

TRIBHUVAN UNIVERSITY

Inquiry into the Self: A Psycho-Analytical Reading of Salman Rushdie's *Fury*

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Letter of Recommendation

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Abstract

Salam Rushdie's *Fury* attempts to scrutinize the zones of human selves through its supreme character, Malik Solanka and others. Virtually, human being deserves unconventional ideas and dreams on the unconscious level more or less, as a turning point in their individual life so is the case in this novel too. And, such ground reality is unveiled through skeptical analysis delving into the manner and action as well as the conversation of the characters on the basis of psychoanalytical perspective in this study.

The protagonist of this novel, Malik Solanka spoils his own identity and social status after making apart himself from his family and society. Then he commences a dual voyage – psychological and physical altogether to New York, America hoping to resurrect his ruined life. Although he is able to establish an arbitrary relationship with Mila Milo and Neela Mahendra in New York, they ultimately poison and metamorphosize him into a typical character that is just ridiculous and ironical one. Mila Milo fails to rebuild his life constantly due to her own father seeking tendency whereas Neela Mahendra also fails to regenerate him as being a strong political activist. This dramatic upheaval furthers the life of Malik Solanka into a tragic apart.

Finally, the fragile life of Solanka provides us a mental solace as he withdraws back to his previous land and society since the very moment compels us to assume our own identity.

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I. Human Drives and Split Personality in *Fury*

Salman Rushdie's *Fury* explores the human drives and wicked personality of the protagonist, Malik Solanka along with other characters. Professor Solanka resigns from his commercial life despite his success and fame in London and he moves to New York, America after the family turmoil. Solanka suffers a lot in his individual life due to sexual discontentment so he enters the new world of America seeking his bright future and fortune.

In this very sense, psycho analytical approach can judge well on the issues related to the protagonist including other characters. It penetrates on human psyche scrutinizing the triggering mind and paranoiac nature, determined by the unconscious drive. And such drives create confusion and unconventional situation influencing the individual and social life of the characters.

In this novel, Solank doesn't only get retired from his profession, he also transforms himself into a wicked personality such as drinking wine and standing himself before the sleeping wife and child with a knife. Despite his abandonment of family life and enrollment to America for resurrection, he finds no change or improvement in his individual life. Rather he involves in controversial love and ironical relation. Mila Milo, the writer's daughter estranges him due to her delusive nature. Similarly, he can not win the favour of Neela Mahendra due to her political activism. But he goes mad and pursues her incessantly until her death. Here, the writer seems to have drawn a parallel between the individual life of Solanka and W.B. Yeats, the senior most writer of English literature who followed Maud Gage unconventionally.

Finally, Solanka withdraws himself back to London without any accompany and burgeoning life; and his tragic life turns himself into feckless and ridiculous character.

Salman Rushdie was born in June 19, 1947, to an affluent family in Bombay, India. He is the only son of a professional Muslim couple. His schooling was accomplished in English, as is common with the educated classes in India. From Bombay, his family moved to England where Rushdie studied at cathedral school, Rugby. Rushdie studied history at Kings' College, Cambridge, where he also joined the Cambridge Footlights Theatre Company.

After Cambridge, Rushdie went to live with his parents in Pakistan, where he worked in a television company for a short period. He came back to England to work as a copywriter in an advertising company. For a while he also worked as an actor in London. In both places Rushdie experienced censorship as a result of government policy or racism. In 1975, he published *Grimus*, his first novel that was not successful. His second novel, however, created waves at the new voice of the subcontinent. *Midnight's Children* (1981) won numerous awards including the Booker Prize, and the James Tait Black Memorial Prize. Rushdie's third novel, *Shame* (1983) also deals with history allegorizing the political situation in Pakistan, the struggle between military and civilian rule. His next novel, *Satanic Verses* became notorious as many Muslim read blasphemy of Islam in the text. In Iran, the fundamentalist Islamic premiere Ayatollah Khomeini issued a *fatwa*, a sentence to death, against Rushdie. So, he was forced to go into hiding under the protection of the British government. Apart from his fictional career, he also produced non-fictional literary works such as *The Jaguar Smile* (1987) and *Imaginary Homeland* (1991).

Most of Rushdie's novels concern themselves, to some extent, with the character and history of these two major South Asian nations and describe the various, often violent struggles between different religions, classes, language and geographical regions. Dr. Suchitra Chaudhary, an Indian critic, comments; "Rushdie's works are deeply involved with the concept of cultural hybridity. Having lived the life of a migrants and exile in India, Pakistan and Britain, Rushdie is influenced by all three cultures" (*Essays and Criticism*). She scrutinizes his novels through the lens of cultural study and cultural hybridism as if she seems to reshape Rushdie's psyche.

He writes like an angel: an erudite, playful and wildly intelligent angel; the cadences of every paragraph are graceful as landing swans. Rushdie is an irrepressibly playful entertainer, as well as a web-wearing storyteller. Toni Morrison adores the written skills of Rushdie and says, "This is Rushdie at his absolute almost insolently global best –his adroit mastery of language serves brilliantly imagined characters and a mesmerizing narrative. Completely seductive" (266). He is a great novelist whose operation can be taken as a master of metamorphosis – transforming life, art and language in the subterranean maze of his imagination. Rushdie's latest novel, *Fury*, which appeared in 2001, trades European concerns for and exploration of New York City. In *Fury*, a distraught professor moves from England to New York and falls in love with a beautiful woman--a story line echoing Rushdie's own.

Salman Rushdie's *Fury* also evokes the dual voyages-- physical and psychological-- of the protagonist who is a non-western professor from the King's College, London. He, stealthily, flees to Manhattan City, New York, after the family turmoil and discarding his job. The quest of rebirth and regenerated

life is further overshadowed by the stupefying American culture and society including the fragile relation with two women: Mila Milo and Neela Mahendra, which metamorphoses him into a chaotic and enigmatic personality. Wild emotions and feelings terrify him so he seeks the ways for distancing from the world, thereby; he prefers to be estranged and remains in isolation and anonymity as well.

Actually, *Fury* is the story of an Indian professor, Malik Solanka, who has recently left his English wife, and flown from London to Manhattan. Professor Solanka, who has made a lot of money by inventing and marketing a puppet comes to America desperate to erase his past, to start a new life again. At the same time he tries to bury the guilt he feels not only about his separation but about a moment of "fury", in which, after an argument, he had held a knife over his wife's sleeping form and imagined stabbing her.

In a new American world, Manhattan, professor Solanka finds not peace but only a universal fury. Although he is able to rebuild his romantic career with two women: Mila Milo and Neela Mehendra, he gets easily betrayed since both of them are furious in their own way. Mila cannot prolong her relationship with Solanka due to her father seeking tendency where as Neela Mahendra is deliberately estranged with him due to the political activist. Now, desperate Solanka experiences himself to have lost inside the dark canopy with huge catastrophe.

James Wood acknowledges that professor Solanka suffers long due to unfulfilled desires:

Solanka has an affair with a furious servant woman called Milla Milo (shortened from Milosevice--you see, even her name is

furious), and then with a beautiful Indian woman called Neela, "by some distance the most beautiful Indian woman--he had ever seen." But Mila is furious in her way, too--she is a political activist--and after some wild adventures, Solanka loses her to that fury. (259)

In this case, psycho analytical perspective justifies the true meaning of this novel. Now, "fury" is a product of sexual discontentment that creates unnecessary deviations in his individual life causing the tragic end. And, the novel ends with Solanka returning to London, taking a suite at Coleridge's where he "Lay wide-eyed and rigid in his comfortable bed, listening to the noises of distant fury, trying to hear Neela's silenced voice" (258).

Merle Rubin explores the state of wrath within the psyche of protagonist, professor Solanka. According to him:

Professor Malik Solanka has recently left his loving wife and delightful little boy to lose himself in the mainstream of New York City. Although friends berate him for his desert some and his wife and child warmly implore him to return, Solanka may well have had good reason to leave: one night, much to his horror, he found himself holding a kitchen knife over the body of his sleeping wife, the culmination, perhaps, of a life time of suppressed fury. (95)

But Merle doesn't clarify the suppressed fury or the state of wrath, the protagonist possesses. However, we can easily guess the implied tone of critics who is deeply inclined to the psychoanalysis.

In his "A State of Wrath", Rubin Merle reads the psychic inconstancy of the protagonist, Solanka. He studies so closely how Solanka's vulnerable behaviors misguide him and he is bound to live a pointless life. He writes:

A native of India who has spent most of adult life in England, Solanka first made his name as a historian of ideas. When Britain embraced the welfare state, Solanka bucked the trend by writing a book that sought to shift the focus from the role of the state to that of the individual. Much to his chagrin, his book, later came through, that had not been his intention. (101)

Here, Rushdie wants to explore his own individual life through the protagonist, Solanka. Since the character shares much with Rushdie himself. Actually, Rushdie more expresses his indignation as he senses the loss of his own identity.

The novel is an American book, a biting satirical, often wildly farcical picture of American society, the first year of the twenty first century. The twice transplanted protagonist, professor Malik Solanka is an imaginatively wealthy man, a philosophical professor into a BBC--TV star, then into the inventor of a wildly popular doll called 'Little Brain', compelled to relinquish control of the doll when it metamorphosizes into an industry, the furious, flees to London for an apartment in Manhattan's upper-west side. As he surmounts his guilt over having abandoned a loving wife and three year old son in England, involves with two new women. This is a slender for Rushdie, and his relatively narrow focus results in narrative; there are fewer puns and a deeper emotional environment with his character. Unprepossessing, Solly is a magnate for gorgeous, articulate women, who all tend to speak in the didactic monologue.

Malik Solanka, a historian of ideals, partakes knowledge into a hit TV show featuring a large doll called 'Little Brain' seems to wrestle from himself, inexplicably hallucinated, finds himself standing over his sleeping second wife, knife in hand. He has fed their young child for the solitude, as in a frenzied metropolis like New York City, which can provide isolationist efforts come naught, as he is caught up in affairs with sensuous and confused Mila first, and incredibly beautiful Neela later, finally achieving an epiphany of sorts.

This novel veers precariously through obsessive times, capturing every nuance exactly. It's frustrating that Rushdie's ferociously apt fury sits no room for a little heart, that some of his target are so easy, and that the ending means to be a comic book *Fury*. But this is still an insightful, emerging ride well worth taking.

Solanka's personal 'furies' and fears are microcosms of the larger world in which he finds himself in the year 2000. The city boiled with money--while the overheated citizenry was eating these many varieties of lotus, who knew what the cities rulers were getting aware with--not the guilianis and safaris--not this crude globe--puppets, but the high ones who were always there, for ever feeding their insatiable desires, seeking out newness, devouring beauty, and always wanting more.

In the midst of the vulgar carnival of acquisition, a series of murders of wealthy young women remains unsolved. Solanka sometimes feels so out of control that he wonders if he himself might be a culprit. Deftly interweaving political, metaphysical, psychological, mythological, even cybernetic, variations on its central theme, from the ancient Greek Furies of revenge to the "Fury" that

fuels the process of creation, *Fury* is an acrid, sharp, self-critical portrait of an angry man in an anger-inducing world.

Similarly, viewing the book, *Fury*, Allen Brook evaluates it through the point of view of formalistic dimension and draws a conclusion that Rushdie has slackened the artistic vitality. He concludes it as less outstanding or whimsical and fictional norms in comparison to earlier novels and he adds:

Salman Rushdie's newest novel is surprisingly slim, in contrast to his usual flatulent, overweight tomes. If we didn't know better, we might be tempted to think that he is narrowing his sights—that the literary machismo of recent efforts such as *The Ground Beneath Her Feet* (1999), *The Moor's Last Sigh* (1995), and *The Satanic Verses* (1988) has mellowed into a more controlled style of fiction. The first few chapters of *Fury* would seem to confirm this impression. (272)

Likewise, Hisid Hajari explores the fragility of the world in which different identity crises coexist together in Rushdie's works. He adds:

Rushdie resists drawing two direct parallels. "I don't like to read novels which teach me lessons," he says by phone from London. But there's no denying that these are ur-themes for him: the threat of the one crowding out the many, the fragility of a world in which different can co-exist. (67)

Hisid takes him as a controversial figure because Rushdie says that he gets annoyed with the novel, which gives him lessons, but most of his novels imply the fragility of the world in which different aspects can co-exist. In this sense his works can be found as beyond his control.

James Wood says, "Fury exhausts all negative superlatives. It is a novel that is indeed likely to make even its most charitable readers curious and that could hardly be worse if a secret committee bends on discrediting Salman Rushdie had concocted" (259). He finds the novel, *Fury*, as a playful indulgence of the writer or his terminal decline. Actually, according to Allen Brook, the novel *Fury* reveals the real happening of Rushdie's own individual life through the protagonist, Solanka. He further comments:

In a craven bow to modern pathos, Rushdie finally exposes the source of his heroes' angst: Solanka turns out--surprise, surprise! -
-To have been a victim of childhood sexual abuse. This revelation, and Solanka's "working through" of his problems, brings the novel to an unconvincing denouement. In the end 'Fury' is not so much literacy exploration of the forms and varieties of Furies as it a pondering to contemporary mores disguised as a critique for them, and a graceless rant against incipient old age. (272)

Obviously, the protagonist of the novel, *Fury*, embodies the real characteristics of the writer himself. It means we can derive Rushdie's own individual life and social position in this novel to some extent. But it hardly seems to deserve the critical appraisals and literary richness due to loose form and tasteless fiction.

Brook Allen remarks on the transitory mode or trend of the writer, Rushdie who stealthily slips into the romantic world from the realistic approach. As he makes a judgment on his artistic vitality:

Although Rushdie possesses a sharp political realist, and occasionally—as in *Midnight's Summer Children* (1980) and *Shame* (1983)--even fulfils that role, when it comes to the personal

life, he is the complete romantic: the experience of fifty-four years and three marriages notwithstanding, he still seems to think that somewhere out there is a perfect woman for every man: perfectly beautiful, whose love will set him free. "Furia could be ecstasy, too, and Neela's love was the philosopher's stone that made possible the transmuting alchemy" (This, by the way, is all very fine for the famous, Lip Solanka and his famous, hip creator, who doesn't have to rely on their beaux Yeux, but most sedentary fifty--something intellectuals find it rather more difficult to lure nubile beauties into their beds. (280)

Here, Brook Connors notes that it is quite difficult to give a special position to Rushdie in literary tradition. He is a fusion of realist and romantic approach so he tries to include the diverse subject matter of the contemporary society in his arts.

He also adds that Rushdie pours the majestic knitting of his over-skill in this novel:

Rushdie lives, as the saying goes, in interesting times, and he has all the mental equipment necessary for skewering contemporary vanities and fears. But the book's promising beginning is soon drowned out by more typically Rushdie's over skill: the cacophony of voices, plots, opinions, allegory, puns, magic realism, multi-cultural-mythology, historical clues, and pop-culture references he has never attempted to addict. He cannot trust the story he is telling to its own. The point, for him, is not the tale he tells but the sound of his own raucous and frequently historical voice rose in his telling. (293)

Most critics claim that he has lost now the artistic quality and interest of reader since he is totally outside from the pure art due to divergence aspects which he has assimilated in his novel very forcefully.

Anderson Nathon also gives extra information on him. He does not find any static vision in the psyche of Rushdie which drags him towards the controversial issues as well as his own individual crisis; and he writes:

Salman Rushdie may be best known today for the controversy and death threats surrounding his novel, *The Satanic Verses*; but his own story began in Bombay (now in Mumbai), where he was born in 1947. His education was British--the cathedral school of Bombay and then Rugby School in England, where Rushdie went when he was fourteen. He did not enjoy Rugby; with his fondness for British culture, he had expected to fit right in at the elite prep. School, but found himself one of the outsiders there. He returned to Bombay after his schooling, but at his father's urging enrolled at Cambridge and went back to England. (106)

According to Nathon, Rushdie gets bewildered and exhausted as well due to complex culture and social phenomena of modern world.

James wood also finds the declining life status of the protagonist, Solanka which is destined by the complex American culture and society in the sense that he is a product or the outcome of such era; as he writes:

The contradictions of Rushdie's book, the unlikely vulgarities of professor Solanka, taken along side his equally incredible American argot, are so distorting that they abolish him as a character and leave him only as a figment of Rushdie's painful

confessional urge. *Fury* doesn't seem to present Mr. Solanka's planet so much as Mr. Rushdie's planet, which is all secret numbers for Nobu and fancy houses in the Hamptons. One sees now why Solanka- Rushdie reverently calls Newyork "a city of half-truth and echoes that somehow dominates the earth. In deed, the Manhatten of *Fury* is a city of half-truths precisely because Solanka-Rushdie peoples it with cartoons. (259)

As Wood informs us, Rushdie narrates the stupefying culture of American society that is half-truth or dreamlike. And, all these things are depicted through Solanka who embodies the real intention of Rushdie himself.

But the criticism of Allen Brook seems to be very broad and wise. And, he overviews it through multi-analytical perspectives. For him, "Life is fury-- *Fury*--sexual, Oedipal, political, magical, and brutal--drives her to our finest heights and coarsest depths" (272). He doesn't limit his criticism only in single standing point, and rather he allows multiple tools or approaches to judge over it.

The brief review indicates that many critics have interpreted this novel from various perspectives. But my aim is here to justify *Fury* as a novel that specializes on the darkest side of human nature and the psychic turmoil created inside. This research is inclined to explore the darkest side of human nature and the universal fury created inside the protagonist. Its tendency is to analyze the psychological trends of the characters and their incongruent relationship as well. Likewise, it also attempts to snap the naked human nature captivating the hatred, jealousy, sexual desire, greed, treachery etc. on the part of every characters. Obviously, the novel is associated with psychological turmoil or conflict of the protagonist on the relationship with other characters. Since all the

characters are fallacious in their own way veiling their real appearance or entity in the sense that they conceal their real selves and approach themselves as something else, their real selves are feckless and no more human rather they are odd, dark and gloomy.

We can not provide the real sense of the novel with true justification unless we delve into the deeper level of this novel and analyze it part by part. For it, psychoanalytical reading seems to be quite helpful as well as sensible to grasp the actual thematic aspect delivered by the writer. Rushdie's *Fury* exhibits not only the fragile life of Malik Solanka and his family disgust. It also draws a picture of the dark, gloomy and mundane life of each and every characters. Naturally, there is a vast gap between what appears outside and the real selves of the characters. Solanka's madness can be received as the result of his depressed tumult of his internal desires. To reveal the real selves of the characters, the psychoanalytical tool especially of Freud will be taken in this research. According to Freud, man is led by the unconscious; the unconscious is the site of sexual instincts and of desires and feelings that are considered unacceptable by the conscious mind. On the basis of this tool, neurosis of the protagonist, as well as Electra complex, oedipal complex and Thanatus will also be taken under consideration.

II. Psychoanalysis: Oedipal Dynamism and Divided Self

Psychoanalysis is a part of the mental science of psychology. It is also described as 'depth psychology'. Psychoanalysis is essentially a drive psychology. The division of the psychical into what is conscious and what is unconscious is the fundamental premise of psychoanalysis; and it alone makes it possible for psycho-analysis to understand the pathological process in mental life, which are as common as they are important, and to find a place for them in the framework of science.

Psychoanalysis took its start in medicine and it was a part of the medical discipline which grew slowly in its endeavor to understand and treat mental disorder. So it can be taken as an attempt to inquire the irrational domain of human psyche, with logic and rationality. In other words, psychoanalysis is a method of "investing mental process and treating neuroses and some other disorder of the mind" (Webster 1158).

The goal of psychoanalysis is to help us resolve our psychological problems, often called disorders or disfunctions, the focus is on patterns of behavior that are destructive in some way.

Freud asserts that the study of human psychology can provide a strong support for understanding personal and social relationships.

Both through the means of psychoanalysis we become able to understand the inner human sentiments and feelings. The structure of human mind is very complex due to the different relations of human being with themselves and with the whole world. Therefore, Frank R. Kegan states:

Psychoanalysis is a technique of psychological studies of the psychosexual development of human personality, the unconscious

mental activities and means of treatment for neurotic patients.

Psychology is the science which studies and attempts to explain observable behavior and its relationship to the unseen mental processes that go on inside the organism and to external events in the environment. (158)

So, it is an appropriate apparatus to measure the psychological trend of human mind. The psychic position of every individual is observed and analyzed on the basis of this tool as well.

The compound word "psychoanalysis" consists of two words - "psycho" and "analysis". 'Psycho' refers to the person who behaves in an abnormal way whereas 'analysis' means the study of something by examining its parts and their relationship. Psychoanalysis, etymologically, can be taken as a study of the nature and behaviour of those abnormal people whose mental condition is not in order. It apparently suggests that psychoanalysis attempts to scrutinize and analyze the human psyche of the mentally retarded people. According to *Oxford Advanced Learner's Dictionary*, psychoanalysis means "a method of treating somebody's mental problems or orders by making them aware of experiences in their early life and tracing the connection between them and their present behaviour or feelings" (935). As James D. Page views on:

The term 'psychoanalysis' has three different meanings. It is first a school of psychology that emphasizes the dynamic, psychic determinants of human behaviour and the importance of personality. Secondly psychoanalysis refers to a specialized technique of investigating unconscious mental activities. Finally

psychoanalysis is a method of interpreting and treating mental disorders especially the psychoneuroses. (179)

Page has defined it into three different levels explicitly which is really sensible and wide spreading.

It means psychoanalysis is used "to designate a loosely knit body of ideas on the nature of the human mind, in particular personality development and psychopathology; to describe a technique of therapeutic intervention in a range of psychological disturbance; to designate a method of investigation"

(Encyclopedia 137). Psychoanalysis, as therapy, is officially regarded as the task of uncovering all the pathological memories. Human experiences like anxiety, fear, desire, emotions etc. are the elements which provide a strong support for the psychological problems resulting in frustration, conflict and inner mental disorder. Psychological analysis helps in exploring the causes of the mental tensions and conflicts. It is 'the talking cure' that emerges out of the dialogue between patient and the therapist in which repressed human sexual desires, fantasies and anxieties are explored.

In literature, psychoanalysis is immensely applicable to the study and analysis of the psychological motives of authors and characters both. It is an excellent tool for reading beneath the surface of the text. In other words, psychoanalysis is not only the study of human instincts and human relationships, but also is used to explain literary relationships, actions, motives and the very existence of text. M.H. Abrams, in this context, writes:

The chief enterprise of the psychoanalytic critics in a way that parallels the enterprise of the psychoanalyst as a therapist, is to reveal the true content, and thereby to explain the effect on the

reader, of a literary work by translating its manifest elements into the latent, unconscious determinants that constitute their suppressed meanings. (249)

To read a literary work through the psychoanalytical perspective, one can analyze characters invented by authors, the language they use etc.

Psychoanalytical literary criticism takes a literary piece as an expression of the state of mind and the personality of an author. So one should delve beneath the surface of the text to find out the meaning in psychoanalytical criticism.

Psychoanalysis is a term first coined and developed by Freud in Vienna in 1896. Freud systematically and scientifically studied various factors working in human mind and developed an important area which is often known as psychoanalysis. His contribution to the understanding of human nature is of great importance; he introduced major methods, ideas and concepts of psychoanalysis in a scientific and systematic way. Primarily, he studied mental disorder, and took psychoanalysis as a psychotherapeutic technique. Later it became a great psychological theory encompassing all the areas of normal and abnormal personality.

Then it entered into the fields of sociology, anthropology, history, education and the arts:

Psychoanalysis studied neurotic symptoms in conjunction with dreams, jokes, and 'the psychopathology of everyday life' - that is, mistakes of all sorts, such as slips of the tongue or of the pen, bungled actions forgetting - as well as art, literature and religion, with a view towards establishing the laws of functioning of the

'mental apparatus' as Freud called his hypothetical model of the mind of the psyche. (200)

Psychoanalysis is an interpretation of all types of human activities, including art and literature. Psychoanalytical literary criticism emerges specifically from a therapeutic technique for the treatment of hysteria and neurosis. Psychoanalysis is "a means of analysis and therapy for neuroses, but soon expanded it to account for many developments and practices in the history of civilization, including warfare, mythology, and religion, as well as literature and the other arts" (248).

The fundamental psychodynamic model proposes that mental illness is caused by unresolved, unconscious conflicts originating in childhood. Furthermore, in such cases, defense mechanism such as repression of unpleasant memories, serve to protect the ego. Neurotic symptoms are argued to be the result of conflict between repressed or unfulfilled desires and attempt to control or resolve them. Freud argues that recovery depends on insight and working through past problems. Similarly he "draws an analogy between the artist's creations and dreams or fantasy. He is interested in literary works as expressions of the author; he sees a piece of creative writing as a continuation of substitute for the play of childhood" (Adam 711).

Freud's major contribution reached to the peak when he published his famous book *The Interpretation of Dreams* in 1900. Since the publication of this book, psychoanalysis has become an autonomous discipline. Freud considers that "interpretation of dreams is, in fact, the royal road to a knowledge of unconscious, it is the secured foundation of psychoanalysis" (Osbrone 41). Psychoanalysis is the most significant study of the non-rational process that emerge at the kingdom of unconscious inherent in depth of human psyche.

The notion of psychoanalysis is rooted in the process of unconscious. Freud was not the first man to bring forth the idea of the unconscious. The scholars before him had already suggested that human mind is conscious and rational, but not all the time and levels. He himself has admitted that poets and philosophers had already discovered unconscious, what he discovered was the scientific method by which the unconscious could be studied.

Freud, the most systematic exponent of the mental theory, divides mind into two levels: the 'conscious', and the 'unconscious'. The conscious is that part of mind which provides immediate awareness, perceptions, thought, or feelings of mental events and memories. Conscious is also a process or sequences of events which constitutes the relationship with the environment. It refers to the experience of an object or event at present moment. Freud mainly emphasizes the importance of the unconscious by pointing out that even the most conscious processes are conscious for only a short period; quite soon they become latent, though they can easily become conscious again. In view of this, Freud defines two kinds of unconscious:

One which is transformed into conscious material easily and under conditions which frequently arise, and another in the case of which such a transformation is difficult, can only come about with a considerable expenditure of energy, or may never occur at all [...]. We call the unconscious which is only latent, and so can easily become conscious, the "preconscious", and keep the name "unconscious" for the other, (qtd. in Guerin 128)

The preconscious mind is the storehouse of memories and wishes, which can be recalled into consciousness. Those memories and desires, which are dimly

conscious, constitute preconscious mind. It is a recalling process to mind's consciousness. The unconscious is the most obscure part of the mind, but it is the single segment where every concept of psychoanalysis depends. The unconscious is the site of sexual instincts and of desires and feelings that are considered unacceptable by the conscious mind.

Freud lays too much emphasis on unconscious mind. The unconscious mind, according to him, is the reservoir of buried thoughts, emotions, feelings, wishes and impulses that cannot be brought into consciousness by any ordinary means. Psychoanalysis can only bring the unconscious desires, experiences, and thoughts into conscious level. Freud wrote in the last year of his life:

The concept of the unconscious has long been knocking at the gates of psychology and asking to be let in philosophy and literature have often toyed with it, but science could find no use for it. Psychoanalysis has seized upon the concept, has taken it seriously and has given it a fresh content. (*Essentials* 129)

The unconscious is timeless and chaotic in nature. It is infantile and primitive too. It is the gloomy and dark facet of personality as well as humanity, which has no concern with morality, reality, good and evil, and norms of the society. The contents of unconscious from two sources: animalistic feelings and strivings, which/never been conscious, and repressed wishes and thoughts, which were once conscious. These repressed desires are mainly sexual and they always try to come into the surface of the conscious. The unconscious wishes are extremely powerful and dynamic. They are not easily allowed to come into conscious awareness because the unfulfilled desires can spoil one's self-esteem, and

therefore they express themselves symbolically in dreams, slip of tongue, mental conflicts, and neurotic symptoms.

Civilized life restraints on the desires and wishes of unconscious; if there does not remain any exit for those unfulfilled desires, it ultimately invites mental diseases:

Forgetting is an active process in which painful memories are repressed. The Freudian unconscious is a pool of mainly repressed energy, distorted by frustration and exerting a stress on conscious reason and its shaping of the pattern of daily life. The strain produced by this stress, present in some degree in all civilized men and women, is seen in neurosis. (*The Encyclopedia* 189)

Freud believes that the inhibited feelings and wishes of childhood remain influential as a part of active unconscious. Louis Kaplan and Denis Baron clarify that "the unconscious- serves as a reservoir for all past experiences. We commonly say that we have forgotten the experiences of childhood. But nothing is ever lost once it has been experienced. The past is stored in the unconscious, and there it remains throughout life" (120). The mental processes stored in this chamber of mind are charged with energy. This energy has a profound influence on our thinking, feeling, and acting. It may make us to activities we did not intend to do. These activities go on automatically whether we will have them or not. Therefore, many of our acts are not voluntary. The motives behind these acts lie in the unconscious level. The theory of unconscious motivation plays a significant role in the theory of psychoanalysis.

Unconscious motives are those of which we are not sure and which we do not recognize as determining our behaviour. Freud laid great stress that a man's

behaviour cannot be understood fully unless we know his unconscious motive too. Those motives can be brought to light by the technique of free association in which the subject is asked to relax and speak out whatever passes his/her mind on the presentation of key words. It is claimed that in this way one's unconscious motive will be revealed out.

R.M. Goldenson in his *The Encyclopedia of Human Behavior* (1970), argues "The theory of dynamic psychology developed by Sigmund Freud, is based primarily on the influence of unconscious forces such as repressed impulses internal conflicts, and early traumas on the mental life and adjustment of the individual" (1038). For Freud viewed psychoanalysis as a branch of psychology and a part of science, and therefore unsuited to form a philosophy of man, let alone a philosophy of life.

Furthermore psychoanalysis exemplifies a psychodynamic personality theory in that it gives a prominent role to the complex interplay among forces in human behavior. Behavior is viewed as a result of struggles and compromises among motives, drives, needs, and conflicts. Behavior is viewed as occurring at a various levels of organization, so that the same behaviors can be expressive of different forces and the same force can be repressed in different behaviors, depending on the other forces by which it is joined. So it is clear that at the least of the psychoanalytic theory we can find an emphasis on psychological determinism, the unconscious, behavior as goal-directed and expressive of interplay among forces, and behavior as an outgrowth of events that occurred in the past of the individual.

The concept of unconscious is one of the hallmarks of psychoanalytic theory, and Freud was the first to explore the qualities of unconscious life in

detail and attribute major importance to them in our daily lives. Freud attempted to understand the properties of the unconscious and to delineate its importance in behavior through the analysis of dreams, slips of tongue, neuroses, psychoses, works of art, and rituals. The unconscious is alogical, disregarding of time, and disregarding of space. The concept of the unconscious represented a decisive step toward a new orientation in the world and in science, the unconscious is rarely observable during our rational and waking life. It is only in the dream and in the psychic productions of psychotics that the workings of the unconscious become most apparent.

For psychoanalysis, the unconscious does not include all of what is not conscious. It only includes what is actively repressed from conscious thought. For Freud, the unconscious was a depository for socially unacceptable ideas, wishes or desires, traumatic memories, and painful emotions put out of mind by the mechanism of psychological repression. In the psychoanalytic view, the unconscious is a force that can only be recognized by its effects-it expresses itself in the symptom. According to Freud, all human beings have repressed wishes. They also have dreams in which repressed feeling and neurosis emerge disguised.

Sigmund Freud's theory of unconscious is the invaluable gift to the literary world in the sense that it has opened up the doors for the psychoanalysis to prove its worth as one of the most applied critical tools in the interpretation of literary texts. The work of literature is the result of writer's repressed and suppressed ideas.

Theory of Personality: Id, Ego and Superego

Freud introduced another important aspect, the structure of human personality in the psychoanalytical theory. As a structural model, the model of the psychic apparatus often refers to that part of psychic process which Freud sees as being differentiated into three psychic zones having different functions: the Id, the Ego and the Superego. The character of an individual is shaped and analyzed as a result from the interaction of these three key subsystems. He has studied 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 drives. Freud explains this "obscure inaccessible part of our personality" as "a chaos, a cauldron of seething excitement [with] no organization and no unified will, only an impulsion to obtain satisfaction for the instinctual needs, in accordance with pleasure principle" (129). It means the Id functions to fulfill the primordial life principle, which Freud considered to be the pleasure principle. It is the representation of primary process of mode of thinking. It manifests itself in dreams, jumble of thoughts and intoxication.

The Id is the source of all our aggressions and desires. It is lawless, asocial and amoral. Its function is to gratify our instincts for pleasure without regard for social conventions, legal ethics, or moral restraint. It can be taken as irrational and selfish part of human psyche, and is concerned only with the immediate gratification. It has no concern with logic, time sequence, morality and social manner. Id, according to Freud, is "inborn part of unconscious mind that uses the primary process to satisfy its needs and that acts according to the pleasure principle [. . .] the attempts of Id to seek immediate pleasure and avoid

pain, regardless of how harmful it might be to other" (Lahey 466). Id is the depository of the innate instinctual drives and in it even the contradictory conflicting impulses may coexist. If unbridled, the id would always seek instant satisfaction of primitive irrational and pleasure seeking impulses. It is seen at the early stage of personality development but it becomes dominant in adult personality structure of normal people. Thus, the Id is the underground storeroom of buried thoughts, feelings, desires and experiences that are repressed and prohibited to come on the surface of adult normal personality.

The Ego is the rational governing agent of the psyche. In other words, it is our ordinary social self that thinks, decides, feels and wills. It maintains all the worldly functions and makes them as realistic and rational as possible. It creates a balance between inner demands and outer reality. The Ego seeks "to defend itself against unconscious feelings by denying them, or by converting them into their opposite, or by acting them out in indirect ways of splitting them into good and bad components" (Ryan 36). Though a large portion of the Ego is unconscious, it nevertheless comprises what we ordinarily think of as the conscious mind. It is associated with reason and gets governed with critical judging.

The Ego can be taken as an executive director of personality whose functions are of perception, conscious thought, memory, learning, choice, judgment, action and so on. According to James D. Page, the functions of the Ego are "to satisfy the nutritional needs of the body and protect it against injury; to adjust the wishes of the id to the demands of reality; to enforce repression; and to coordinate the antagonistic strivings of the id and the superego" (185). The Ego deals with sexual and aggressive impulses originating

in the Id at the unconscious level. The desire for immediate pleasure must be checked and it has to pass a long route to obtain pleasure in a proper manner. The Id is governed solely by the pleasure principle; the Ego is governed by the reality principle. Id is dominant in infantile whereas Ego rules the Id in maturity. But there occurs a constant conflict between the Id and the Ego. Mostly the Ego controls over the Id and in some occasions the Id sways the Ego that creates some abnormality in an individual's behavior. Ego has also knowledge of the consequence of its behavior and tries to strike a balance between the needs of the organism and the demand of the physical and social environment.

The Superego is the moral censoring agency, the repository of conscience and pride. In other words, it is "the internalization of standards of morality and propriety" (Abrams 249-50). When a child becomes able to learn something, he/she is exposed to rules, regulations, morality, standards, values and codes of the society. Initially, a child acquires his/her notions of right and wrong, dos and don'ts, and good and evil from his/her parents. The child determines the negative and positive values on the basis of the punishments and rewards after his/her acts. According to these values as well as the cultural periphery and social norms, the Super ego is moulded. Thus it is a censor, which classifies all the functions of human personality on the basis of social values and moral codes. In this context, Kaplan and Baron opines:

The superego performs its work in two ways. First it acts as a conscience which gives the ego a means for distinguishing right behaviour from the wrong behaviour. Secondly, it establishes ideals or goals toward which the ego is compelled to strive. These functions elevate man to higher plane of human behavior [...]. The

superego is a product of modern civilization, and in a sense represents the most recent achievement of human evolutions. (128)

The Superego is dominated by the morality principle. It prohibits the Id and the Ego for the irrational and anti-social gratification. Thus, the Superego is the norms and values oriented judge of the human psychic personality. It becomes almost synonymous with the idea of conscience. It serves to repress or inhabits the drives of the Id, and to block off and thrust into the unconscious to those impulses that tend toward pleasure. Thus, it is a regulator that governs all the functions of human personality on the basis of social values and norms.

Oedipus Complex, Repression and Neurosis

Freud derived the term 'Oedipus complex' from Greek tragedy *Oedipus Rex* by Sophocles. In *Oedipus Rex*, the story bears that the protagonist Oedipus unknowingly kills his father and marries his mother. Here 'Oedipus complex' means "the repressed but continuing presence in the adult's unconscious of the male infant's desire to possess his mother and to have rival, the father, out of the way" (Abrams 250). It can be defined as the feelings of sexual desire that a boy has for his mother and the jealous feelings towards his father. Such problem in the case of girls is called 'Electra complex' in which the girl desires her father for sexual love. It apparently means that the child's object of love is opposite sex parent accordance to Freud.

Psychosexual development of personality, as categorized by Freud, has five stages from birth to puberty: oral, anal, phallic, latency and genital. In Freud's view, 'Oedipus complex' is associated with 'the phallic stage' which starts at the age of three years and continues up to six years of the child. Phallic

stage brings pleasure from the genital organs by manipulating and stroking. Biologically, the child is attracted towards the opposite sex; in the case of the boys, mother is the one who is not only opposite-sex but also of easy access. But the boy finds his father as an enemy on the way to fulfill his internal sexual desire and wants to kill him. Here, the boy in demanding sexual love from his mother comes into rivalry with his father and the girl becomes a rival of her mother for the father's love.

According to Freud, the child's object of love is opposite-sex. The child, in order to resolve the threatening conflict, begins to copy the role of his or her rival to become like the same sex-parent to share the affection of the opposite sex parent. The identification of the child also manages to play the role of same sex parent. However the resolution of Oedipus and Electra complex is to understand social norms and standard and parental punishments - "A boy must resolve his unconscious sexual desire for his mother and the accompanying wish to kill his father and fear of his father's revenge in order that he proceeds in his moral development" (Walranen 238).

To sum up Freud believes in bi-sexuality but not in homo-sexuality. Every child ties the feeling of love and desire for parental's opposite sex, and becomes jealous, hostile and rival of the parent of the same sex in phallic stage.

The theory of repression, however most psychoanalysts take repression as a fact, greatly concerns with the conflicts among 'the Id', 'the Ego' and 'the Superego'; the mutual relationships among these psychic agents determine what to manifest and repress. The unconscious wishes are extremely powerful and dynamic; these unconscious wishes always try to come into the surface of the conscious. But all the wishes or desire mainly sexual germinated in unconscious

mind cannot be manifested rather they are repressed. For Freud, "the superego acts as both control and defense; it controls the child's oedipal desire and defends him from the anxiety caused by castration fear. It was conceived of as operating by means of the mechanism of repression" (Edwards 191). So, repression is to Freud the paradigm of defense mechanism against anxiety.

Repression is the forgetting or ignoring of unresolved conflicts, unadmitted desires or traumatic past events, so that they are forced out of conscious awareness and into the realm of the unconscious. Freud's theory of repression states that much of what lies in the unconscious mind has been put there by consciousness. Basically infantile sexual desires and other censored materials are repressed to an unconscious state. Such repressed desires find outlet through dreams, slips of tongue and pen, creative activities and neurotic behaviors. To Freud, all human beings repress desires and because of the powerful social taboos attached to certain sexual impulses, many of our desires and memories are repressed. If we repress our desires too much that might cause neurosis. It is an element of creation as well as cause of unhappiness. So it is better to express those desires through socially acceptable means so that our civilization keeps on moving. It even makes us happy and helps society to run in healthy way. Art and literature also carry the unfulfilled, repressed desires of the writer, as well as characters in a distorted form that is accepted by the social standards of morality and propriety.

Repression does not exist in the period of complete immaturity; it starts to remain in the individual's life when he/she comes to internalize the parental code or social norms. The psychic agent Superego, acting either directly or through the Ego, "serves to repress or inhibit the drives of the id, to block off

and thrust back into the unconscious those impulse toward pleasure that society regards as unacceptable, such as overt aggression, sexual passions, and the Oedipal instinct" (Guerin 131).

Neurosis reflects a conflict between the Id instinct and the *Ego* mechanism, both of them are unconscious. This conflict is caused because of the friction between two opposite polls of the Id and the Superego. Neurosis also reflects the ways in which the individual attempts to use defense mechanisms to avoid anxiety and guilt. If we repress our unconscious desires too much, it might result in neurosis, a state of mental illness that causes depression or abnormal behavior, often with physical symptoms but with no sign of disease. Neurosis has the result of forcing the patient out of normal life, an alienation of the patient from reality. The neurosis is subject to evolve under the pressure of 'libido'. According to Freudian analysis, a person falls ill of neurosis only when the ego loses its capacity to deal in someway or other with the libido. Freud claims that "regression of libido without repression could never give rise to a neurosis but result in perversion" (129).

For a neurosis, the decisive factor would be the predominance of the influence of reality. Neurotic symptoms are the outcome of a conflict which arises over a new method of satisfying the libido. In a neurosis, the Ego, in its dependence on reality, suppresses a piece of the Id, whereas in a psychosis, this same Ego, in the service of the Id, withdraws from a piece of reality. In the words of Freud:

It was found that men become neurotic because they can not tolerate the degree of privation, that society imposes on them in virtue of its cultural ideals, and it was supposed that a return to

greater possibilities of happiness would ensure if these standards were abolished or greatly relaxed, (qtd. in Pervin 218)

In fact, man is basically in conflict with the demands of society in the pursuit of pleasure. The frustrations imposed by society on the instinctual life of man lead to the most creative works of civilization, but they also lead to neurosis.

Psychoanalysis rides with the instincts and seeks a reduction to the extent in which the instincts are frustrated. Neurotics attempt to turn away from reality because they find it unbearable either the whole or parts of it. Neurosis is the expression of a rebellion on the part of the Id against the external world.

To sum up, man is an energy system, driven by sexual and aggressive drives and operating in the pursuit of pleasure, functioning lawfully but often aware of the forces determining his behavior, and basically in conflict with social restrictions on the expression of inner desires. When the unfulfilled desires do not get any exit, they are ultimately stored on the unconscious and cause neurosis.

Two Basic Instincts: Eros and Thanatos

Freud (1920) recognized two fundamental forces: Eros and Thanatos (*Contemporary Schools* 184). These terms are derived from Greek mythology for the first time to denote the forces of life and death. There are many other forces which are acquired from the environment and learning but these two psychic energies are innate and unlearned. Before 1920 Freud laid emphasis only in life instinct and later he revised previous concept of instincts realizing the existence of death element in human life. In psychoanalytical technique, Freud presented two basic moods of thinking - Primary process and Secondary process. Primary

process is directly related to life instincts or pleasure principle and secondary process belongs to reality principle or ego.

The instinct of Eros is better known as love or sex or life instinct. Human body seeks to fulfill physiological needs such as hunger, thirst, breathing "and defecation. In Freudian, psychoanalysis the most motivating force of life is *Libido*. It means the energy of sex motive. Sex energy is the creative and intellectual source of life instinct. Freud used sex in broad sense, it is not only coition, it represents love, tenderness, and sympathy that bring all human beings in close physical contact. Freud writes that " the concept of "sexuality" and at the same time of sexual instinct, had it is true, to be extended so as to cover many things which could not be classed under the reproductive function (Beyond 45).

In Freudian view the energy generated by human body changes into various life forces, and these forces create tensions in search of outlet .The painful feelings or unpleasant feelings impel human body to engage in tension reducing activities. Sex energy tension can be reduced in amorous activity but social and moral norms inhibit the normal outlet of sex energy .and it creates a suppression of sex energy. Pleasure principle is closely associated with life instinct .It seeks to avoid pain and inclines to pleasure for immediate stratification of emotional users, without caring the consequence. Libido is especially dominated by pleasure principle .Eros is, the principle of life and growth, and Thanatos is the principle of decay and death.

Death instinct is a vital force of living organism .Every organism shall follow its own path to death. Slowly and gradually every organism returns to their inorganic existence. The feelings and behaviour of human beings therefore, some how, reveal the death instinct. The aggressive behaviour, destructive will

and hostility motive manifest the death instinct. Freud had given more emphasis on hostility and aggressiveness of human behaviour. Hostility takes between the same sex persons of frustration of love and even in sexual intercourse and in child birth we feel the presence of death instinct.

It is essential to know; that life and death instincts are closely attached with each other, some traits of death instinct and life instinct are interrelated and inseparable. Pleasure and pain, love and hate, hostility and tenderness, close and separate are the motives of life and death instincts which seem mutually antagonistic but often these two are inseparably fused in human activities .It is called the ambivalence of instincts .It is seen often quarrelling and hurting in courtship. The life and death instincts are counter balance. When the motive of life instinct dominates the death instinct, there is love courtship and happy and prosperous life growth occurs. When death instinct dominates the life instinct there is aggression, hostility, pain and hate .that leads life towards death. In this context Freud presents his views:

Another striking fact is that the life instincts have so much more contract without internal perception -emerging as breakers of the peace and constantly producing tensions whose release is felt as pleasure -while the death instincts seem to do their work unobtrusively .The pleasure principle seems actually to serve the death instincts. It is true that it keeps watch upon stimuli form without which are regarded as dangers by both kinds of instincts, but it is more specially on guard against increases of stimulation from, within, which would make the task of living more difficult. (Beyond 57)

It becomes clear that the simultaneously and mutually opposing action of the two basic instincts provide the full-fledged variation life. In fact, human nature is a bundle of contradictory principles.

Psychoanalysis as developed by Sigmund Freud seems to be quite helpful in order to determine the unconscious, id dominating principle, the conflict of mind known as repression as well as the oedipal complex the Electra Complex of the protagonist and other characters. It is the tool to scrutinize the deeper level of human identity or underlying reality since the manners and behaviours of people are essentially influenced by the inner drives more or less. Generally, people become too romantic or hallucinated lacking the reasonable entity due to id dominating identity. But this situation may lead to the downfall as well. And, Thanatus perspective is suitable one to measure such dwindling characteristic. Similarly Oedipal Complex will be helpful to see how the protagonist is quite inclined to his mother like Hamlet where as Electra Complex will also support to recognize Milla Millo's tendency towards her own father. In this very sense, it appears to be the most sensible to study and analyze the '*Fury*' through the lens of psycho analytical perspective.

III. Textual Analysis

Scrutinizing into Human Drive or Self

A Psychoanalytical Reading of Fury

Salman Rushdie's *Fury* evokes the fragile life of Malik Solanka and the world in which he endeavors to adopt along with other characters. The story evolves around the landscape of western culture and society which is obscure and totally beyond the human understanding. But it attempts to fathom the degree of human psychology. Actually, it draws the dwindling life of modern characters and their relationship to each other.

Professor Malik Solanka, a retired historian of ideas moves to New York, from London after the family riot. Their debate reaches towards the climax as the wife of professor denies accompanying him in bed except the baby making time. Her rejection becomes a major issue for the professor Malik Solanka to evoke the sexual revolt in the family and wander like a tramp Mimi crying the complex culture and civilization of New American world. Although, he finds a temporal recover in his vacant life with the entanglement of two beautiful women: Mila Milo and Neela Mehendra, they disqualify him as a life-partner.

In his new career, a Serbian woman called Mila Milo comes to the life of Professor Malik Solanka. But, both of them can not prolong as well as strengthen their relations. Solanka has to lose his relationship with Mila due to her father seeking tendency. Solanka's character also seems to be too weak and ridiculous since his delusory love betrays himself. He is neither to the side of Mila nor at the heart of Neela Mahendra. Neela also leaves him so easily like Mila Milo due to her ego seeking tendency. Unlike Solanka, Neela a is realist, a political activist, as well as the most beautiful woman whom Solanka had ever seen. Now,

Solanka degrades himself as he fails to diagnose her real appearance, the *inner self*.

Therefore, Malik Solanka has to return back to London with self humiliation and indignation oriented by his fallacious love and sexual hunger. Eventually, "he contacted no friends, made no business calls, bought no newspapers. Retiring early, he lay wide-eyed and rigid in his comfortable bed listening to the notes of distant fury, trying hear near Neela's silenced voice" (258).

Malik Solanka and the Unconscious

Professor Malik Solanka as an aimless wanderer gets encountered with a Puerto Rican girls but, "He didn't feel intruded upon amid these multitudes; to the contrary" (7). Rather he feels that, "there was a satisfying anonymity in the crowd, an absence of intrusion."

After getting back to home from parade, Solanka contemplates of his own young life and love. He tries to evaluate himself with the present situation. As the narrator says, "the optimistic peace- and live philosophy of his youth having up, he no longer knew how to reconcile himself to an increasingly phony reality."

The repressed desire of Solanka incites him tending towards the women even in New York, America. He never keeps himself away of them. It can be taken as an identity of id dominating personality. Moreover, his unconscious drive is evoked through the phone call made by his ex-wife, Eleanor:

Professor Solanka listened to the sound of Eleanor's voice and with some distaste imagines it being broken up into little process of digitized information, her lovely voice first consumed and then

regulated by a mainframe computer probably located some place like Hyderabad-Decan. What is the digital equivalent of lovely?

He wondered. (8)

He gets some sorts of mental freshness and sexual contentment as well while listening to the melodious voices of his estranged wife, Eleanor.

Unconscious serves as a reservoir for all past experiences. The past is stored in the unconscious mind, and there it remains throughout the life. For Solanka, " which unheard conclusion conjured up the vision of his wife in the nude, of Eleanor master's fifteen years ago in her long – haired, twenty five-year-old glory lying naked with her head in his lap and a battered *complete works*, bound in blue leather, face down across her bush." (10) 'Past is Past' which can't be retained, but it may be a guiding force for the present life. Now, his exceeding desire overshadows the rational entity, ego. He also takes the aid of past incidence stored in his psyche to content the obvious desire. His wild emotions and desires are explicit further when, "professor Solanka in New York, still absently holding the cordless telephone in his hand, recalled with awe naked Eleanor's erect nipple beneath his moving fingers" (11). Thus, his emotional characteristic which he embodies; identifies himself as a sexual oriented guy and id dominating his life is dreamlike and fantastic. "He told them each of his women in turn-that friendship was what he had instead of family ties, and, more than friendship, love" (30); and such assumption results in great havoc deteriorating his own conjugal life. His ex-wife, Sara points out his problem saying" that you are really only love with those fucking dolls" (30); and fucking dolls may represent Solanka's imaginative characters created for his own sexual

appeasement. Now, Solanka's wife may expose such indignation as he loses his sexual battle.

After the climax of family riot, Solanka moves stealthily to New York city, the world of regeneration and rebirth. Despite his solitary and alienated life, Malik emerges as a healing power for his hurtful life since "Mila was presumably the young empress of the street. Solanka noted without pleasure the euphony of their naming. Mila, Malik" (35); and obviously, Mila dwells in a core part of Malik Solanka's life after "he'd even brought a carrying knife upstairs and stood for terrible, dumb minute over the body of his sleeping wife. Then, he turned away, slept in the spare bedroom, and in the morning packed his bags and caught the first plane to New York without giving a reason" (39).

No doubt Malik Solanka is married, mature and intellectual figure who ought to be more rational, but the fact is that his rational identity is always under the shadow. It is obvious when "Malik Solanka was thinking that the woman who had just exerted Rinehart's living room was by some distance the most beautiful Indian woman- *The Most Beautiful Woman* - he had ever seen" (61). The contemplation over such wonderful woman drags him not only towards the state of sublimity, but it also exhibits his own id dominating personality.

Neela Mehendra comes, gradually, close to Solanka and be a part of his life, but her involvement in politics makes him distraught "as she talked about the worsening political turbulence in her tiny patch of the antipodes, professor Solanka saw the hot blood rising in her, this conflict was not a small matter for beautiful Neela" (63); since the real intention of Solanka is to erase all rational domains from her absolutely like himself and enter the new world of joy and happiness. But, "she was still connected to her origins, and Solanka almost

envied her for it". However, he seems to deal with her not to let her escape away from him, but in vain. He doesn't have any other measures except following her path. His inconsistency and lack of determinative power metamorphose him into fragile and split personality. Let's see how he makes a sudden decision while conversing with Jack Rhinehart for the sake of Neela Mahendra:

Rhinehart was saying, boyishly, Great!, we'll all go ? Sure we will! You'll march for your people, Malik, Height? well, You'll march for Neela, anyhow," Rhinehart's tone was light :
miscalculation. Solanka saw Neela stiffen and frown. This was not to be treated as a game. "Yes", Solanka said, looking her in the eyes. 'I'll march." (63)

From this segment, we can easily perceive the inner self of Malik Solank how he is engulfed with his suppressed desires. The desire cope with Neela Mahendra, makes him more obedient and sacrificial towards her. He, actually, wants to change his own dream into reality winning her favor constantly.

The protagonist, Malik Solanka is such a malignant character he struggles against himself since he always fears from the potential danger or malice that he may commit another crime. He also gets troubled through the assumption if he has already committed the crime. As the narrator says:

With consciousness came fear from himself. Another night unaccounted for. Another black storm in the videotape. But as before there was no blood on his hands or clothes, no weapon on his person, not so much a concrete lump. He lurched upright, grabbed the zapper and found the tail end of the local news on T.V. Nothing about concrete killer or a Panama hat Man or a

Privileged beauty done to death. No breaking of a living doll. He fell back across the bed, breathing hard and fast. Then kicking off his street shoes, he pulled the covers over his aching head (82).

This is the real model or unconscious mind. And his unfulfilled desire have plays a leading role to mislead his psyche and spoil his own social position more or less.

Paranoia is another problem which troubles human being making life as painful and disastrous, as Solanka suffers from due to his back story which is really shocking and troublesome. As Lin Franz comments, "a knife held over the sleeping figures of your wife and child cannot be mentioned to anyone, much less explained. Such a knife represents a crime far worse than the substitution of a long-haired feline for a mewling babe" (78). The enigmatic event Solankana caused is not usual, that is starkly unforgettable. His paranoid intensity or drive is more explicit now as " Solnaka has forgotten about spraying, had walked for houses through the falling invisible poison. For a moment he considered blaming the pesticide for his memory loss" (85). Now, Solanka is out of his control and he is no more sensitive human being. This present situation is the reflection of earlier phenomenon held between him and his ex-wife.

Every analytical approach will be groundless or baseless unless we indulge over the real issue of Solanka's quasi insane life. The narrator clarifies that "In bed, whispering so as not to wake Asman sleeping on a mattress on the floor beside them, she complained that Malik never initiated sex he retorted that she had lost interest in sex entirely except the baby making time of the month (105)." The sexual intercourse of Solanka's wife is deeply rooted to the reproduction whereas Solanka's own sexual thirst is intensified with pleasure

principle as an Id dominating personality. And at that time of the month, routinely, they wrestle:

Yes, no, please, I can't, why not, because I don't want to, but I need it so badly, well, I don't need it at all, but I don't want this lovely little boy to be an only child like me, and I don't want to be a father again at my age, I'll already be over seventy before Asmaan is twenty years old. (105)

Because of their contrary ideas related to the child production, they involve in rude quarrel which creates a massive crisis in their own family relationship. However, "Eleanor was waiting tensely by the stairs for his reply to her invitation to a night of peace and love" (106); but he directly rejects her humble appeal and" alone in the kitchen, professor Malik Solanaka began to drink. The wine was as good and as powerful as ever, but he wasn't drinking for pleasure." As far as Eleanor expects, Solanka doesn't retreat back rather he exposes himself as malignant and giant personality. Thus," professor Solanka turned and left the bedroom, knife in hand, muttering, and if Eleanor opened her eyes after he'd gone, he did not know it; if she had watched his retreating back and knew and judged him, it must be for her to say" (108). However, his prompt action is now interrupted due to sudden conscious state of his psyche. And flees to America to save her life from himself.

In a vast world of America, Malik Solanka finds Mila Milo, a Serbian woman so as to recover his family gap. He is allured by her eye-catching physical structure so "day by day, she unfurled before Malik's astonished eyes into a young woman of wit and competence" (116). No doubt, Mila is also a daughter of great author so her family background is well equivalent to Malik

Solanka. She also becomes a fan of Malik due to his popularity of 'Little Brain', creating the dolls or back stories. Obviously, Solanka struggles to adapt to a new world with Mila what so ever his past life is, since it doesn't matter to him. He conjures his extreme jolly life with Mila as the narrator says, "she engaged him in simpler pleasures: green tea with honey, strolls in the park, shopping expeditions – "professor, the situation is critical; we have to take *immediate and drastic* measures to get you some wearable clothes" and even a visit to the planetarium" (116). Again, his new love grows up with Mila though it is no more meaningful.

Her killing smile completely contents him, now he feels a sensual appeal which is full of strong erotic pleasure; and as far their intimacy is coiled down so far they come into physical union or unity. As the narrator furthers:

Malik Solanka flushed hotly, overcome by an almost incestuous shame, and stammering tried to apologize: where upon. She came up close, until her breasts moved against his shirt and he could feel the breath from her lips brushing against his, and murmured, "Professor, call me whatever you like . It makes you feel good, please know that it's good with me". (124)

Now, id drive totally overpowers the Solanka and he goes blind in her love.

However, both seems, equally, crazy with each other since "alone in his apartment in the rainy afternoons of that ruined summer, they played out their little father and daughter game; and the very game implies an incestuous relation metaphorically. "yes, she had turned his head, had set out to do so while pretending to be doing nothing of the sort, and now he was deeply enmeshed in

her web. The queen webspyder, mistress of the whole webspider posse, had him in her net" (131-32). How he easily falls in physical tie with Mila, and now he accomplishes his buried desires instead of family reconciliation; he emphasizes the prompt gratification of his sexual drive.

But now Solanka meets a sudden mental shock due to Mila's back story that makes him distraught and feckless. The illicit liaison between Mila and her own father as she mentions, "it was always my dad and me, she had said it herself, always him and me against the world" (132); make him frown and fury, so "Mila, thought Solanka, you probably drove your maddened father to his death" (134).

It is quite easy to draw a conclusion that Mila has involved indirectly for the tragic end of her father's life. Although all of such circumstances here, we ought to acknowledge the real psyche of Solanka and him as, totally, irrational and id dominating personality in very essence that, "even knowing her as he now did, even understanding her true capabilities and intuiting his peril, he could send her away" (135); rather" she continued to visit him all dolled up, just the way he wanted her, and every day there was progress. The polar ice cap was melting. Soon the level of the ocean would rise too high and they would surely drown." Such metaphorical expressions refer to extreme state of sexual fulfillment of both characters. But, Solanka can't preserve and sustain this warm relation so "they went through the outside door of the building together and he marked rapidly away from her, towards Columbus avenue, not looking around, knowing that she'd be with Eddie on the neighboring stoop, angrily sticking a thirsty tongue down his bemused, delighted throat" (142). Professor Solanka is

awkward because of Mila's awful and estranged behavior. Obviously it's unbearable for him since he envies on her betrayal nature.

All of sudden, Solanka's tragic life doesn't end here rather overarching his desires impue him to build a new relation with next woman, Neela Mahendra exposing his feelings such as "I fell in love with you when you weren't saying a word", he told her, "how was I to know you were the most talkative woman on earth?" (146). Either it is satirical or real statement but he really falls in love with her which is a ground reality. How he reacts when he is ill treated by an unknown young boy:

"sir", he said, " please don't think I'm trying to hit on your daughter, that is, I'm not asking for a date or anything, it's just that she is the most, I had to tell her" – and here at last he did turn towards Neela – "to tell you, you're the most....." A great roaring rose in Malik Solanka's breast. It would be good now to tear this young man's tongue out from that vile freshly mouth." (147)

Solanka loses his temper as that unknown boy humiliates him and he tries to grasp Neela from his possession since the boy understands him as an unsuitable man to be a lover of Neela Mahendra due to his old age. Now Solanka's temporal characteristics can be termed as an irrational characteristics oriented by wild emotions. But, suddenly" he felt Neela Mahendra's hand come to rest lightly on his arm. The fury abated as quickly as it had risen" (148). Such situation can not help Solanka any longer so his expectation vanishes, at once, and finds his temporal contentment loosing as in, "Neela was giving the young runner her most dazzling smile, a smile after receiving which it would be best to die, for the rest of life was sure to be a big let down. "He is not my father", she told the

smile--blinded wears of sports wear. "He's my live-in lover". Again Solanka gets more shocked and completely depressed as she further says, "he's absolutely fantastic in bed".

Here, Solanka exhibits his sole submissive personality towards Neela Mendra, but he is scandalized or distressed due to her dual nature and dazzling statements, however, "and I need you here right now, paying attention and not in a hospital or jail"; such slight changing expression aids to stop Solanka's head stop whirling and slightly erases his false assumptions, "Neela had dressed for beauty, not for warmth and the afternoon had lost its glow". But Solanka can't stand seeing her uneasy and distraught physical appearance so "Solanka took off his coat and put it over her trembling shoulders" (156). And, his zealous appeal is fulfilled to some extent later reciprocated since "she let the back of her right hand move slowly against the back of his left hand" (159). Meanwhile, his feelings would enroll exceeding his desires, "Sometimes, when I drink too much, she comes out to play, the other one, and then there's nothing I can do. She takes change and that's that". Solanka was lost" (159).

Thus, it has become very usual habit for Malik Solanka to overpower or equip his mind with full images of women like Neela Mahendra, "in this tale of a drowning world he hadn't expected an earth goddess – even one modelled on Neela Manendra – to take a central role. Yet here she undeniably was, and by showing up she had valuably thickened the plot" (170-71). Thereby his emerging emotions make him too fowl and crazy.

The inexplicable nature and dualistic character which he embodies is questionable to all his psychic life, "Mila had felt the change in him at once, intuiting it when she saw him leave for his tryst with Neela on the steps of the

met". Obviously, Malik seems to be habituated at his own metamorphic nature despite Mila receives it as an awful estrangement. However, he adores Neela's beauty with the statement that "she has real beauty of her own, and pride, and isn't about to play second fiddle to anyone". It is quite difficult to understand the professor Solanka as being weak or immoral character. Ironically he seems to have detached himself from the reality or real world. His Id dominating psyche makes him an illusionary figure who squanders his hours wandering, aimlessly, into the different aspects of women's world. The personality of the protagonist, Solanka is more explicit here about to draw the conclusion how his life is closely linked with the woman-world:

He returned to west seventieth street after an endlessly surprising night spent with Neela in a hotel room across the park – a night whose biggest surprise was that it was happening at all-and found Mila wrapped ostentatiously around beautiful, stupid Eddie Ford on the stoop next door, Eddie, one of nature's bodyguards, glowing with the joy of having regained guardianship over the only body he gave a damn about: The look Eddie gave Solanka over Mila's shoulder was impressively articulate. (171)

Mila Milo is all in all in the absence of Neela Mahendra. But she has been a rare partner now due to Solanka's attraction towards Neela. However, Eddie's implication evokes his sexual curiosity since Mila looks so beautiful at the moment. He can not confine his desire only within the periphery of Mila; he also liberates his wild desires and emotions to Neela as well.

The confused state and dualistic nature of Solanka turn him as outdated and split figure whose problems never come to resolution. His flowless life influenced by his own unconscious drives is headed towards a tragic end.

The intentional wish of Mila is to prolong or strengthen more her relation with Solanka but she senses a negative response from him and makes a psychological reading of Solanka, "I know you. You are using guilt to set yourself free so now you think you can walk away from me and tell yourself free it's the moral thing to do. But what we did was not wrong, and here her eyes filled with tears" (173). Since, heartily liking to Mila causes him question very deeply on her, and Mila has to react reciprocate, "what, you really think I fucked my father, you imagine I wriggled my ass on his lap and pushed my nail into his nipple and licked his poor sweet throat?" (173). From this real exposition to her life, Solanka is estranged and compelled to choose another way due to their obscure and chaos relationship.

The degraded psychological state of Solanka is, more clearly, indicated by Mila," professor, you're the one who is sick. I'm telling you again; and then justifies herself that "what we did wasn't wrong. It was play. Serious play, dangerous play, may be, but play"(173). Mila tries to suggest him that sex is like a play so we need to take as quite natural and normal in our life.

The unconscious supremacy Solanka embodies is a symbol of foolish character as Mila comments on. She feels straying himself, psychologically, from her so she says:

I thought you might just be that impossible creature, a sexually wise man who could give me a safe place, a place to be free and to set you free, too, a place where we could release all the built-up

poison and anger and hurt, just let it go and be free of it, but it turns out, professor you are just another fool. You were on Howard Stern today, by the way. (174)

The main point is that the desire of Solanka, is limitless and it can not be confined within the love legacy of particular individual like Mila Milo. So, Neela Mahendra easily enters in his life too. But, his prompt realization makes him aware that he is no more able to deserve her reciprocated love:

This was Babur, the young political leader who had traveled all the way from his distant islands to address the "rally", and who more looked so forlorn, so shorn of purpose as well as hair, so unexpressed, that Neela Mahandara hastened to his side, leaving Solanka where he stood. (192)

The dual characteristic of Neela annoys Solanka making him distraught and forlorn. And then his hot coiled emotions evaporate gradually since he is to see, "Neela left with Babur without a backward glance" (193). Solanka is, symbolically, Id dominated figure whereas Neela is Igo dominated or rational figure; and both are opposite which creates internal conflict or clash between themselves. However, "come back, he wanted to say. Come to me, my darling, please don't go." As far he tries to bind her so far she escapes away, so his dreams become like foam of water. Obviously, Solanka's ill will discriminates Mila as in:

"With Mila, Solanka had allowed himself to sink towards the sickly allure of the unmentionable, the unallowed, whereas when Neela wrapped herself around him the

opposite was true, everything become mentionable and was mentioned, everything was allowable and allowed". (205)

The unconscious drive overwhelms his rational entity so he pursues the women in terms of physical attraction, not on the basis of inner quality. Now, Solanka finds no such qualities in Mila which he has sensed in Neela Mahendra since "he had thought of his addiction to Mila as a weakness; this new bond felt like strength." Ultimately, he cheats himself due to his ill will which results in great havoc in his own individual life and character. How Neela comments on his degraded personality:

You may be very creative with your dolls and websites and all, but as far as I'm concerned, your only function is to get into my bed whenever I tell you and fulfill my every whim. At which imperious dictum professor Malimk Solanka, who wanted to be a sex object all his life, felt quite absurdly pleased. (207)

In her psyche, Solanka is not likely to deserve her affection as being a human being, since he is not more model figure like Babur, he is just fit to accomplish her physical appeasement.

But it doesn't matter him, his heartily emotions roll up overflowing with a great expectation of mutual love so "Solanka began to fear greatly for safety and, in spite of the greater historical importance of the matters presently claiming her attention, for his new found happiness as well" (216). Neela's attention is historically important since she is a great freedom fighter in the political movement of Liliput-Blefuscu, India. But Solanka fears from her insecure life as he wishes not to let to be deserted his new found happiness despite his shadowy images and hopes never alter into brim light of happiness.

The knife case is the major evidence to scrutinize him and recognize as insane and quasischizophrenic individual. He can't understand himself; the inconsistency and restless life often betrays himself:

He slipped into dreamless sleep but awake, two hours later, into a nightmare. Neela was still there she was often happy to sleep over at Solanka's place, although she continued to dislike waking up beside him in her own bed, a double standard that he'd accepted without demur – but there was stranger in the room, there actually was a large, no, a very large man standing by Solanka's side of the bed, holding up – oh, awful mirror of Solanka's own misdeed! – an ugly –looking knife. (229)

While drawing the conclusion, Solanka's insane life is uprooted to his own suppressed desire that the sexual discontentment has created the psychic problem or mental disorder.

The world, he enters is more controversial and furious heading towards the enigmatic events. He gradually weakens himself, and he is termed as feckless and insignificant creature as Mila explodes her anxious feelings at him "Go on, Papi" she urged, "Tell her about us. Tell her about Milla in the afternoon" (232). The Eleanor, his ex-wife can also not stand condemning him since "the softness was gone from her voice. Her fists were clenched, white knuckled. She was fighting hard to keep her voice under control" (233). Even his mostly favoured beloved, Neela Mahendra doesn't leave anything, "oh, for goodness' sake get out of bed, "Neela Mahendra snapped. "Get up right now, so that we can knock you down." After then, "Professor Malik Solanka rose naked to his feet under the flaming eyes of the women he had loved (223)." This is the real approach of

Solanaka who bears the wicked personality due to involvement with those three women. He has to deal with such disastrous situation as he gets failed to make up his own mind eternally and, his situation is worsen more due to his failure to pacify his drive.

Although he is thrown into the dark vase of cave, he is never awaken and come to the reality realizing that running after the women is no more a solution of his problem at all. Again, he steps out at Blefuscu and "He concentrated on Neela" what she might be thinking, how to get her back" (235); now, how his buried desires motivate him, he just wants to hold on her without making any further evaluation. Dissatisfaction and upsetting are the major inborn qualities of Solanka who never finds peace in his life. When the hope of getting Neela is rare, "The thought of being expelled without having come close to Neela was upsetting enough. I'm naked again. Solanka thought Naked and stupid. Walking right into the approaching knockout punch" (240); since he often finds himself in wrong with his conscious state of mind.

How there is a massive distinction in between the intensity of professor Solanka and Neela that is quite irrelevant to each other. Solanka's craving desire tries to captivate Neela whereas Neela rejects him and his stern appeals with her rational psyche. So, her rejection is very severe over here," send him home, "she said in a dull, uninterested voice that shook Solanka. "I've got no use for him" (240). And he gets humiliated as "the sister says you are useless, professor Solanka. Are you so? Jolly good! Shall we throw you in the bin?" In spite of Neela's rejection, Professor Solanka leans after her as his selfsteemed desire prompts him to do so. His bountiful desire doesn't win her favor, "But it's the most important question you're ever going to be asked, except for the one I'm

going to ask you now Neela, do you still love me? Because if you don't, then please leave, go meet your fate and I wait here for mine, but I don't think you can do that" (249); meanwhile, he makes an extreme persuasion with the statement that "Because I do love you as you need to be loved." Love and hatred are the major components to each other. And, hatred also takes the form of love which is exposed by lover or beloved. Now, Solanka exhibits the same indignation "stay with Babur and he'll fill you up with hatred" (240). Of course, Solanka undergoes into a massive trouble seeking to retain Neela Mahendra back the dreamiest girl but in vain since it seems completely beyond his competency. It's his prime weakness not to be able to come to the real ground. Moreover, Solanka's severe error lies here is that he never attempts to understand her essence penetrating through insightfully. His blind fate is the consequence of one sided love that betrays him crippling his career and degrading his new built personality. Eventually he becomes just ridiculous and ironical character.

Towards the climactic point of his love struggle, Solanka realizes his life as futile and meaningless in the absence of Neela Mahendra. That's why, "I can't leave without Neela," Solanka went on" (253). He keeps himself busy in quest for Neela Mahendra among the bombarded cities and labyrinth. The house are destroyed in the town along with innocent people, he himself is also thrown at the verge of death. His sacrificial life looks more adhering and high sounding, but no more profitable or beneficial. He penetrates among each and every destructive part of city and views closely with the hope of reconciliation with Neela, but in vain "She was helping the bad guys win, and it killed her". Now, Solanka is maddened and become speechless at very awful information of Neela since she is completely murdered now. Although it is impossible find her alive,

he puts some baseless questions, "How could you leave her? Why didn't she run with you towards safety? Towards me" (254); but the reply is no more healing power for his eternal wound. As the cameraman verifies about her death, "shook his head. "What she did, "he said, "it tore her apart. She betrayed him, but she couldn't run. That would have been desertion under fire (254)."

Naturally, the ultimate quest of professor Solanka is a to pacify his buried desires, but they remain as unfulfilled. His wild emotions and desires trigger him from his self-centered mind that unnaturally meets a disastrous accident. At present, he has completely lost himself, it means he posses nothing at all except the feeling of bitter reality or tragic apart. Firstly, he detaches himself away from his wife and son, after then Mila and Neela respectively. Eventually, Solanka's transitional life comes to the static point after the death of his 'dream girl', Neela Mahendra, "He had given up the new work sublet and taken a suit at Claridge's. Most days he only let it to allow the cleaners to get in. He contacted no friends, made no business calls, bought no newspapers" (258). The downfall approaches in the life of Solanka because of his irrational relationship with the self-mined women oriented by his own inner drive.

The Unconscious Motives and Oedipal Complex in Solanka

Through the psycho-analytical prospect, oedipal complex is termed as an incestuous desire; a boy possesses to have with his mother and jealous feeling towards his father. Such inborn desire, often, whirls in the unconscious state of mind to every child in repressed form. As the Electra complex is concerned, a girl is, directly, motivated or inclined toward her father and jealous feeling towards her mother. Now, the psycho-analytical conclusion is that a child does have sexual attraction with opposite sex parent and rivalry relation with same sex

parent. When such feelings are so stronger and beyond the capacity of repression, they explode and take the form of abnormality.

In this novel too, the protagonist Malik Solanka also seems have faced the same psycho problem of Hamlet:

Malik's own father had disappeared when he was less than a year old, his pretty young mother, Mallik had burned all the photographs and remarried within the year, gratefully taking her second husband's name and giving it to Malik as well, chatting Malik of history as well as feeling. (221)

Here, her second marriage rather than the disappearance of his father, arises Solanka's hatred feeling or condemnation towards his mother. Although pretty young mother refers to a kind of conventional woman, but it may also be very "pretty" to her own, son, Malik Solanka. Virtually, Solanka protests as he fails to content his autonomous desire sleeping with his own mother like Hamlet.

Solanka tries to supplement or substitute the role of his father, "The mystery of his father's looks would be solved as he grew, and the face in the glass answered his questions" (22). How he assumes himself likely his own father to accomplish his inborn desire in the form of his own father.

Hamlet is destined to protest his mother's illicit relationship with his step-father due to willingness of retaining her sustainable love. The condition, the protagonist, Malik Solanmka also has to face, "Here is your father who puts food on your plate and clothes on your back kiss his feet and do his will (221). In this way, Solanka is humiliated or ignored by his own mother since she wants to insist in terms of his step father. And, she evaporates her motherly love which Solanka expects internally.

When Solanka can not motivate his mother, he condemns her, "Oh, my weak mother, you brought me ribbons and frocks" (222); and such antireaction explodes automatically, which is real exposition and natural as well. He gets so nervous and serious as his mother sprays away from the main stream and there is no point of reconciliation, "oh, my poor dead mother who betrayed her only "child." He curses her as he can not replace the intensity of Oedipus Rex. Obviously, Solanka's indignation is caused by the betrayal of his mother and, this sort of condition often arises between mother and son in Oedipal complex.

In this novel too, the protagonist involves in family riot like Hamlet but Solanka is not powerful as Hamlet, "she had hit him then, hard and repeatedly. Never tell me your evil lies again or I will beat you till you are deaf and dumb" (222).

It indicates that Solanka's psycho – derangement evolves from his childhood age. And, his mother seems to be more responsible for his wicked personality. His brief and alienated life is obviously associated towards the motherly love. In actual sense, "He needed a mother, not a waterworks utility like the one on the Monopoly board" (223). Here, the writer tries to emphasize on the relationship between mother and child. "Please, Ammi," he scolded her when she had embarked on one of her frequent hug-and –sob tests. "If I can control myself, so can you." Stung, she let him go, and after that did her weeping privately, muffled by pillows" (223). Now, we can easily observe the miserable life of Malik Solanka in the absence of motherly love.

Therefore, the diyasterous situation of Solanka depends totally on love, sex, betrayal and hatred. As the novel unfolds the back story of Mila Milo, it looks really unconventional and socially unacceptable. She is more furious than

Solanka due to her father seeking tendency and reads may get offended from this sort of electra-complex:

This was the heart of her daughter who sought to compensate her father for the loss of the woman he loved, no doubt in part to assuage her own loss by clinging to the parent who remained, but also to supplant that woman in this man's affections to fill the forbidden, vacated maternal space more fully than it had been filled by her dead mother, for he must need her, must need living Mila, more than he had ever needed his wife; she would show him new depths of needing, until he wanted her more than he had known he could want any woman's touch. (132)

The characteristic of Electra complex which Mila embodies, is also responsible for the downfall of Solank's personality.

Thanatus and Malik Solanka

Two basic instincts: Eras and Thanatus these terms are derived from Greek mythology for the first time to denote the forces of life and death instinct. The two basic moods of thinking are: primary process and secondary process. Primary process is directly related to life instincts or pleasure where as secondary process belongs to reality principle or ego. To achieve the physical need the instinct of eras is better known as love, sex or life instinct since human being requires the physiological needs such as hunger, thirst, breathing and defecation.

Death instinct is also another dominant force of living organism and every living organism shall follow its own path to death. The feelings and behaviours of human being some how reveal the death instinct. It is manifested by the

aggressive behaviour, destructive will and hostility motive. Freud had given more emphasis on hostility and aggressiveness of human behaviour. Hostility takes between the same sex persons of frustration of love and even in sexual intercourse and child birth we feel the presence of death instinct.

The death instinct encroaches in Solanka's life too. It revolves around the life of Solanka ruining the personality. Thus, death instinct is more striking rather than the pleasure principle in this novel. The very symptom of this situation can easily be diagnosed as in:

He could never resist a woman when she flowed at him this way, letting her reverine abundance overwhelm him. This is what he looked for in women: to be overpowered outmatched. This Genetic, Mississippian inexorability, whose dwindling, he sadly knew, was what had gone wrong in his marriage. (178)

He had never made such comments on women before, now it seems erasing process of Eros or pleasure principle from his life.

In this very state of his mind, the protagonist, Solanka looks very anxious and frustrated towards his earlier love affair. He can't enjoy himself anymore with women now. His awakening mind makes him very pessimistic of his life and very distraught or exhausted "Overwhelming doesn't last forever. No matter how astonishing the initial contact, in the end the beloved astonishes us less. She merely whelms and, even further down the road, underwhelms."

Death principle (Thanatus) dwells and over whelms in Solanka's psyche so, he perceives only dark as well as deadly image in his further life "to say good bye to that need would also be to accept that he was, in the matter of desire, agreeing to be dead. And when the living agrees with themselves to be dead, the

dark fury begins. The fury of life, refusing to die before his allotted time" (179). Now, nothing has remained to be lost in him. He has not lost only his two beloved women, he has lost his best friend, Jack too. Solanka blames himself since he concludes that Jack met unnatural death due to his own (Solanka's) betrayal. Therefore, the protagonist Solanka undergoes long suffers in his complex life:

He was mourning his friend Jack Rhinehart, the great, brave formalist, who had been sucked down by glamour and wealth. To be reduced by what one loathed was a hard destiny. To lose the woman you loved to your best friend was perhaps even harder. Solanka had been a bad friend to Jack, but then it had been Jack's fate to be betrayed (200).

His fellow, Jack Rhinehart is also another part of his living a life but professor Solanka senses his life crumbling down after his unnatural death. He also thinks that he himself has also involved in such culprit indirectly. Now he has lost his lovely friend, Rhinehart. He is doomed to face the same destiny with Mila too, "They were both too tense and exhausted to make love" (217). And over exasperate situation he meets through very bitter explosive word'. "Go on, Papi," she urged. "Tell her about us. Tell her about Mila in the afternoon" (232).

It is quite easy to draw the conclusion that Solanka deserves no real affection of love from his beloveds. Instead, he is raped and thrown into the container of condemnation and humiliation. He is exhausted as well as demoralized from his mythical love. And he is gradually drawn back towards the prime stage of hellish world.

The pictorial quality with deadly image as provided by narrator to us, is more disortrous than ever seen, "Professor Malik Solanka rose naked to his feet under the flaming eyes of the women he had loved" (233).

Obviously, Neela is prime source of happiness in Solanka's life and he struggles for it though it is beyond his possibility in actual sense, of course Neela would never return to him. He was not worthy of happiness. When she came to see him, she had hidden her lovely face" (246).

Neurotic Representation in Malik Solanka

Neurosis is mental state that causes depression or abnormal behaviour often with physical symptoms but with no sign of disease. Actually, it results in high level of anxiety, unreasonable fears and behavior and often a need to repeat action unnecessarily. A neurotic person lacks self-confidence which is the result of conflict between the ego and Id and it causes the victimized person in the frustration of a vital instinctual drives.

This kind of depression and confusion state of mind appears in Solanka since:

Then, just one month before professor solanka metaphorically took his own life, saying goodbye to every one and every thing he held dear and striking out far America with a spiky –haired doll in his arms – a special, early – period limited edition of little Brain in bad condition, the clothes ripped, the body damaged – Dub dup dropped dead. (28)

Now, the narrator serves a pathetic picture of professor Solanka who metaphorically resigns from his social life and drags himself towards the alienated world. And, it is the outcome or consequence of the internal conflict

between Id and Ego. When this sort of conflict can not reach to a particular resolution, the individual suffers like Solanka of this novel. His 'ripped cloths', 'damaged body' etc can be taken as a neurotic identity exposed by the professor Solanka. The repression is very striking here "Now that Solanka knew that someone somewhere knew what he would never know, and was additionally quite aware that what was known was vitally important to know, he felt the dull irritation, the slow anger, of the fool " (45); and such dull irritation and slow anger is oriented by his repressed mind.

The trouble who has met, he/she gives it to others too, "What is the trouble, sir, not what appears: is that you have been using bad language, obscene terms, and so loudly. Speaking the unspeakable, I should say. You have been shouting it out. And now amazingly you ask what is the trouble. Sir, you are the trouble" (46).

The professor also loses his own position as well as he undermines the other people with the use of odd languages. His repressed mind incites him to estrange others and make himself humiliated among other people, too. Actually, it is not his fault; this sort of situation is obviously created by his own repressed mind.

Neither Solanka is egoist nor Id dominating personality he has; it means he is struggling his life in between Id and ego," he had come in search of silence and found a loudness greater than the one he left behind. The noise was inside him now. He was afraid to go into the room where the dolls were. May be they would begin to speak to him, too" (47).

Repression and depression caused Solanka to occur an aniful event meanwhile he loses his psycho balance. He is no more human being now since he

is totally enchained within the animal instinct," Solanka turned and left the bedroom, knife in hand, muttering, and if Eleanor opened her eyes after he had gone, he didn't know it; if she had watched his retreating back and knew and judged him, it must be for her to say" (108); and it is clear that such evil nature demonstrated by the protagonist is oriented by neurotic state of his psyche.

IV. Conclusion

The incessant lengthy and delightful research of the novel *Fury* is to scale on the dark and gloomy atmosphere of human life delving into the selfness of the protagonist and other major characters. The psychoanalytical study of this novel throws its light on the fathomless depth and unconscious supremacy of the central character, Malik Solanka along with other minor characters. This is the way to scrutinize up and down and peripheral events of the characters that prove to the human self.

Fury is a product of postmodern society in which people suffer incessantly throughout their entire life. Their frustrated life revolves around themselves resulting the devastations and self ruin. With the emergence of science and technology the complicated world has overshadowed the human life. People are self-alienated and estranged seeking the meaning in their life but in vain.

But the actual problem of Rushdie's hero is psychic or schizophrenic who characterizes himself as a failure of maintaining the human discipline and conventional approach. Such characteristic devaluates him as an astray animal and he is destined to roam into the vast culture of capitalist society. His pointless voyage drowns himself into the fathomless ocean that neither he can enjoy the underworld nor can he come out of it. Finally, there is no other way except the self-contentment with the ultimate fate that is assigned by god and he consumes his remaining life just accounting the desperate situation or endgame.

Obviously, the ultimate fate or terminal ending of the protagonist depends on his relationship with other characters; and this issue decorates the main plot of the novel as a crucial point in psychoanalytical reading. The protagonist, Milk Solanka adopts a dual voyage; psychologically and physically in terms of bitter

life experience. He is intensified to leave his place. London and move to new American world stealthily. Now, his physical journey seems to be framed by his own psychological problem or crisis. The discontentment with his ex-wife gives a rise for this choice. And it is obvious that sexual identity has played a determinative role for his deserted life in the culminative point. The reason is, his ex-wife doesn't have sex with him unless the baby making time but he rejects to beget at his old age. So, the family turmoil metamorphoses him into completely neurotic personality; and he stands over his sleeping wife and son with a stabbing knife but When he is awoken he flees to the Manhattan city, New York stealthily, to save the life of his wife and son. Neurosis results from extreme expression of inner desires; obviously it is an explosion of unconscious desires. Academically qualified and well-reputed figure, professor Solanka resigns from his life and moves to a new world, the world of resurrection, phoenix world.

In course of regenerating his life in America, Malik Solanka encounters with two beautiful women: MilaMilo and Neela Mahendra but he is drawn back again ironically since both women are furious in their own way. Solanka cannot prolong or strengthen his relation with Mila Milo due her own father seeking tendency which is termed as an Electra complex.

Actually, Solanka himself is also suffered from Oedipal Complex. In his childhood age, Solanka revolts against his own mother when she fully supports to his step father and he, indirectly, appeals his mother to abandon the accompany with his step father, like Hamlet on the other hand, the protagonist, Solanka loses his next beloved, Neela Mahendra, too due to static standing point of his own political ideology.

The psycho-paranoiac personality equipped with sexual agony creates a demarcation mark or an equatorial line between Solanka and his beloveds; and their meeting point is cut off forever or permanently without reconciliation and reconstructing his ruined home and conjugal life, professor Solanka dreams for new fairy world, the world of eve and Adam but in vain. Conclusively, this sort of fragile life of the central character, Malik Solanka is the most dominant thematic aspect where the psychoanalytical reading plays a vital role to scrutinize each and every crux of the novel.

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