psychoanalysis is the study of an individual’s behaviors, habits and psyche. Freudian psychoanalysis studies the human psychology in terms of the structure of the mind: conscious, unconscious, and subconscious, and the function of the mind; id, ego, and super ego. The human instinct like repression, sublimation, Eros, Thanatos and anxiety are the sole products of social discourse that defines human identity and their relationship among one another. For Freud, the unconscious is a unfulfilled depository sexual instincts, especially socially unacceptable ideas, wishes, or desires, traumatic memories and painful emotions put out of mind by the mechanism of psychological repression. Conscious is the active drives of mind which human being exercises sincerely and subconscious mind indicates the half consciousness.

Regarding to the guidelines of Freudian psychoanalysis, the unconscious mind of Zinaida demands for sexual needs and passion which she never supposes to get from other suitors. The subconscious mind of the character throws her in such a place where she finds no place for her desires. The attitude and the behaviour of Zinaida to other suitors directly or indirectly reveals her inner quest for love; the sense of love which hopes to embrace.

Freudian psychoanalysis categorizes human instincts into three layers, in terms of functioning of mind: id, ego and superego. The character of an individual is shaped and analysed because of the interaction of these three key subsystems. Freud studies the relationship between id, ego and superego as well as their collective relation to the conscious and the unconscious. The id is a reservoir of unconscious wishes and desires. It is lawless, asocial and amoral. It can be taken as irrational and selfish part of human psyche and is connected only with the immediate gratification. The ego is the rational part of the mind which is our ordinary social self that thinks, decides, feels, and has reasoning powers. It balances between our inner demands and outer reality. The id is governed by the pleasure principle and the ego is governed by the reality principle. Whereas superego is the chief force for making socialization of the individual is equivalent of 'conscience'. It is the moral censoring agency, the repository of conscience and pride.

In Freudian's theory Oedipus Complex is also the significant subject for the analysis of human psyche. The male infant conceives the desire to eliminate father and become the sexual partner of mother. However, because of fear of castration (being outcast from society), he can't take sexual relationship with his mother, father is an obstacle due to which he falls in complex situation i.e. oedipal complex. Such things in the case of female are called 'Electra Complex' in which the girl desires her father for sexual love. Similarly, Freud introduced the life forces (Eros) and death forces (Thanatos). The instinct of Eros is better known as love or sex of life instinct. Every human body seeks to fulfill psychological needs such as hunger, thirst, breathing and satisfaction. In Freudian psychoanalysis, the most motivating force of life is libido. It means the energy of sex motive, which is creative and destructive as well. Death instinct (Thanatos) is a vital force of living organism. Every organism

follows its own path to death. Freud emphasizes more on hostility and aggressiveness of human behavior. Life and death instinct are closely related and inseparable with each other. Freudian psychoanalysis observes the human mind and its function in relation to the individual psyche.

II. Betrayal and Deception in Turgenev's *First Love*

This research deals with the issue of betrayal and deception in the characters of the novel, especially in Zinaida. Observing the immoral activity of the characters, especially Zinaida, it has explored the reality of her character. The changing behavior of Zinaida is enough to show her immoral character as if she is amazed to play with the suitors along with Vladimir. The mercurial young girl charms all her surrounding people with her beauty. Among the people, the sixteen years old boy Vladimir is dying to receive her love but her capricious nature pushes him into the pit from where he can't get rid of. Later on, the most heart shaking revelation for the boy that he found is that Zinaida's secret love is none other than his own father. At his tender age, the young boy Vladimir is deceived by his own father. He becomes obvious that his first love, Zinaida, is a lover of his own father. This issue of betrayal is supported by the following lines:

I recognized him at once, although he was completely muffled in a dark cloak, and his hat was pulled down over his face. He tip-toed past without noticing me, although nothing concealed me, shrunk, huddled and crouched so low that I was almost level with the ground. Jealous Othello, ready for murder, was suddenly transformed into a schoolboy... I was so terribly startled by my father's unexpected appearance that in the first instance I didn't even notice where he had vanished. (88)

Concerning to the above lines, the young boy is terribly shocked when he comes to know that one of the rivals is his own father. At this point, the cruelty of Zinaida and Pyotor, Vladimir's father remains side by side. The people, who come to visit Zinaida every evening, in order to gain the favor from Zinaida, are crucified by her secret

affair. The extra marital affair of Pyotor, Vladimir's father, and Zinaida's secret love affair unfold the touch of deception felt by almost every character in the novel.

Since the publication of this book has welcomed many criticism regarding different issues, the touch of betrayal and deception in the characters are the foremost matter of analysis. Vladimir, the young boy of 16, is victimized by the irrational impulses and behavior of Zinaida and Pyotor in the novella throughout the novel. As the novel is based on the memoir of Vladimir, it genuinely unfolds the bitter experience of his childhood. In his adulthood he spent his cultivated time with the feelings of bitterness and mirth equally. Laying emphasis on the thrill and experience of first love, Drep asserts;

Estranged a bit from his parents and on his own most of the time, young Petrovich is drawn in to the adult world of Zinaida and the men who count her. Though a mere hundred pages, the novella captures not only 19th century Russia, but also the thrill of first love, betrayal and the loss of innocence, and the complications of a later opportunity to reunite. (3)

Set in the world of nineteenth century Russia's fading aristocracy, Turgenev's story depicts a boy's growth of knowledge and mastery over his own heart, later on at he awakens to the complex nature of adult love. Being deprived from his family relationship, Vladimir seeks for love; the love which he could not get in his family. Optimistically, his love for Zinaida hopes the affection and attention from her side. But, contrary to his feelings, Vladimir gets only the suffering and bitter experience of life.

Turgenev's *First Love* is a compact, but intense, fiction whose realism blends with its literary allusion, dream-like qualities, and point of view to create a work of

undeniable power. This is a novella which questions the boundaries between life and art, asking us all the while where love resides in self, family, and society. Asserting the complex nature of human psychology during the growth of age, V.S. Pritchett highlights:

First Love is a study of the awakening from innocence: of how a boy of sixteen becomes aware of the nature of adult love. As usual in Turgenev's stories, the tale turns as the growth of knowledge of the heart. Love is not a simple yet tormenting rapture of adolescence; it is revealed as an awe-inspiring complex passion which leaves its trail of jealousies and guilt and a completely changed view of the meaning of life". (13)

Vladimir's childhood experience unfolds episodic adventure of his awakening from innocence to maturity and childishness to adultery. The complexity to understand the relationship and motif among the characters is well addressed right from the beginning. As Vladimir is uncomfortable in his family relation, he senses the touch of betrayal and deception from Zinaida's side also. In the behaviour of characters the psychological and animal force found in the novella invites complexities in the relationship among characters. The boy in this novella does not experience the act, but he becomes aware of an aspect of reality that his innocent love does not fit well in the Zinaida's world.

Furthermore, if we go thoroughly to the characteristic of each character, we can examine the different attitudes and behaviours among them. According to Freudian psychoanalysis, everyone has the unconscious desire. If that desire misguides the people, a person's behaviour becomes amoral and asocial. In the novella, Zinaida's reality and her inner psyche are different because she is almost guided by the

unconscious desire and wishes. As human beings are guided by the unconscious desire, we analyse the unconscious desire in the female character, Zinaida. The id psyche and the outer ego of the female protagonist are different. Her behavior is led by unconscious desires and darkest wishes. Zinaida's reality, just as ego, develops as a result of contact with the external world both physical and socio-cultural, through sense perception and through the acquisition of language. But its roots remain in contact with id. The young girl Zinaida passes her time with the six ardent suitors, playing the different games such as forfeit and analogies. In the game, the winner gets a chance to kiss her hand. This entire people eagerly appeal an effort to kiss Zinaida. In an instance, the young boy Vladimir wins the game forfeit, and gets an opportunity to kiss her hand. At that moment, she favors him as if her heart beats only for him. Expressing the sense of love for Vladimir, Zinaida exclaims:

Bravo, he wins', the princess exclaimed. 'I am so pleased.' She stepped down from the chair and looked in to my eyes with a look so sweet and clear that my heart missed a beat. 'And are you pleased?' she asked me. (43-44)

Relating to the lines, Zinaida is pleased by the boy's impressive act. His first participant in the game uplifted him in the eyes of the most charming girl Zinaida. Though she favors Vladimir in an event, she does have different motive and that motive leads her to the way of fulfilling her pleasure. Moreover her penniless existence dragged onto the ground and compelled her to attract the male. At one point, Vladimir becomes the victim at the hand of Zinaida, her previous act and actuality is very different.

Turgenev's story artistically captures the sway an enchanting young women full of spirit and life can hold over men; the crazy, intoxicating feelings of being

deeply infatuated for the first-time; the confusing attraction of the unattainable other. The actor quality has been found in Zinaida's character. Like a film actress she amuses all her people with the playful act. In spite of her unrealistic activity, she successfully wins the heart of the suitors. Her tricky act compels to bond the people long time stay around her. Moreover, Zinaida's beautiful face forces to attract the entire male along with Vladimir. To observe, all the behavior of Zinaida, She is more than an actor, in an instance she confesses herself as: "I am a flirt: I have no heart: i have an actor's nature" (54). Actually she has not the human heart to love the people of her circle. This statement portrays the young girl Zinaida as a hypocrite who shows dual character, while dealing with the people.

As Freudian psychoanalysis has been divides the human psychology in to three categories: conscious, subconscious and the unconscious, it sincerely examines the individual's behaviors, habits and psyche. The underlying reality of Zinaida's desires and need is observed as an outrage of repression and her unconscious mind. Throughout the studying of this novella, Zinaida's erotic desire for Pyotor is not possible in such a mass of suitors. Similarly she can't confess her love because of social libel and criticism. So she has to choose only one option to get close and that is the secret affair. Though her affair is secret, her darkest wishes come to every one at the end of the novella. Since the desires are remain in unconscious levels, Philip Hill widening his view in the light of Freud and Lacan as:

Desires are often unconscious, and are covered over by the false connections of ego which deceive us. For Freud and Lacan it doesn't matter how much psychoanalysis you have consumed, how saintly you are, or for how many decades you have practiced meditation, you will still have an ego whose functions is to deceive you.(22)

Relating to the lines, we come to an end that desires are controlled and guided by ego. As unconscious and false connection of ego lead one's desire and thought, the role of ego seems deceiving the patient. Here, Zinaida is misguided by the id drive because of the false connection of ego. It simultaneously invites the pleasurable activity which causes the irrational behavior in Zinaida. Her extreme desire to love the person in secretly lets other people suffered a lot.

As psychoanalysis is taken as the study of the nature and behavior of the people, it makes us analyze the cause of the subject's interest over a particular matter. The division of the psychical into what is conscious and what is unconscious is the fundamental premise of psychoanalysis. Freud's idea of human psychology and psychoanalysis in the Essentials runs as follows:

It is, first, a school of psychology that emphasizes the dynamic, psychic determinants of human behavior and the important childhood experiences in molding the adult personality secondly, psychoanalysis refers to a specialized technique for investigating unconscious mental activities. Psychoanalysis is a method of interpreting and treating mental disorders, especially psychoneurosis. (179)

As to the above lines, an individual's behavior, personality and his manner is the outcome of his childhood experience consumed in his unconscious mind. Especially normal and abnormal activities of the human mind are testified or cured by this method. In this sense, psychoanalysis deals with the analysis of psychological activities, dreams, hallucination, and delusion of a subject. The analysis of Zinaida's behaviour and attitude discloses many secrets. Her abnormality and unusual activity emphasized that Zinaida is a psycho-patient.

Moving through the plot of the novella, we originally find Zinaida herself to be problematic: she is the classic, unattainable object of affection. She teases the suitors to no end, as this type always does. However, it seems that it is Zinaida who makes the greatest transformation over the course of the novella, she ultimately redeems herself:

‘Can’t you imagine, let us say, that you are married, and tell us how you would arrange your life with your bride. Would you lock her up?’

‘I should.’

‘And you would remain with her yourself?’

‘Certainly, I should certainly stay with her all the time.’

‘Admirable. And if this happened to bore her, and she deceived you?’

‘I should kill her.’

‘And if she ran away?’

‘I should pursue and catch her and still kill her.’

‘I see. And supposing that I were your wife, what would you do then?’

Byelovzorov, after a silence, said, ‘I should kill myself.’(78)

Concerning the lines, we can see the Zinaida’s control over the admirer of her. Whatever she speaks or does that becomes great significance to the people. She is aware of the fact that all those suitors do have their affection towards her. Laying emphasis on the behavior of Zinaida, the irrational impulses of her characteristic manipulates the suitors. Likewise, the suitors themselves wish to be manipulative at the hand of Zinaida.

Our mind largely occupies the unconscious part which is lead by id. Id is the pleasure principle. It is the representation of primary mode of thinking. It consists

largely of those desires regulated or forbidden by social convention. If the id retains control over a large share of energy, the behavior of the person will tend to be impulsive and primitive. At the touch of this theory, the characters of the text are regulated by the id drive. Zinaida's behavior, her day to day sources of time pass, playing games, flirting to the suitors and creating the rivalry against each other indicates the deceitful nature lie in her.

Apart from that, the issue of boy's adolescence to adulthood is related to the Freud's Oedipus complex theory. Vladimir's pathway to adulthood is more complicated, and his longing for new sense of love to the next-door girl can be linked with what Freud called the term "Oedipus theory". Despite the fact that the young girl is not his own mother but Vladimir's desires her, because he sees the motherly resemblance into her. For instance, Melvin Marx and William A. Hillix read the idea of oedipus theory as following way:

In the course of an individual development, there is a stage in which much of the libidinal energy is, cathected on to the parent of opposite sex, in the case of the boy, this leads to the development of the oedipal conflict. The mythical Oedipus, the boy loves his mother. He is also jealous and resentful towards his rival, the father. His sexual feelings are diverted to the mother, but the child is blocked from direct expression of the instinctual urges toward the mother are repressed in to the unconscious, so strongly repressed that all sexual urges enter the latency period. They emerge again at puberty, when the increase in sexual tension is sufficient to upset the psychic-economy and allow the impulses to overcome the repressive forces. (212)

Following the Marx's and Hillix's idea it examines that Vladimir is entering in to the new world; the world of adulthood and to some extent, he is unaware of it. His repressed feelings are outburst and his sensation of love is to be fulfilled. The mythical character, Oedipus had feelings of jealousy and resentful towards his rival, his father, just as the relation of Vladimir. The boy's true rival is his own father, Pyotor who is transfixed by Zinaida as well. The sudden emerging of oedipal conflict in the boy, Vladimir brings the jealousy and resentful towards his father, Pyotor.

In psychoanalysis, the Oedipus complex is defined as a subconscious sexual desire in a child – especially a male child – for the parent of the opposite sex, accompanied by hostility to the parent of the same sex. Sigmund Freud expounds this theory in his essay *Interpretations of Dreams (1900)*. This theory has not gained universal praise during or after Freud's life time. The text *First Love* provides substantial reason for why this postulate may not have universal appeal. It has been reflected the mother-son relationship, following the theory of Freudian Oedipus complex. Though the young boy, Vladimir has youthful passion towards Zinaida, but his love is only required as a mother-son relationship. A contemporary of Freud, namely Carl Gustav Jung, proposed another view of psychoanalysis, one that argues for the collective unconsciousness. Other figures in associated with an individual may actually reflect the various facets of that individual's entire psyche. With the aid of both Freud's and Jung's ideas, one may be fully able to fathom the mind of the main character in Ivan Turgenev's true love, Vladimir Petrovich. Following the theory of Oedipus complex, Orin James states:

Vladimir must compete for Zinaida's unilateral attention with several suitors, all of whom are unique in their own way. One suitor, whom Vladimir never expects, is his own father. This twist, with which

Turgenev surprises his readers, brings to mind Freud's idea of the Oedipus complex. As readers we expect Vladimir to show hostility towards his father, according to Freud's idea. However, we observe the contrary. Surprisingly, Vladimir grows fonder of his father after discovering his affair with Zinaida. In light of Freud's theory Vladimir should only show hostility if his love interest is his own mother. (1)

Here's how the oedipal crisis works: the first love-object for all of us is our mother. The male child wants her mother's attention, affection, caresses, and wants her in a broadly sexual way. The young boy, however, has a rival for his mother's charm: his father! His father is bigger, stronger, smarter, and gets sleep with mother, while junior pines away in his lonely little bed. Vladimir's love becomes the choices of his father too. The cause of Oedipus crisis is, because of his motherly love for the young girl, who is not his biological mother.

Freud hypothesizes that in the neurotic, any powerful impulse or instinct which was embarrassing continued to operate in the realm of the unconscious where it retained its full "cathexis" or investment of energy. This instinct began to seek substitutive satisfaction by circuitous routes and would produce neurotic symptoms. As Vladimir is sometime guided by his id drive the role of ego works so as to protect itself against any threat. In the continuation of his search of the real culprit of his love-life, Vladimir finds himself fully guide by ego. Later on, we can discover the relation of Oedipus complex in the complexities of id drive. Highlighting the oedipus complex theory, Brian Oard asserts:

The plot line of the novel is simple, the stuff of oedipal melodrama and grand opera: a sixteen year-old boy falls in love with a 21 year old girl, only to discover that his rival for her affection is his own father.

Turgenev's handling of youthful passion and infatuation is remarkable.

(1)

The organization of youthful passion occurs side by side with an important element in mental life of a person like Vladimir. The powerful impulses of Vladimir always seek for catharsis and he tries his best to achieve it. His strong will to get love from his dear one is falsified by the act of Zinaida herself. Vladimir himself digs out the reality but with unknowingly by loving her that his true rival is his own father.

Besides this, a closer look at Zinaida's portrayal and Vladimir's opinion of his own mother suggests that Zinaida is undoubtedly perceived by Vladimir as a mother figure. Throughout the story, Zinaida ostensibly assumes the role of a matriarchal figure and behaves so to all her suitors including Vladimir. A dialogue such as the following provides the reader with an idea of the type of relationship that actually exists between the two:

I have been cold to you, I know," began Zinaida, "but you should have not taken any notice of it. I couldn't help it...but then, why talk about it?" "why what am I to do?" "Let us be friends - that's what." Zinaida gave me the rose to smell. "Listen, I am, after all much older than you, I really might be your aunt – oh, well perhaps not aunt, but elder sister. And you..." I am a child to you." I interrupted. "Well, yes a child, but a sweet, good, clever child whom I love you very much... (76)

Regarding the lines, Zinaida mocks him to indicate that he is merely a little boy having boyish manner. Vladimir is just a boy with whom she can play any game in anytime. The younger Vladimir himself confesses in an instance: "I was like soft wax in the hands of Zinaida; not that I alone has fallen in love with her" (53). Knowing the fact that Zinaida's behaviour is quite rude and mysterious, Vladimir can not stop

himself loving her. Zinaida toys with him mercilessly, enticing him with hints of a deep and romantic affection and alternatively, pushing him away and, treating him with condescending, sisterly affection. At one point, she even asks Vladimir to look after her twelve-year-old brother emphasizing the age difference and that Vladimir is still just a boy.

While studying the characteristic of the characters, like Vladimir, Zinaida and Pyotor, we concretize the Freudian idea that human beings are motivated, even driven by desires, fears, needs, and conflicts of which they are unaware. Some psychological remarks are to be found in Freud, which allows psychology the right to assume the existence of unconscious mental activity. Illustrating the behavior and attitude of a patient, Freud claims:

The pattern of repetitive behaviours reveals the existence of some significant psychological difficulty that has been influencing us for some time without knowing it. In fact, it is our not knowing about a problem- or, if we do know we have a problem, not realizing when it is influencing behavior- that gives it so much control over us. So, the concept central to all psychoanalytic thinking: the existence of unconscious. (178)

According to Freud's lines, unconscious comes out in the forms of instinctual desires and it grows and multiplies with the help of the desires if they are not fulfilled. The unconscious are brought into the conscious mind openly faced rather than remaining buried in the unconscious. As to Freudian idea of behaviour a child especially a male child desires his mother. Later, the desire remains hidden in unconscious level. Vladimir's attitude and behavior reveals the suppressed desire of his childhood which he never felt. He is becoming to fulfill his childhood wishes at his adolescent period.

Being deprived by the motherly love, Vladimir willingly accepts the subordinate role and accordingly follows behind Zinaida as a son follows behind his mother. He does his every effort to win her love and care. As she comes to near Vladimir, his desire to get love and care increases gradually. What's more Vladimir describes his relation to his birth mother in the following way, "My mother never noticed me, although she had no other children; she has absorbed by the cares...she led a gloomy life, was in a constant state of irritation and always anxious and jealous-though never in my father's presence." (23) These are the words Vladimir uses to describe his mom initially. As the story unfolds, these words are then sketched out into images at different scenes of the story as Vladimir details what his mother's behavior under certain circumstances and his feelings towards her behavior, ultimately leading the reader to conclude that Vladimir rarely portrays his mother in a positive light.

Similarly, Vladimir has very low attitudes towards his mother because she is unattractive, to him, therefore will not be hostile towards his father. The relation between his father and mother seems to blurring day by day. As a result, his father finds himself very comfortable and satisfied staying out. On the other hand, Vladimir is searching for the real culprit who has stolen his love, and planted the seeds of betrayal. Once he discovers that Zinaida is in love, he plots to kill her lover without doing delay:

...I returned to my room, took out of the writing table an English penknife I had recently purchased, felt the sharp edge, and with a frown of cold and concentrated resolution, thrust it into my pocket as if this kind of thing was nothing new or strange to me. My heart rose angrily within me and turned to stone. All day I wore a stern scowl,

and from time to time, with my lips tightly pressed. I would walk up and down, my hand in my pocket clutching the knife grown warm in my grasp, preparing myself long in advance something terrible....”(86)

The all suitors are unaware of the behind story except Malveskey, who gives some hints of Zinaida’s secret meeting at night, that very thing s, runs like poison through the young boy’s veins – the blood rush to his head. His anger is on the high peak (I shall show the whole world and her, the traitor {I actually used the word “traitor”} that I know the meaning of revenge!’86) That the boy can’t think anything except the revenge.

This plot to kill her lover fits well with Freud’s theory, a “son” showing hostility towards his father or lover of his “mother”. In fact, it turns out that Zinaida’s lover is Vladimir’s biological father. But, rather than going ahead of killing his father, he does the direct opposite. He is unable to injure his father with the knife of Freudian castration, chooses instead to identify with him. As a result, he becomes fonder of him as detailed in this passage as Vladimir awaits Zinaida and her lover in the garden:

There was a sound- quite distinct- of footsteps, rapid, light, but cautious; in the garden... they were coming towards me...” Here he is...here he is at last’, raced through my heart. Convulsively I whipped the knife out of my pocket and frantically I forced it open. Queer red spots danced before my eyes, and my hair stood on end in an agony of fury and terror- the footsteps were coming towards me. I stopped and crouched forward to meet them- a man appeared- O God, it was my father! (88)

The long time suspicions revealed which shatters the sweet dream of the boy suddenly. As we know that the plot has planned by the boy is his true love for Zinaida. His curiosity to know the real lover of Zinaida ultimately turns him despair and broken hearted. The feelings of rage, anger, revenge come together within the mind of the boy when he hears about the Zinaida's secret lover. He wanted to kill him in anyway. When the secret meeting of Zinaida and the suitor occurred, he dazzled at first. He could not believe in his own eye seeing the unexpected scene in front of him. Vladimir realized that his motherly figure Zinaida loves his own father Pyotor. He is shocked that his idle father has extra-marital affair with the girl.

As Zinaida feels delight whenever she is around with the people, it doesn't matter whether they are having good intention or they each have love feelings. She has already chooses her secret lover who is out of this circle. Zinaida is clever in the sense that she keeps her love affair secret so that she can show the intimacy to the admirer. Actually she has needed some sum of money to run the family because her family was in poor condition. Side by side, this very act would be only possible when she had spent much time with them, but the poor little boy also victimized by the cunning young girl.

Vladimir allows himself to become completely wrapped up in Zinaida to the point where is becomes as obsession. He is in love with her so much that he even envisions himself recurring her, as if from any other man, " I saw a vision of myself saving her from the hands of her enemies: I imagined how, covered with blood, I tore her from the very jaws of some dark dungeon and then died at her feet" (71-72). The energy and passion of adulthood arises love feeling in the heart of Vladimir in such a way that he wishes to see even the dream at day time. Although the mysterious feeling and touch of love start mushrooming in the initial phase of adulthood, he tastes the

bitter experience of deception. When Vladimir discovers his love for Zinaida, the self-made dream and quest of his passion for her create a room to heal himself. As Freud, quoted in Murphy, Gardner and Joseph K. Korach, asserts, "The dream portrays the world as the world as the dreamer wishes it to be" (279), the unconscious components of Vladimir suggest him to create a dreamy world where he finds himself satisfied and victor. He likes to conquer Zinaida's love for him and makes many attempts to win her heart. He fantasizes about her and protects his love from other suitors in his dream. As we know that Zinaida's character, that interest one the most –at once beautiful and charming, she is also flirtatious and ruthless. She flirts with as many as five men at the same time. Not that the men seem to mind, they just seem overawed to be in her presence all the time.

The positing of an unconscious as the ultimate source and explanation of human thought and behavior represented a radical disruption while analyzing the mind set of the people. Freud hypothesized that in the neurosis of human mind the powerful impulses try to come out by the means of wishes, dreams, and thought. Attacking upon the traditional psychology of consciousness, Sigmund Freud, quoted in Hall, claims, "In this vast domain of the unconscious are to be found the urges, the passions, the repressed idea and feelings, a great underworld of vital, unseen forces that exercise an impervious control over the conscious thoughts and deeds of individuals" (31). From this point of view, a psychology that limits itself to the analysis of consciousness is wholly inadequate for understanding the underlying motives of human behavior. In this regard, while analyzing the behavior and thought of Vladimir, the repressed desires and feelings are observed appearing on his attitude and dialogues. In the courses of narration, Vladimir is seen expressing his thoughts:

I remembered how both our heads were suddenly plunged in a close, fragrant, almost transparent darkness, and how close to me, in this darkness her eyes shone softly; and I remember the warm breath from her parted lips, the gleam of her teeth, and how her hair tickled and burnt me. I was silent. She smiled mysteriously and slyly, and finally whispered to me. (45)

Vladimir's words reflect as his own wishes to love her, to care her and to see her. Zinaida's beauty appeals him come closer and feels the extreme of love. He is psychologically bond with the love of Zinaida, and her playful activities make him dive in to the world of love. The repressed desire of Vladimir gets an outlet by the means of his wonderful memories.

According to the Freudian psychoanalysis, our hidden desire is remain in our unconscious level. For the fulfillment of those desires we need some median such as: dream, tongue slip and literary writing etc. At the touch of this line, we are heading to the point that the attention-seeking Zinaida, who uses to play games namely: forfeit and analogies to fulfill her inner desire:

The game continued. Zinaida put me next to herself, and what forfeits she thought of! She had, among other things, to represent a statue, and she chose the hideous Nirmatsky as her pedestal, told him to bend down and then to bury his face in his chest. The laughter never stopped for an instant. For me, bought up as I had been, a solitary boy in the sober atmosphere of a staid country house, all this noise and excitement, this uncontrolled gaiety, the queer new terms on which I found myself with these strangers, all went straight to my head: I felt intoxicated-it was like a strong wine.(44)

Zinaida's erotic adventure, in the form of game, shows that she needs the company of those suitors. The twenty one year old girl is independent and powerful and somewhat cruel to all of her suitors, yet they can not get away from her. Though her inner motive is not seen but she is enjoying her flirtatious and capricious manner with them. These things even more heightened her as a poisonous snake.

Human beings are bonded with pleasure, happiness grief, sadness, love and hate etc, and all these fillings are truly a psychological part. Among them, love is one of the strongest emotions that a human being can fill. It can arise so suddenly, spreading a feeling of warm happiness through every inch of a person's like wildfire spreading through a tree. But as the feeling becomes more intense, the flame of passion can turn into a blazing fire that burns painfully through every vein. A person's first love is especially powerful because it grows from an innocent, naïve passion. The first experience of love for Vladimir is filled with rapture and tribulations, which, although left broken hearted, gave him the strength and maturity needed to become adults. His early experiences of adult love in the adolescence make him learn a lot of things. Along with this, his awful experience of adulthood gives a lesson to be matured enough.

The projection of Zinaida – like character in the novel reflects the human feelings, emotion and love. Then the nature of such character becomes the subject matter of analysed. As move to the Freudian theory, it is accustomed to speak of unconscious love, hate, anger, jealousy rapture, joy, etc, and find it impossible to avoid even the strange conjunction, 'unconscious consciousness of guilt', or a paradoxical 'unconscious anxiety'. Regarding unconscious, Tyson Lois writes:

The unconscious is the storehouse of those painful experiences and emotions, those wounds, fears, guilty desires, and unresolved conflicts

we do not want to know about because we feel they will overwhelm us. The unconscious into being when we are very young through the repression, the expunging from unconscious, of these unhappy psychological events. (12)

As Tyson argues that unconscious is not a passive reservoir of neutral data, though the word is sometimes used this way in other discipline and in common parlance; rather, the unconscious is a dynamic entity that engages us at the deepest level of our being. Here, the unconscious part works well in Vladimir. The young boy's psychic part works accordingly the deeper level of unconsciousness.

Love is an intense feeling of positive regard toward another in which the needs and desires of that person are put above those of the one who loves. Love runs with several emotions such as: affection, joy, sexual desire, anger, respect, and sympathy. Here the younger Vladimir is also in the same state of feeling. He is hopelessly in love with Zinaida who is five years older than him. Vladimir's first love – the first blush of passion at 16 with the 21 year old girl is unrequited at last. The half-consciousness, the raptures and the warm feelings of love indicate that the boy is in love with the girl. About the love, Robert Bock regards his view:

'Being in love' means, taking another person as an object for the sexual instincts. If these instincts are inhibited in their aim, that is do not lead to direct sexual acts, then a relation of affection is established as happen between parents and children, or between friends. Hypnosis functions on the basis of the hypnotized person being devoted to the hypnotist as a lover is to the object of their love, but with the possibility of sensual relation removed. (95-96)

Following the Bock's lines Vladimir's obsessive love for Zinaida is his unconscious sexual desire. Although, we find his immature love has not seen as sexual motive, he simply loves Zinaida being as an adolescent boy. In the adolescent stage, a boy or a girl has different interests, preferences and values about the love. Highlighting this issue, Hall Calvin et.al. view, " The adolescent begins to love other for altruistic motives and not simply for selfish or narcissistic reason". (57) Similar to Hall's view, we see the boy's passion and desire to love Zinaida is purely unselfish, ideal and altruistic love in this novel for an emotional and pure not the physical.

In the novella, the older Vladimir recalls his youth memory. He was then only 16 years and sensing new experience of love. The middle-phase of the adolescence initially brings complexity in her life. The stage of adolescence is the very initial phase of a development of personality. Briefing the very term, Mark Garrison writes, "Adolescence is the transitive period between childhood and adulthood during which people reach a new stage of their psychological development" (219). In the course of this stage, they learn the thing which they never felt before. When young people are undergoing in the complex physical and emotional changes, the new experience to large extent affect them personally and socially. The little boy, Vladimir has faced the same stage and learnt the complexities of adulthood.

At the age of 16, a boy can only feel the sweet love without knowing of its true nature. His yearning for love to the aged woman follows the rejection. The boy Vladimir, who is completely lost in love for Zinaida that he fantasized about her in order to make their love seem real. Although Vladimir's obsessive love for Zinaida brought wonderful emotion, it also brought the pain and suffering of jealousy and rejection. The raptures that Vladimir experienced went hand in hand with the tribulations of love:

I say that my passion began from that day; and I might add that my suffering began on that day too. In Zinaida's absence I pined: I could not concentrate: I could not do the simplest thing. For whole days I did nothing but think intensely about her. I pined away, but her presence brought me no relief. I was jealous and felt conscious of my worthlessness. I was stupidly sulky, and stupidly abject; (52)

As a result of his obsession, Vladimir became a basket case who could do nothing for himself. By allowing himself to become so wrapped up in her, he no longer had any feelings of self worth. Vladimir's life is completely depends on Zinaida. The young boy is habituated of Zinaida. He is unable to do anything expect thinking about her. Concerning to the emotional behavior of the people, S. M Mohsin states, "When a person is in a stage of emotion, his mental activities are also disturbed" (146). The reason why our mental activities are affected is the emotion. The boy has a strong state of emotion that his innocent love teamed up with overwhelming passion and a desire to be a martyr to the whims of the one he loves.

The conflict feelings of passion and pain struck fear of him; he is wonder at the nature of love. The word "love" is very sweet to hear. We feel it as warmly thing but altogether it brings jealousy and pain that remain as trauma in the mind of the people. Likely, Vladimir's first love has faced both the 'trauma' and the 'sweet love':

It was queer, feverish period; the most violently conflicting feelings, thoughts, suspicions, hopes, joys, pains, tossed and whirled within me in a kind of mad chaos: I was afraid of looking into myself, if a boy of sixteen can be said to do such a thing; I was afraid to face anything- whatever it might be- consciously. (92)

The above lines tell the feeling of the past memory of an old bachelor. His suffering, pain is happened only because of his first love. Vladimir is deceived by his dream girl, Zinaida and his own father. He is more able to understand the situation of the girl, her embarrassing tenderness with him, and the quarrels between his parents.

Here, in the novella, Turgenev beautifully catches the naïve feelings of a teenage and the infatuation of first love. The first love of Vladimir is enjoyable, romantic, emotion, touching and little bit twisted. Gaining admittance to Zinaida's circle through her mother, Vladimir soon becomes as entranced by the free – spirited but often capricious and cruel daughter as are the rest of her suitors. She plays them all off one another, but occasionally indicates that she favors Vladimir. The lacking constancy in Zinaida's character make him suffer a lot. The older Vladimir recalls his memory as, "And Zinaida still played me like a cat with a mouse. Sometimes she flirted with me-and that would excite me, I would melt. At other times, she would suddenly push me away-and then I dared not approach her, dared not look at her" (56). As an older bachelor retelling his first and love, an older girl he met when he was 16 who broke his heart and taught him something about love and human emotions.

As the young boy, Vladimir is drawn by both his desire to love Zinaida in his own naïve boyish way and by Zinaida herself in her constant need for attraction, the comedy takes on higher and higher stakes that the youth fails to notice his parents are arguing more; some tension and estrangement mounts between himself and Zinaida, and ultimately the mysterious stranger of Zinaida's passion reveal, himself to be none other than the narrator's father. The harsh reality haunts him all over his life time. The narrator's past memory and his youthful passion is unforgettable. The lost of his love follows the traumatic experience until his death. He was badly burned by

his first love and can never love again. In this regard, asserting the bitterness of pain, Hubbard I. Kon claims, “The loss of love is also a loss of survival potential. One then confesses physical pain and the loss of survival organism and object. And so there is such a thing as “mental pain”. (46) Regarding the above lines, to live with the loss of love is almost to take slow poison, which slowly kills the bearer-one. Though he is surviving but with a wound, given by his first love Zinaida. He seems physically alive, but mentally he is dead. Whatever he gains is marked as a betrayal of his lover. So, here the old Vladimir who is at the age of 40 can not overcome from his past memories yet.

Furthermore, we are wonder at the character of Zinaida, her caprice manner, her yearning love for the man who is already engaged in a married life. She does have so many options to choose a man, but she desires for Pyotor, Vladimir’s father. All the suitors are willing to die for her, whereas Zinaida’s heart is beating for the Pyotor. His courtesy manner charms the young girl suddenly:

My father sat beside her during dinner, and entertained his neighbor with his usual calm and elegant courtesy. Now and then, he glanced at her, and from time to time she looked at him - but so strangely, almost with hostility. Their conversation was in French – I remember that I was surprised by the purity of Zinaida’s accent. (40)

As to the Vladimir’s words, he could feel the touch of hostility and nervousness on Zinaida’s appearance. When the time that the Zasyekins have their first dinner at the Vladimir’s, we suspected that the young princess has something with Vladimir’s father, Pyotor. This is the beginning point of the deceit nature of both Zinaida and Pyotor. Vladimir’s father must be her first affection. Her outer activity is completely

different than the inner reality. She keeps her life busy around with the circle of those suitors, but in the dark side, she hides her true affection, the love for Pyotor.

In contrast to the band of rivals, the father is evidently of an order apart and it is for his sake that Zinaida sacrifices her all. On the other hand, Pyotor's own love for Zinaida, a love which similarly seems to be distinguish from the rest of his erotic adventures. Though they succeed to keep their relation secretly but not for the long time. The impulsive and capricious Zinaida always seeks for a hunk that can break her in two. Regarding to the one of the suitors, Malevsky, she states to Vladimir as, "Perhaps you think that I love him?" She said to me on another occasion, "No! I can not love people whom I find that I look down on. I need some one who would himself master me, but then, goodness me; I shall never come across any one like that." (55) Each rival thus appeals to a different part of Zianadai's nature and although each, as the narrator observes was need by her but none succeed in her eyes except the boy's father, Pyotor.

Moving ahead to the plot, Zinaida's true affection, Pyotor's unconditional love faces the failure at last. The revelation of the secret love affairs shatters the family relation and his societal status. Considering the Freudian theory of instinct, it is defined as an inborn psychological representation of an inner somatic source of excitation. According to Freudian idea of instinct, it is divided in to two category: eros (life instinct), and thanotos (death instinct). Talking about the death instinct, Calvin S Hall et.al asserts:

An important derivative of the death instinct is the aggressive drive.

Aggressive is self-destruction turned outward against substitute objects. A person fights with other people and is destructive because

the death wish is blocked by the forces of life instincts and by other obstacles in the personality that counteracts the death instincts. (45)

According to Freudian idea of death instinct, it makes us obvious that the destructive drive of a person leads him in a wrong way. Here, in the case of Pyotor, his aggressiveness, anger and unconditional love towards the young girl Zinaida are the result of that instinct. Despite being a married man of middle age, his adultery with the girl creates disharmony among the family members. Side by side, Zinaida's rejection causes the mantle stroke that leads to the death of Pyotor.

Besides that a father and son in love with the same women- the father's passion for the mysterious girl Zinaida, is made transgression for us only because she is already his son's affection. We see the father's decisiveness as violating moral boundaries by this betrayal of his son, although not by his adultery. Zinaida and Pyotor, Vladimir's father, are not immune to the power of love and desire. We watch is compelled, the pair is pulled by a powerful attraction towards each other. On the other hand the young Vladimir is unaware of the fact that his innocent life is murdered by Zinaida and Pyotor. As we know that human desire comes out because of the unconsciousness. The erotic adventure of both Zinaida and Pyotor has same motive, as if they always seek an opportunity to celebrate their love. In Vladimir's words:

They were riding side by side, my father was saying something to her; he was bending across towards her from the waist, with his hand propped on the neck of his horse; he was smiling. Zinaida listened to him in silence, her eyes firmly lowered, her lips pursed tightly. I moved to one side, out of their way. My father gathered up the reins,

and leant back away from Zinaida, she slowly lifted her eyes
forwarded him, and they galloped off. (72-73)

From the above lines we consider that the unconsciousness, which determines the human activity. The unconscious, which is built up with the repressed desire-mostly sexual desire are brought in to the conscious mind and openly faced rather than remaining buried in the unconscious. The lovers, both Zianida and Pyotor have fulfilled their inner desires by horse riding together.

Similarly, Pyotor's living style is different than the others. He usually wants to stay away with family responsibility. Neither he gives interest to Vladimir's study nor his gossip wife; who is ten years olden than Pyotor. Besides this, Pyotor's hobby of horse riding symbolizes his erotic journey through out the life. He is self centered person who only thinks about himself. Pyotor's carelessness towards the family reflects through the tongue of Vladimir's:

When, later, I used to think about my father's character, I came to the conclusion that he cared nothing for me nor for family life; it was something very different he loved, which wholly satisfied his desire for pleasure. 'Take what you, yourself, and don't let other get you in to their hands to belong to oneself, that is the whole thing in life', he said to me once. (50)

Here, in the touch of Vladimir's lines, we acknowledge that Pyotor lives for himself. His wishes, interest are the primary and he fulfills it in any cost. Pyotor is more an introvert, concerned with his thought and with drawn and reflective. The cause of his moral decline is his own way of seeking the pleasure. Moreover, knowing the fact that Vladimir longs for Zinaida, Pyotor crosses the moral boundary and keeps the secret affairs with the same girl.

As the issue of this projection is about the betrayal and deception, we read the most significant character in the novel, the 21 years young girl Zinaida. Undoubtedly, she is cunning who deceives the circle of her admirer time and again. Zinaida is motivated by the unconscious id drive. The id itself is a libidinal energy which is amoral and asocial. Her immoral and irrational activities come in the form of game: forfeits and analogies. In the forfeit, each suitor picks up a ticket from a hat and the one who wins has the right to demand a forfeit from her. Where as the next game is called comparisons: some object is named, every one has to try to compare it with something else and the best comparison wins a prize. In the name of playing game, she invites all her suitors on the same ground, and flirt them one by one. Every one of her admirer is necessary to her. Regarding the game analogies, Sigi Jattkadt views:

In comparison, game which we note was invented after the princes has fallen in love with the narrator's father; the exception is located outside the circle of the rivals. One effect of this is to enable objects to stand in for one another without losing their original place in game. Clouds can become Cleopatra's sails. Cleopatra can stand in for Zinaida, and the entire comparison can become an oblique reference to the princess' desire to comparably 'sail out' to her lover, another Antony who, like the original, is 'over forty'. All of these substitutions can take place simply because the exception (the lover, the narrator's father) is in a position of perpetual exclusion outside the game. (23)

From the above lines, it is obvious that the circle of her admirer is just the toys in the hand of Zinaida. She takes all of them as substitution which fulfills her desire momentarily. Along with these above lines, we can cite Freud's thought of substitution to view the characteristic of Zinaida. Asserting the idea of substitution,

Freud, as quoted in Donald M. Johnson claims, "The term substitution refers to the principle that objects similar to the original goal may reduce the motivation" (53). Similar to Donald's view, we consider that Zinaida has fulfilled her wishes not with the original one but the substitution. Besides this, she finds it amusing to excite alternatives hopes and fear in them; to twist them accordingly to her whim. She calls this "knocking people against each other" (53). They even think of resistance, but gladly submitted to her.

Furthermore, Zinaida's mental disorder can be seen through out the novella. Many times she appeals the circle by her charming beauty, but in few instance, she keeps herself alone. In her invented game, she favours all of them one after another. Byelovzorov whom she shows her affection and calls "my wild beast" (53) is also seen making many efforts to win her heart where as Maidanov, the poet is adored by her sometimes. Similarly, Looshin, the sarcastic doctor, to whom Zinaida sometimes respects and shows her affection and sometimes makes a distance, clearly picturize the manipulation of unconscious mind in her thought and activities. In a same way, she praises Malevsky for having such beautiful little moustaches. For instance, Zinaida's abnormality can be seen when she makes the young boy to jump down from the 14 feet high wall. The boy's fall from the high wall mysteriously invites the sudden change in the attitude and behavior of Zinaida. When the boy falls from the wall and lies unconscious, she shows her affection:

Her bosom rose and felt besides me; her hands were touching my head and suddenly-oh, what became of me then? - her soft fresh lips began to cover my face with kisses. She touched my lips, but then Zinaida probably realized from the expression on my face that I had regained

consciousness, although I still kept my eyes closed, and rising quickly, she said, ' come, get up, you naughty boy, you idiot'. (68)

The sudden realization of the consciousness of the boy stops her to kiss him. We are wonder that Zinaida kisses him when the boy was lying unconsciously. Her complicated character is seen in the novel right from the beginning. In her whole being, vital and beautiful, there is peculiarly fascinating mixture of cunning and insouciance, artifice and simplicity, gentleness and gaiety. Vladimir spends much of the story blind to Pyotor and Zinaida's entanglement, and only realizes late on that he is remote, and seemingly masterful father is transfixed by it as well.

Vladimir's unconscious mind always seeks for a healing solution about his questions. He is not satisfied by the act of Zinaida. The unpredictable attitude and behavior of Zinaida is very vague for him. He can't understand why she chooses his father as her best suitor among them. She violates all the norms of the society and chooses the way she likes to go with further. Despite being the strict values of the society, her inner desire and the thirst of love direct her follow the path. Poor Vladimir can not understand what Zinaida has been searching for:

How could she- a young girl and a princess have brought herself to do such a thing, when she knew that my father was not free, and she could after all have married, say Byelovzorov. What did she hope for, was she not frightened of ruining her whole future? Yes, I thought, this is it- this is love; this is passion; this is devotion. And I remembered Looshin's words: 'To sacrifice oneself is the height of bliss for some people. (95)

According to the above lines, at last, Vladimir is able to understand the complex world of adulthood. How could she choose Vladimir who is only a 16 year old boy?

On the other hand, his father is quiet handsome among all the suitors. The age differences between the young girl and Vladimir faces the love as unrequited.

Moreover Zinaida's complex nature leads to no end of despair and suffering of others. Though she is searching for her real affection, she keeps all the suitors in an illusion. The beautiful girl is favoured by all but no one succeed in her eyes. Her behavior is so much lustful as she deals with the people. Calvin S. Halls et.al assert regarding the irrational activity of the person as, "Being bad means being disobedient, rebellious, and lustful. The virtuous person inhabits his or her impulses; the sinful person indulges them" (45). The deceitful Zinaida left Pyotor because of his rough treatment to her. Exemplifying the issue of complex nature and behaviour of the leading lady, Elizabeth asserts:

The intimacy of the scene shocks. Pyotor, the "cold, reserved" aristocrat, is lost when confronted by Zinaida's unconditional love; he ha clearly also surrendered the "whip-handed" in the relationship. This story, we know than, will end badly (in the gloomy Russian way) and it does. Pyotor writes to his son: "fear a women's love, fear that bliss, that poison..." just before he dies of a stroke. Zinaida is doomed as well; she will die in childbirth. (2)

As the plot-line of the novella comes at the end, Vladimir's father dies of a stroke. Pyotor too, becomes the victims of Zinaida. Their unconditional love led both of them towards the destruction of their life. Though Pyotor is favoured by Zinaida, but also rejected at last. This rejection made him mentally weak and suffers a lot. Where as Vladimir's experience of love, joy, suffering, and pain initially blocks him feel the nectar of love.

In addition, the novella, *First Love* not only depicts the analysis of the characters but shows different aspects of it. We have discussed the projection of betrayal and deception of the characters but departing from it we are going to find something new which is not discussed before. *First Love* is the childhood memoir of the writer Ivan Turgenev. Turgenev beautifully reflects his memory in the first person narration. There are also such themes as the dissolution and fall into poverty of the Russian nobility as seen in Zinaida and her mother, former princes, the idea of 19th century Russia shrugging off the chains of serfdom and royal dominance, explored. Moreover, it is a true first person narrative, we only ever know, Vladimir's experience- the effect is a realistic account of the infatuation, love, doubts, and inner turmoil of a young man told through the hindsight of age and experience. In this beautiful novella, Turgenev creates within the reader the selfsame feeling- that mixture of hope, frustration, anxiety, and inevitable heartbreak- that visits on many of us the guise of our first love. Furthermore, Turgenev's masterful skill can be seen in his true setting and the specific places such as when Vladimir witnesses an altercation between his father and Zinaida. What makes this novella truly a masterpiece is how at the conclusion, the reader is drawn to reconsider the entire story once again, this time taking a far more sympathetic view of both Zinaida and Vladimir's father, Pyotor. What is finally revealed is that this story is not only a tale about Zinaida's place in society, society's expectations of us, and ultimately about the love itself.

III. A Study of the Characters in *First Love*

This research studies the characteristic of the character in the light of Freudian psychoanalysis. In the present research, the researcher has analyzed the individual psychology of each character. Especially, the characteristic of beautiful lady, Zinaida, and the disloyalty of Vladimir's father experience the asocial and immoral act of love and sex. The first crush at the age of 16, with the five years senior Zinada, the male protagonist, Vladimir experiences the complexities of the human heart as well as the complicated world of adulthood. On the contrary to the boy, Zinaida and Pyotor deceive their own rational and moral part of their life. Moreover, the research observes the manipulative behaviour of Zinaida and Pyotor, hiding their secret affair with no shame and guilt of the act. As the setting of the novella, *First Love*, in 19th century, Russia's fading aristocracy, and the then society is full of artificiality, hypocrisy and manipulation, we can see the same touch in the Zasyekins family, the former princess. Unwilling to live the worse life, Zinaida's mother obviously used her as bait to young people to run their family. In this way, the present research has analyzed not only the characteristic of major characters but also the circumstances in which they were grown up.

As the studying of the character, more importantly, Zinaida's behaviour, we can see the glimpse of immoral characteristic in her behaviour. Zinaida's such behaviour made many people suffer along with Vladimir and Pyotor. The story unfolds the hey-day of the contemporary people of fading Russia where living a life was also a big matter for the aristocratic family. Vladimir's story concerns summer when he was 16, living with a dissatisfied mother and an agonizingly father. Vladimir happens upon a dispossessed 21 years old princess, Zinaida. From her shabby home, the beautiful and mysterious Zinaida commands a court of six men including – a poet,

a doctor, minor nobleman, a soldier and Vladimir – each of them is desperate to win her affection at any cost. Whereas we observe Zinaida enjoying herself with flirtatious manner with the suitors. In fact, such cunning act helps her to keep the secret love outside of the circle. The very act of Zinaida invites psychological trauma in not only in the case of young Vladimir but also in Pyotor's mind. Therefore, the present research has examined the act of deception and its effect on the characters.

The researcher reveals the betrayal and deception on the basis of Freudian psychoanalysis. At first, studying the behaviour of Zinaida, she is almost led by the pleasure principle, the id drive. The young girl, hides her darkest wishes to all of her surrounding people. But as long as she kept on hiding the truth that very act creates suspicion in the boy, Vladimir. The revelation of the secret affair between Zinaida and Pyotor happens that becomes the subject of social criticism. More evidently, it shows the deceit and cunning nature lied within them. We can see that Zinaida and her affection, Pyotor fulfilling their desires by getting close in dark side. As we know that the Freudian psychoanalysis studies the mind and the behaviour of the person, likewise the researcher studies the same aspect in the novella. In this way, we have examined the unconscious and suppressed desires of the character like Zinaida, Vladimir and Pyotor.

This research studied the younger Vladimir's experience of first love from rapture to tribulation. The pathway to adulthood and immaturity to maturity, suddenly invites a lot of changes in the behaviour of Vladimir. Initially, he senses the pleasant moment of love and then realizes that love can also cause the anger, rage, betrayal, jealousy and cruelty. Furthermore, through the Oedipus complex theory, the researcher further observes Vladimir's love for the young lady is his unconscious mother love. Though it seems Vladimir's love is innocence and with emotional touch,

it is unrequited at the end of the novella. Vladimir's own discovery of the final meeting between Pyotor and Zinaida made him to abandon his revenge to kill the person because of the fear of castration. Rather he wants to grow fonder of his father. The fruitless search for the young lady, Vladimir has faced the bitter experience of love. The very trauma of love darkens his love and care for Zinaida and his family as well. As a result, Zinaida fails to receive Vladimir's love in a sensible and honest manner, often misleading him, mocking his comparative youth in contrast to her adulthood.

As the present novel is a memoir of Vladimir, we see a masterful evocation of an adolescent love; where in an old man reflects his dearest love in his life, his first love at the age of 16. Side by side, his father's interest in the same women, whom Vladimir loves, certainly shows the deception of his father. Moreover, Pyotor's adultery to the next-door girl, Zinaida causes the cold relationship to his wife, and at last he died of a mental stroke. Even more, Pyotor's violent and aggressive nature certainly leads him to the destruction, even to his death. In this way, the research has minutely examined the destructive force and the glimpse of betrayal faced by Vladimir, Pyotor and even the other characters like the suitors and Pyotor's wife.

In short, this research observes the behavioural act of the characters while they deal with each other. Likewise, it digs up the instable mentality of the character like Zinaida, her unusual activity, her sources of time pass with the mass of suitors, and finally the manipulative behaviour. Similarly, it examines the traumatic memory of an old Vladimir, wherein, he recollects that bittersweet reminiscence of his life. On the basis of Freudian psychoanalysis, the researcher faithfully studies the projection of betrayal and deception in the characteristic of the characters and their consequences.

Works Cited

- Allen Cheresh, Elizabeth: <http://www.jeffersonflanders.com/2006/04/ivan-turgenws-first-love>.
- Bocock, Robert. *Sigmund Freud*. New Delhi: Sourabh Printer Private Limited, 2002.
- Brian Orad <http://mindfulpleasure.blogspot.com>, 2011.
- Drep: <http://www.librarything.com/work/224386/description>, Jan. 3, 2009.
- Garrison, Mark. *Introduction to Psychology*. USA: Macmillan/McGraw - Hill, 1992.
- Hall, Calvins et. al. *Theories of Personality*. Delhi: Wiley India Private Limited., 2007.
- Hill, Philip. *Lacan*. Chennai: Orient Longman Pvt. Ltd., 2007.
- Hubbord, L. Kon. *Self Analysis*. Denmark: New Era Publication, 2007.
- Johnson, Donald M. *Essentials of Psychology*. USA: McGraw Hill Book Company, 1948.
- Marx, Melvin and William A Hillix. *System and Theories in Psychology*. New York: McGraw Hill Book Company, 2000.
- Mohsin, S.M. *Elementary Psychology*. Delhi: Motilal Banarsidass, 1988.
- Murphy, Gardner and Korach, Joseph K. *Historical Introduction of Modern Psychology*. New Delhi: Universal Book Stall, 1994.
- Freeborn, Richard. *First Love and Other Stories*: Oxford University Press, 1990.
- Castlow, Jane. *Abusing the Erotic Women in Turgenev's First Love*. Bloomington: Indiana University Press, 1996.
- Jottkandt, Sigi *First Love*. Melbourne: re.press.org, 2010.
- Freud, Sigmund. *Essentials of Psychoanalyses*. London: Penguin Books, 1986.
- Freud, Sigmund. *The Interpretation of Dreams*. London: Penguin Books, 1976.
- Tyson, Lois. *Critical Today*. New York: Garland Publishing, 1999.

James Orin. *Psychoanalytical Reading of First love*: <http://www.orinjames.com>,

2008

Turgenev, Ivan. *First Love*. London: Penguin Books, 2004.