

## **I. Introduction**

Adults lack the simplicity and innocence the child has. It fades away when people complete the youth and enter adulthood. The adults always yearn for the simplicity and innocence of the child. Though most of the adults befriend with the same age, some exceptional adults seek their child. They befriend the child for their innocence and simplicity which leads them to pedophilia. Humbert Humbert, the central character of the novel *Lolita* is attracted to nymphets -- young but sexually attractive girls. He dies for Lolita. Similarly, the antagonist to Humbert, Clare Quilty too, likes Lolita much, and destroys the childishness and innocence of Lolita. The French scholar Gaston Goldin likes the small boys and calls them in his room constantly. Therefore, the novel highlights the attractiveness towards the children. All the central characters are pedophiliac.

A renowned Russia born American novelist Vladimir Nabokov is a critic, short story writer, translator and acknowledged lepidopterist is accepted as a major literary figure of American literature in fifties, sixties and seventies who lived a period of profound social and political upheavals and change and rapid technological developments. He was born at St. Petersburg on April 23, 1899. His childhood was spent in Russia, but as a refugee from the revolution, he went to Trinity College, Cambridge, and took a degree in 1922. From 1925 to 1940 he lived in Germany and France and wrote eight novels and a number of short stories and poems in Russian. He moved to United States in 1940 and started writing in English. After teaching at Stanford University Summers School and Wellesley College, he became Professor of Russian and European literature at Cornell University.

In his early works, Nabokov dealt with the theme of death, flow of time and sense of loss. Like other American writers of the 1950s, the 60s and 70s, he does not try to

copy reality in his fiction. His novels are often quite complicated because they have many levels of meaning. But his novel *Pinn* (1957) is easy to read and quite funny. It is about a Russian professor living in the United States. *Pale Fire* (1962) is Nabokov's most experimental novel, has an unusual structure. Peter B. High writes:

It claims to be an explanation of a 999 line poem by one of the characters. It has several different levels of reality. One level is the poem itself. Another level is the discussion of the poem. A further level is the world of politics and murder in which the poet and other characters live and die. (204)

Nabokov's first full-length English work was *The Real Life of Sebastian Knight* (1941), about a young Russian man's relationship to his half-brother, a British writer. Nabokov wrote several other novels in English. *Invitation to a Beheading* (1938) is another meditation on time, and *Invitation to a Beheading* (1974) is the autobiography of a fictional Russian emigrant writer whose life parallels Nabokov. His story collections include *Nabokov's Dozen* (1958), *Tyrants Destroyed* (1975), and *The Stories of Vladimir Nabokov* (1995), which was published after his death. His poetry includes two collections in Russian and English collection, *Poems* (1959).

Nabokov is an artist who tries to defeat time and destroy reality. *Ada* (1969), like *Lolita*, is another complicated 'game' about a man's lifelong love for his sister. It is set in a strange world where Russia and America are the same country and where there is no difference between the past and the present on the other hand. His Russian novels are of different varieties and themes. *Invitation to a Beheading* (1938) is concerned with the problem of art itself, presented in various disguise; parody in *The Gift* (1938) and other later works.

Nabokov's writing in *Lolita* (1955) cannot be confined to any particular style. *Lolita*'s language, idea, theme, style and other features in the presentation have made it distinct from other novels specially belonging to the late fifties. The style of presenting the story is quite peculiar and interesting, which is presented also in the form of diaries, letter and journals. The story of *Lolita* is told by middle aged man Humbert Humbert, the speaker in this first person narrative, writes from socially unacceptable lust for adolescent girls, whom he calls 'nymphets'. Humbert details the seduction of his stepdaughter, Lolita, and their journey westward. The relationship is broken off when Lolita runs off with the actor Clare Quilty, who abandons her and whom Humbert murders. *Lolita* is a 'memoir' of the protagonist where he describes his unquenchable passion for a twelve year girl, and killing of a man named Quilty. But he is successful to achieve his desires for nymphets. He loses his hold on Lolita as she ages and takes her own way escaping from Humbert. So, he calls himself a madman and takes Lolita into a textual character in his own work of art writing as a memoir to satisfy his repressed desires.

The narrative presentation of the story of *Lolita* is different from other novels and interesting too. In the novel's forward, the fictional Jon Ray, Jr., Ph.D., explains the strange story. According to him, he received a manuscript entitled *Lolita or the Confession of a White Widowed Male*, from the author's Lawyer. The author himself, known by the pseudonym of Humbert Humbert (or H.H.), died in jail of coronary thrombosis while awaiting a trial. Ray asserts that while the author's actions are despicable, his writing remains beautiful and persuasive. He also indicates that the novel will become a favourite in psychiatric circles as well as encourage parents to raise better children in a better world. In the manuscript, Humbert relates his peaceful upbringing on the Riviera Paris, where he encounters his first love, the twelve year

old girl Annabel Leigh. Annabel and the thirteen-year-old Humbert never consummate their love, and Annabel's death from typhus four months later haunts Humbert.

Although Humbert goes to on a career as a teacher of English literature, he spends time in a mental institution and works a succession of odd jobs. Despite his marriage to an adult woman, which eventually fails, Humbert remains obsessed with sexually desirable and sexually aware young girls. These, nymphets -- as he calls them -- remind him of Annabel, though he fails to find another like her. Eventually, Humbert comes to United States and takes a room in the house of widow Charlotte Haze in a sleepy, Suburban New England Town. He becomes instantly infatuated with her twelve-year-old daughter Dolores, also known as Lolita. Humbert follows Lolita's moves constantly, occasionally flirts with her, and confides his pedophilic longings - the condition of being sexually attracted to children - to a journal.

Meanwhile, Charlotte Haze, whom Humbert loathes, has fallen in love with him. When Charlotte sends Lolita off to summer camp, Humbert marries Charlotte in order to stay near his 'true' love. He wants to be alone with Lolita and even toys with the idea of killing Charlotte, but he cannot go through it. However, Charlotte finds his diary, and after learning that he hates her but loves daughter, confronts him. Humbert denies everything but Charlotte tells him she is living him and storms out of the house. At the moment, a car hits her and she dies instantly.

Humbert goes to a summer camp and picks up Lolita. Only when they arrive at a motel does he tell her that Charlotte has died. The two drive across the country for nearly a year, during which time Humbert becomes increasingly obsessed with Lolita as she learns to manipulate him. When she engages in tantrums or refuses him advances, Humbert threatens to put her in an orphanage. At the same time, a strange

man seems to take an interest in Humbert and Lolita, and appears to be following them in their travels. Humbert eventually gets a job at Beardsley College somewhere in the northeast, and Lolita enrolls in school.

Lolita's wish to socialize with boys of her own age causes a strain in their relationship, and Humbert becomes more restrictive in his rules. Nonetheless, he allows her to appear in a school play. Lolita begins to behave secretively around Humbert, and he accuses her of being unfaithful and takes her away on another road trip. On the road, Humbert suspects that they are being followed. Lolita doesn't notice anything, and Humbert takes her of conspiring with their stalker. Lolita becomes ill, and Humbert takes her to the hospital. However, when Humbert returns to get her, the nurses tell him that her uncle has already picked her up. Humbert flies into a rage, but then he claims himself and leaves the hospital, heartbroken and angry. For the next two years, Humbert searches for Lolita, unearthing clues about her kidnapper in order to exact his revenge.

In that period, Humbert halfheartedly takes up with a woman named Rita, but then he receives a note from Lolita, now married and pregnant, asking for money. Assuming that Lolita has married the man who had followed them on their travels, Humbert becomes determined to kill him. He finds Lolita, poor and pregnant at seventeen. He realizes that Lolita's husband is not the man who kidnapped her from the hospital. When pressed, Lolita admits that Clare Quilty, a playwright whose presence has been felt from the beginning of the novel, had taken her from the hospital. Lolita loved Quilty, but he kicked her out when she refused to participate in a child pornography orgy. Still devoted to Lolita, he begs her to return to him. Lolita gently refuses. Humbert gives her 4000 dollars and then departs. He tracks down Quilty at his house and shoots him multiple times, killing him. Humbert is arrested

and put in jail, where he continues to write his memoir, stipulating that it can only be published upon Lolita's death. After Lolita dies at childbirth, Humbert dies of heart failure, and the manuscript is sent to John Ray, Jr., Ph. D.

*Lolita* was banned for its controversial content soon after its publication in 1955 in Paris. The early reception of the novel by common readers and critical readers was not inspiring. They took it only as a pornographic tale. Many critics condemned it a pornographic trash, citing its, 'obscene' descriptions of a pedophile's sexual activities. Because of its popularity there have been numerous criticisms. Some artists find the central character Humbert a genius and successful orator who can persuade the reader properly. Among them is Donald McQuade:

What makes *Lolita* something more than either a case study of sexual perversion or pornographic titillation is the truly shocking fact Humbert Humert is a genius who, through the power of his artistry, actually persuades the reader that his memoir is a love story. (47)

Donald finds the memoir of Humbert to be a love story and guesses the readers too can be persuaded. It is, for him like most of the readers, a love story mingled with pornographic details. It is the cause of banned social believes on sexuality.

*Lolita* deals with situations and emotions. It expresses the sensuous existence of the protagonist, which is the most strictly functional one in the development of a tragic tale. Through this sensation, interrupted in sexual liaison, Nabokov stands appearing as a remarkable creator to blend his repressive desires into a work of art. Chester E. Eisinger in this connection expresses:

The apparent subject of the novel is the titillating perversion of a madman, who virtually kills his wife in order to make captive and lasciviously possess her daughter and when the child, who has in fact

seduced him escapes him running off with another man, he kills that man. Nabokov deliberately sets himself is to persuade the reader to transcend the erotic content and eschew moral judgement in order to perceive his novel as an artistic creation and not as a reflection or interpretation of reality. (1013)

The sexual liaison of an adult towards a young girl is at all immoral. But Nabokov deliberately persuades -- Eisinger notices -- the reader to mar the erotic content and have the neutral judgement. He finds Nabokov able to appealing for the fully immoral and sexual content to be taken as a work of art. It is not clear that Eisinger is praising Nabokov or criticizing for this.

Many people today find the word "Lolita" denoting not a character in the novel *Lolita* but a familiar female archetype, "Preciously seductive girl" is Webster's definition and images from the fashion world have given the archetype a visual form. The book is really a terrific and wonderful piece of fiction that evokes the strange desire towards sex. Elizabeth Janeway's sensitive analysis in New York Times:

The first time I read *Lolita* I thought it was one of the feminist books. I'd ever come on [...] The second time I read it, uncut I thought it was one of the saddest [...] Humbert is everyman who is driven by desire, wanting his *Lolita* so badly that it never occurs to him to consider her as a human being. (Qtd. In Brian: 364)

Janeway, representing all the women calls the whole human race 'Humbert'. At every turn of its complications the perverse theme of *Lolita* parodies some myth of the sentimental love, religion and the cult of child. And it is surely for this reason that the book was banned and then blessed with a popular success; for it is the final blasphemy against the mythical innocence of the woman and the child.

Some critics take *Lolita* as a travelogue of Humbert Humbert. They focus him losing his hold on Lolita as she ages and takes her own way escapes from Humbert. So, he calls himself a madman and takes Lolita into a textual character in his own work of art writing as a memoir to satisfy his repressed desires. In the context, Mathew Winston says:

*Lolita* is a memorial of the past a souvenir of Humber's travels, a record of events that are already happened. Lolita is his own creation living at jail for murder where his mind is pre-occupied with memory. As a result, he transmits his imagination into art. His own book proves that the same habits of mind guide both writer and criminal. (421)

Winston takes the novel equally motivating for the criminals. It can be taken as the account of white widowed adult who engages him self in different crimes but dies without any punishment and repent.

In this way, the novel has been seen from different perspectives. But they are not enough and complete. The present researcher tries to see the sole cause behind the attraction of adults towards the young child. Most of the critics find it obscene and sexual account but they have failed to find out the route cause of their titillation toward the young child. Humbert's passion the nymphets is the cause of his failure to have any love and affection from his family. He gets Annabel as his girlfriend but she dies without the consumption of love. So, Humbert always yarns for that simplicity, innocence and devotion Annabel had for him.

Humbert's nostalgia for Annabel or the representation of simplicity, innocence and devoted love always haunts him. He cannot find any of them in his wife and Lolita's mother Charlotte Haze. He traces himself back to Annabel when he glances Lolita. He instantly decides to get her at any cost. Similarly, Clare Quilty, the

playwright is also great admirer of nymphets. His ever stalking Humbert and Lolita, and kidnapping her from hospital proves this. Though he kicks her at last, he is the consumer of the consumer of the innocence and simplicity of Lolita which makes her the part of the phony adult world now.

On the other hand, the French scholar Gaston Gold is a pedophile with a penchant for small boys, luring them to his home with the promise of chores and small chocolates. He knows all of the small boys in the neighborhood and has portraits of them. So, from top to bottom, the characters are fond of child of different sexes but of small age.

These peculiar behaviours of the people seem indigestible in our society. But, if seen properly, many people are fond of small children. The small children have the innocence and ignorant behaviours. They all appreciate these qualities of child. They may not be attracted sexually, but they like the child simply. The attraction towards child for sexual purpose or notion is pedophiliac. It is also the cause of child's innocence and simplicity.

The sexual attraction towards the nymphets is the cause of child's simplicity and ignorance. The present researcher is to prove this in the preceding chapter. To prove this psychoanalysis would be taken as the theoretical modality. The concept of pedophilia would be utilized more to take out the sexual mind of the central characters. Psychoanalysis is a study of man's mind and mental faculty. It studies the desires of man which can be fulfilled or not. The unfulfilled desires, especially of sex, motivate the individual much in the unconscious state. The systematic psychoanalysis began after 1886 when he coined the very word, and used it to study human experiences and desires. He used it as a therapy that aimed at uncovering the repression.

Pedophilia is a psychosexual disorder essentially characterized by actor fantasy of engaging in sexual activity with prepubertal children as reputedly preferred or exclusive method of achieving sexual excitement. This is unlike most adults who prefer other consenting adults as sexual partners; the pedophile is reputedly or exclusively drawn to children for sexual excitement and satisfaction.

The present research would be divided into four chapters. The first chapter would introduce the objective of the research including literature reviews and discussing on the property and significance of topic and its hypothesis. The second chapter deals with the theoretical modality which evolves around the concept of psychoanalysis and the notion of pedophilia. It seeks to engulf the given text's hypothesis and objective. The third chapter will apply the theoretical tool in the text to prove the hypothesis. Finally, the last chapter will be the conclusion of the research; it will summarize the overall project of the research and the proposed hypothesis.

## II. Psychoanalysis

### General Introduction

Psychoanalysis is the analysis of the unconscious forces believed to affect the human mind. Specifically it is a therapeutic method originated by Austrian neurologist, psychotherapist Sigmund Freud (1856-1939) for treating mental illnesses by bringing into consciousness a patient's unconscious fears, conflicts, and fantasies -- attributed chiefly to the development of sexual instinct through free association of ideas, interpretation of dreams, and dealing with them through transference. It can also be conceived as theory of personality, motivation, and neurosis derived from Freudian analysis, based on the interaction of conscious, preconscious, and unconscious levels of the mind -- classified as ego, id and superego respectively -- and the repression of the sexual instinct.

Sigmund Freud coined the term 1896 and used it to designate his theory of mind, as well as a certain method of investigation, and again a certain therapeutic method. Freud's primary aim was to deal with neuroses and psychoses. By bringing them to awareness, relief or cure can be achieved. The method by which they are brought out consists in conversation session between analyst and patient in which the patient's resistance is gradually overcome. The painful memories that have been repressed are, according to Freud, are always the same kind -- childhood sex related traumas. The mind has tripartite structure -- the Id, Ego and superego. The Id consists of instincts and drives and is governed by pleasure principle. It sets the young child on a collision course with reality, and the Ego, governed by the reality principle, comes into being, controlling the Id. The superego exercises a censoring function. Its origin is in the internalization of parental prohibitions; it is often unconscious but comes to

expression in feelings of guilt and shame. Defining psychoanalysis, M.H. Abrams writes:

Psychoanalysis deals with a work of literature primarily as an expression, in fictional form of the state of mind and the structure of personality of the individual author. This approach emerged in the early decades of the nineteenth century, as part of the romantic replacement of earlier mimetic and pragmatic views by an expressive view of the nature of literature. (247)

Abrams traces back the origin of psychoanalysis to the romantic period. He assumes psychoanalysis mainly the study and analysis of human mind.

In the early days, psychoanalysis provoked much hostile criticism, which has not abated. Many critics still regard it more as an illness than as a cure. At the theoretical level, the main objection is that its hypothesis, if at all testable, does not pass tests at all well. At the practical level, the main objection is that the success rate of its therapeutic methods is poor. The main response of these criticisms is that they are based on a misunderstanding of what the theory and practice of psychoanalysis aim to achieve. Nevertheless, during the twentieth century and till today – though revised and revived by any psychoanalytic thinkers – the psychoanalytic movement, which accepts and approves theories and methods that stem from Freud, has had its strongest growth in the United States. It has developed in various directions, often under considerable strain because of a persistent tendency, from Freud to Lacan, to deal with divergent views in terms of orthodoxy and heresy and to engage in schisms and communications.

## **Sex and Sexuality**

Sex has been taken as a taboo since a long time. Biologically, it is the combination of characteristics that differentiate two forms or parts of organisms reproducing themselves by the fusion of gametes and hence of genetic material from two different sources. Psychologically, sex is the behaviour directly associated with the meeting of two sexes and in some species their copulation, to allow the fusion of the gametes. But in humans, sex may refer specifically to the act of copulation or heterosexual intercourse, but may extend to the related behaviours of two individuals of the same morphological sex.

In practical life, for the sake of simplification, there are mainly two schools of thought which encompass the conventional meaning of sexuality. They are: the essentialist view of sexuality and the social construction theory. The former takes sex as a natural instinct or drive which demands fulfillment through sexual equality. It is taken as a natural phenomenon that is universal and unchanging, something that is part of the biological make up of each individual. The instinctive urge is directed at the opposite sex. It is essentially a heterosexual drive. So, in this view, sexuality is only a fulfillment of biological desire and is said to be 'normal' and 'natural'.

On the other hand the social construction theory believes that sexuality is shaped by social elements in which we live: religious teachings, laws, psychological theories, medical definitions, social policies, psychiatry and popular culture, all inform us with meanings of sexuality. This, however, is not to say that biology has no influence on sexuality. Surely our different experiences depend on whether we have a penis or a vagina. It means that the capacities of the body gain their power to shape human sexual behaviour through the meaning given them in particular cultural

context. Freud mingles both the concepts while defining sex and sexuality. For him, the most offending factor is the extension of the concept of sexuality:

That extension is not of a two fold kind. In the first place sexuality is divorced from its too close connection with genitals and is regarded as a more comprehensive bodily function, having pleasure as its goal and only secondarily coming to serve the ends of reproduction. In the second place, the sexual impulses are regarded as including all of those merely affectionate and friendly; impulses to which usage applies the exceedingly ambiguous word "love". (38)

Freud was convinced that large areas of human life become intelligible only when this common instinctual foundation is recognized, an insight that was to be illuminated and not obscured by terminology.

Sexuality is a topic that has given rise to a variety of responses and concepts. Sexuality does not only include in its domains merely genital sexual activity, but refers to all the attitudes, values, beliefs and behaviours that might be seen as having some sexual significance. The study area of sexuality covers more than that we generally consider to be belonging to the area of general sex. Defining this, Germaine Great writes:

Sex is actually a magical, suggestive and utterly indefinable idea. It includes gender, titillation, neurology, psychopathology, hygiene, pornography and sin, all hovering about actual experiences of the most intractable subjectivity and therefore as ideal force on religion. (336)

This is to say that, 'sexuality' describes the whole areas of personality related to sexual behaviour, and the terms like 'sex' and 'sexuality' is the subject of constant confusion and ambiguity. The aim of nature is procreation but the aim of individual is to achieve

the fullest possible satisfaction in the sexual orgasm, though the desire for procreation remains there in the corner. Sexuality and eroticism are the intricate intersection of nature and culture.

Sigmund Freud coined the term "psychoanalysis" in 1886 for the first time, and used it as a therapy that aimed at uncovering the repression. Despite repeated criticisms attempted refutations, and qualifications of Freud's work, its spell remained powerful well after his death and in fields far removed from psychology as it is narrowly defined. He proposed the existence of an unconscious, and of conflicts in it between various sets of forces. He systematically studied various factors that contribute to the working of human mind and developed an important area, which is known as psychoanalysis. So, psychoanalysis is the 'talking cure' that emerges out of the dialogue between patient and the therapist in which human sexual desires, fantasies and anxieties are expressed through dreams, jokes and slips of tongue. From this perspective, psychoanalysis can therefore be read as an important device for analyzing the unconscious drives hidden in literature under the veil of language. In other words, psychoanalytic approach is an excellent tool for reading beneath surface of the text. A remedy for the relief of its ills, and an optic for the interpretation of culture and society. Despite repeated criticisms, attempted refutations, and qualifications of Freud's work, its spell remained powerful well after his death and in fields far removed from psychology as it is narrowly defined. He was the first to draw attention to the significance of unconscious process in normal and neurotic behaviour, and was the founder of psychoanalysis as both a theory of personality and the therapeutic practice. He proposed the existence of an unconscious, and of conflicts in it between various sets of forces. Freud also emphasized the importance of a child's semi

consciousness of sex as a factor in mental development, while his theory of sexual origin of neuroses around great controversy.

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Freud found human psyche as differentiated into three psychic zones having different functions: the 'Id', the 'Ego' and the 'Superego'. The 'Id' is a container of unconscious wishes and desires. It is directly related to the instinctual drives, which are considered to be two types: destructive and constructive. Destructive drive tends toward aggression, dissolution, and eventually death; the constructive drives which primarily are of the sexual nature, constitute the libido or basic energy of life. The id is completely lawless, asocial, immoral, irrational and selfish part of human psyche, and is concerned only with the immediate gratification of instinctual needs without reference to reality and moral considerations. It is manifested through dreams, jumble of thoughts, and intoxication. It has no concern with logic, time sequence, morality and social man. Id is governed by pleasure principle. If unbridled, it would always seek immediate gratification of primitive irrational and pleasure seeking impulses.

On the other hand, the ego regulates and opposes the instinctual drives. It is a kind of psychic agency that protects the individual and society. The ego is a rational governing agent of psyche, which lacks the strong vitality of id though it still regulates the instinctual drives of id, so that they may be released in nondestructive behavioural patterns. It deals with sexual and aggressive impulses originating in the id at the unconscious level. In our childhood, id is dominant and in maturity ego rules the id, but there occurs a constant conflict between them and on the same occasion the id sways the ego to create some abnormality in individual behaviour. If the id embraces the pleasure principle for immediate gratification, the ego comes into the reality principle to postpone the irrational and anti-social gratification. Though a large portion of the ego is part of unconscious, it is associated with reason and circumspection and is governed by the reality principle.

The superego is another part of the psyche associated with the critical judging function which is also known as conscious or moral principle. When a child becomes able to learn something, he comes in contact with rules, regulation, morality, standards; values and codes of society, this develops another aspect of personality called superego. Therefore, it is a precondition of social, moral, legal and rational consciousness, which protects the individuals and the society. It emerges the individual's taboo and moral values of society. Initially a child acquires his notions of right and wrong, do's and don'ts, and good and evil from his parents. The punishment given to them on their acts develops negative values and rewards of the positive. Acting either directly or through the ego, the superego serves to repress or inhibit the drives of the id, and to block off and thrust into the unconscious to those impulses that tend towards pleasure, such as overt aggression, sexual passions, and the oedipal instinct.

Therefore, superego is the balancing power of human personality and consciousness. It is a censor that classifies all the function of human personality on the basis of social values. It prohibits id and ego to operate wish fulfillment and sometimes it wars with both id and ego. Thus superego is the norms and values oriented to judge the human psychic personality.

Freud introduces two fundamental forces of human life: Eros and Thanatos, these terms are derived from Greek mythology for the first time to denote the forces of life and death. There are many other forces – Freud argues – which are acquired from the environment and learning but these two psychic energies are innate and unlearned. Before 1920 A.D., Freud laid emphasis only in life instinct and later he revised previous concept of instincts realizing the existence of death element in human life. The instinct of Eros is known as love, or sex or life instinct. Human body seeks to fulfill psychological needs such as hunger, thirst, breathing and defecation. In Freudian psychoanalysis, the most motivating force of life is 'libido'.

Libido is the energy of sex motive. Sex energy is the creative and intellectual source of life instinct. Freud uses sex in broad sense, it is not only coition, and it represents love, tenderness and sympathy that bring all human beings in close contact. Freud writes, "The concept of sexuality and at the same time of sexual instinct has to be extended so as to cover many things which could not be classed under the reproductive function" (45).

Freud views that 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 gratification of emotional urges without caring the consequence. Libido is especially dominated by pleasure principle.

On the other hand, death instinct -- which Freud included only after 1920s -- is a vital force of living organism. Every organism shall follow its own path to death. Slowly and gradually human beings, therefore, somehow, reveal the death instinct. The aggressive behaviour, destructive will and hostility motive manifest the death instinct. Freud has given more emphasis on hostility and aggressiveness of human behaviour. Hostility takes between the same sexes persons of frustration of love and even in sexual intercourse and in child birth we feel the presence of death instinct.

Life and death instincts are closely attached with each other. Some traits of death instincts and life instincts are interrelated and inseparable. Pleasure and pain, love and hate, hostility and tenderness are motives of life and death, which seem mutually antagonistic but often these two are inseparably fused in human activities. It is called the ambivalence of instincts; according to Freud. It is often seen quarrelling and hurting in courtship. When the motive of life instinct dominates the death instinct, there is love, courtship, happy and prosperous life. On the contrary, when death instincts dominate the life instinct, there is aggression, hostility, pain and hate that lead the life towards death. In this context Freud presents his view:

Another striking fact is that the life instincts have so much more contact without internal perception emerging as breakers of the peace and constantly producing tensions whose release is felt as pleasure while the death instincts seems 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 especially on guard against increase of stimulations from within, which would make a task of living more difficult. (57)

The apparently opposite forces present in human psychiatry to move the being in their own way which creates the tension in human life. The balance of these forces as it is seen in practical life -- is the most fruitful and prosperous outcome. Human nature is a bundle of contradictory principles. The opposing action of the two basic instincts provides the different kinds of ebbs and flows in life.

In this way, Sigmund Freud is the most influencing thinker whose study of psychoanalysis has been existing after him too. His method of dividing human personality; the division of mind; the systematic study of inherent human instincts is much influential till today. Many other psychoanalysts have given many new ideas; at this they either add to Freud's theory or try to reject. While doing both, they take Freud as their precursor. To name them, Jacques Lacan, Carl Gustav Jung, Julia Kristeva is some.

Jacques Lacan, a French psychoanalyst, who gained an international reputation as an original interpreter of Sigmund Freud's work, emphasized the primary of language as the mirror of the unconscious mind, and he tried to introduce the study of language as practiced in modern linguistics, philosophy and poetics into psychoanalytic theory. His major achievement was his reinterpretation of Freud's work in terms of the structural linguistics developed by French writers in the second half of twentieth century.

Lacan has critically interpreted classical Freudian theory in the light of structuralism and post-structuralism theory and given a new theory of 'subjectivity'. He considers only the language system posits a subject within a relational system --

male/female, father/mother, son/daughter. Lacan, in his "The Insistence of the Letter in the Unconscious "writes", the unconscious is neither primordial nor instinctual; what it knows about the elementary is no more than the elements of the signifier" (Qtd. In Lodge 100). He has developed different stages of a child to show the relationship between the unconscious and language -- child's position as a subject.

The infant at the initial life is like an amorphous mass of uncoordinated limbs and sounds, no boundaries of its experience of its needs. This, Lacan calls "homelette" stage. Here the child has no distinction between self and others. Then the child shifts into the second stage, the 'mirror stage'. This is a state of identification. The child recognizes his own image in a mirror. He develops ideas about himself and makes a distinction between the self and others. The child develops a fictional ideal 'I', an ego in this mirror image. Whatever he develops is imaginary. The final stage starts:

[W]ith the entry into language come the insertion of the subject into a position within the symbolic order in which it is both produced in language and subjected to the laws of the symbolic which pre exist it. Produced from within language, identity depends upon both difference and accession to the position of an 'I' within discourse, a position which constructs meaning. (Easthope and McGawn 68).

For Lacan the subjectivity of individual develops from the childhood. He has developed the idea of 'Real' too. What individual longing for is this primordial Real, so out of reach. The imaginary identification always tries to reach the real. One has to cross that imaginary mirror achievement of subjectivity but unfortunately he only stumbles in the sea of signifiers. The child cannot have more than the signifier which itself is beyond the real. Our real desire is the 'Real' but our reaching for it always has been in vain.

In this way, Lacan develops the Freudian concept viewing it through structuralism and poststructuralist point of view. He points his conclusion that unconscious is structured like the language. Formation of unconscious -- slips of the tongue, memory lapses, dreams etc -- is understood by Lacan as instincts of failed communication. The neurotic symptom is understood as an encoded message that has been excluded from the circuit of discourse and can only be communicated in a disguised form.

Carl Gustav Jung, a Swiss psychologist and psychiatrist who founded analytic psychology in some aspects in response to Freud's psychoanalysis, proposed and developed the concepts of the extrovert and introvert personality, archetypes, and the collective unconscious. His work has been influential in psychiatry and in the study of religion, literature and other related fields. Although being a disciple of Freud, Jung later broke with his master when he concluded that Freud's system was excessively reductive and monolithic referring neuroses to the experiences of childhood, especially sexual experiences. Less the scientific empiricist than Freud and more the Romantic philosopher, with the roots of his theories in Kant, Schiller, and others, Jung had a considerable influence on critics interested in the relation of myth and ritual to the literature and on critics concerned with establishing literature as the provider of a special mode of knowledge.

Jung differs from Freud because he regards it too narrow approach to psychoanalysis. He questions the degree of emphasis that Freud gives to sexual motivations in personality development. But Jung believes, Libido, the psychic energy, to be more than sexual; also he considers "Freudian theories too negative because of Freud's emphasis on the neurotic rather than the healthy aspects of personality" (Qtd. in Guerin 177)

Jung is not satisfied with Freudian theory. For this, he has propounded his own theory postulating, "behaviour is motivated more by abstract, even spiritual process than by sexual drives" (Qtd. In Guerin 178). He postulates a type of personality based on socio-psychological characteristics, differing two general types. In this general attitude types, he focuses on individual differences. He develops a typology of reaction styles distinguishing between two basic means of modulating basic drive -- the introversion and extroversion. In introversion or introverted type, he defines it as "pre occupation with one's inner world at the expense of social interactions" (Qtd. in Dewey and Humbert 224). Such a personality is characterized by such terms as self-conscious, subjective, shy, reclusive, social, taciturn, and reflexive. The extroverts appear insensitive, at times even callous, to the attitudes which others take toward them, not expecting complete approbation from others and about them.

Therefore, Jungian criticism departs radically from psychoanalytic criticism. Jung's emphasis is not on the individual unconscious, but on what he calls the "collective unconscious", shared by all individuals in all cultures, which he regards as the repository of 'racial memories' and of primordial images and patterns of experience that he calls 'archetypes'. He does not, like Freud, view literature as a disguised form of libidinal wish fulfillment that to a large extent parallels the fantasies of a neurotic personality. Instead, Jung regards great literature as -- like the myths whose patterns recur in diverse cultures, an expression of the archetypes of the collective unconscious. A great author possesses, and provides for readers, access to the archetypal images buried in the racial memory, and so succeeds in revitalizing aspects of the psyche which are essential both to individual self-integration and to the mental and emotional well-being of the human race.

Therefore, we can see the different thinkers define psychoanalysis revolving around the human mind. They have accepted the 'human mind' pivotal for all the human activities as well as the human personality which is the backbone of society as well as civilization. Human mind is the storehouse of desires, wishes, customs, unconscious, racial memories and so on, which shapes the human personality. The development of personality begins from the child and is never ending process. Human mind, though, is unpredictable at all level, but we can assume the behavioural attitude to find out some aspects of human life.

### **Pedophilia as a Psychological Disorder**

It is derived from Greek word, which means love for the children. Basically, it is a psychosexual disorder essentially characterized by the act of fantasy of engaging in sexual activity with prepubertal children as reputedly preferred or exclusive method of achieving sexual excitement. That is unlike most adults who prefer other consenting adults as sexual partners; the pedophile is reputedly or exclusively drawn to children for sexual excitement and satisfaction. Encyclopedia of Psychology defines pedophilia as a sexual activity:

Pedophile sexual activities may vary in intensity and include stroking the child's hair, and when initiated by a male, holding the children closed while covertly masturbating, manipulating the child's genitals, encouraging the child to manipulate his, and less frequently, attempting intromission. Youngsters of any age up to puberty may be the objects of pedophile attention; force seldom is employed. (656)

Therefore, the experienced and expert adults try to stimulate the child the way they want. They stroke the hair, caress the genitals and try to encourage them for intromission. This is the sole cause of psychoanalytical disorder of the adult people.

Generally, it is believed that there are only the male pedophile, but Fredrick Whiting argues that females can be also be. He finds the adult of ranging from thirties to the seventies, and even some adolescence:

Although this kind of disorder occurs predominantly in males, instances of pedophilia in females have been reported. Moreover, about twice as many pedophiles are oriented toward opposite sexed children as are oriented homosexually. Pedophile individuals range in age from adolescence through the 70s' with a significant percentage in their mid to late 30s. Further there is some evidence that etiological factors in this disorder may vary, depending on the age of the offender.

(822)

Whiting finds that not only the males but also the females can be pedophilia -- the lover of child. The psychological disorder or sexual desire for children, through odd, can be found nowadays increasing in our society. He finds the people of different ages. The adults ranging from thirties to seventies have been found much. Interestingly, Whiting concludes that the adolescences are also the lover of pubescent child.

Other research has further bolstered the position that persons who commit pedophile offences fall into a variety of categories. By far the most common category is the psychologically immature offending individuals with chronic difficulties in relating to persons of their own age, and who thus are sexually comfortable only with children. In the book *Adolescence and Pedophilia*, Kristin Hegna writes:

In most cases, the pedophile individuals know the child in question. A second category contains persons who impulsively regress to

pedophilia under stress. Acting impulsively, this type of offender is usually not acquainted with the victim. A third category is comprised of men who have had powerful experiences with young boys and have never progressed sexually much beyond this point. (156).

Some other investigators have noted additional severe psychopathology in some pedophilic offenders, for example, alcoholism, schizophrenia, organic and mental disorders, in which lowered inhibitory controls appeared to underlie the sexual. Thus, the psychological disorder of adults destroys much the life of children for adults' wish fulfillment. The unexpressed desires of adults are been fulfilled abusing the child sexually and even forcefully.

These above mentioned theoretical modalities would be properly utilized in the following chapter to analyze the texts. Why the adult males are motivating towards the young people, and how they sexually exploit them would be proved in the following chapter. How, the psychological disorder of the adults has destroyed the child's life -- which is the prime concern of the researcher. The tool of aforementioned psychoanalytical disorders and tendency of affection towards child would be the great asset of the present researcher to use to analyze Lolita is the preceding chapter.

### III. Textual Analysis of *Lolita*

#### Obsession in *Lolita*

Obsession is a state of mind in which a person is completely filled with thoughts of one particular thing or person which make the person unable to think of anything else. Humbert Humbert, the narrator and the central character of the novel is always obsessed with the idea of finding nymphets. He is obsessed with sex and he becomes failure of consummating with his girl friend Annabel. He is obsessed to find 'Annabel' in every young girls or nymphets he calls:

Between the age limits of nine and fourteen there occur maidens who to certain be witched travelers twice or many times older than they reveal their true nature which is not human but nymphic and those chosen creatures I purpose to designate as "nymphets". (18-19)

Therefore, Humbert's passion and obsession for the nymphets moves him place to place in search of them. He is so much obsessed with the idea of sex that he plans only to have nymphets, works to be intimate with them always.

Humbert is the fully-grown degenerate character who is obsessed with the idea of sex and consummation with the nymphets. On the other hand, as we read his subtle narration and construction of text, he is the regenerate artist who develops the integrated consciousness, which fits him to complete text. Humbert provides the conventional exposition for this condition of pedophilia and unrequited consummation of the beginning pages of the novel. He describes his childhood memory of Annabel Leigh, the daughter of his aunt's friends. This genuinely seems to believe that Annabel is the cause for his love for Lolita. How much costly he describes his first failed attempt at love-making between them:

All at once, we are madly, clumsily, shamelessly, agonizingly in love with each other, hopelessly, I should add, because that frenzy of mutual possession might have been assuaged only by our actually imbibing and assimilating every particle of each other's soul and flesh; but there we were, unable even to mate as slum children would have so easily found an opportunity to do. (14)

It was Annabel's family that interrupted their mating. The unquenchable repressed desire toward sex in the young age haunts Humbert's whole life. So, he explains this as the "incomplete contact" which is the main cause of his obsession towards young girl, "These incomplete contacts drove our healthy bodies to such a state of exasperation that not even the cool blue water, under which we still clawed at each other, could bring relief" (14-15).

Such incomplete contact is the cause of Humbert's obsession for nymphet. However, Humbert questions himself again whether Annabel provoked his condition or its was simply early evidence of his condition but his focus again to that event.

But that mimosa grove, the haze of starts, the tingle, the flame, the honey dead and ache remained with me; and that little girl with her seaside limbs and oddest tongue haunted me ever since-until at last, twenty four years later. I broke her spell by incarnating he in another.  
(17)

Humbert was always haunt by the image of Annabel whole his life. He married Valeria to incarnate her; she could not be fit in his imagination. He finds the real incarnation of Annabel in Lolita. To gain her he even marries her mother. Humbert is so obsessed with the idea of nymphet and sex, and haunted by the memory of Annabel that he tries to reach her by any means. For this his touchstone is Annabel.

In contrast to the normal person who possessed the capacity for free choice and could control his/her sexual appetite, the sexual psychopath was held to be compelled to act as he did. Humbert was in effect a prisoner of his own desire. His accounts have in quite dutiful attempt to satisfy with the requirements of the status forbidding sexual relations with minors and the concept of compulsion contained in the law aimed at the psychopath. Humbert was so much bound by Lolita and his obsession for her that he introduces her in the very first line as, "Lolita, light of my life, fire of my loins" (11). He himself calls a madman, and Nabokov shows how desire and madness often go hand in hand. Humbert believes that Annabel and Lolita are connected by fate, and that everything in between has been a random series of events. Even the sunglasses Lolita wears are reminders of the sunglasses in the cave where Humbert and Annabel almost made love.

When he encounters Lolita for the first time; half naked, kneeling, turning about on her knees and peering at him over dark glasses, he contemplates over is Riviera love, Annabel:

It was the same child -- the same frail, honey-hued shoulders, the same silky supple bare back, and the same chestnut head of hair. A polka-dotted black kerchief tied around her chest hid from my aging ape eyes [...] I recognized the tiny dark-brown mole on her side. With awe and delight (the king crying for joy, the trumpets blaring, the nurse drunk) I saw again her lovely in-drawn abdomen where my south bound mouth and had briefly paused; and those puerile hips on which I had kissed the crenulated imprint left by the band of her shorts -- that last mad immoral day behind the 'Roches Roses'. (41)

The intensity and passion of this passage illustrates Lolita's effect on Humbert's life; it clarifies their first meeting and her [Annabel] pivotal role in the past, present and future. Humbert finds the strong connection between Annabel and Lolita, and his immediate passion. He wants the "same" kind of relationship with Lolita as he had with Annabel, which explains his initial sexual obsession.

Humbert's obsession to have Lolita fully, physically and permanently makes him a murderer. He kills Clare Quilty who took away Lolita from him. His total hatred toward Quilty is that Lolita truly loves Quilty and she never returns Humbert's love. Quilty is a playwright who dabbles in child pornography and is the cause of Lolita's estrangement with Humbert. Humbert suspects Quilty from the beginning:

Quilty the fusion took place, and everything fell in order, into the pattern of branches that I have woven throughout this memoir with the express purpose of having the ripe fruit fall at the right moment; yes, with the express and perverse purpose of rendering -- she was talking but I sat melting in my golden peace -- of rendering the golden and monstrous peace through the satisfaction of logical recognition, which my most inimical reader should experience now [...] He was the only man she had ever been crazy about. (288)

Humbert's suspicion over Lolita's kidnapper leads him to punish the culprit. He goes to Quilty's house and shoots him to death. Finally he takes revenge over Quilty who broke his possession over her and shattered his obsession.

Humbert is in the opinion of getting permission of marriage without any, limitations and restriction of the age factor. His encounter with a French nymphet prostitute, Monique, leads him to stop his relation with the prostitutes for his safety, and hoping to cure his illicit desires, he marries. But his marriage with Valeria is not a

success. Humbert's history of madness, however, is crucial. He nearly went insane with rage when Valeria cheated on him. Without Lolita, Humbert degrades himself to an insignificant animal, with no control over his emotions. Lolita is the key to self-worth for Humbert, which explains his obsession for her -- that is why he loves her so dearly. Lolita can never be guilty to Humbert because she embodies the immortal Annabel.

When Lolita elopes with Quilty, Humbert holds Quilty entirely responsible for abandoning Lolita, therefore, he considers her as "lost" and "kidnapped". When Humbert discovers Lolita, pregnant and married to Dick Schiller living in a run-down house, he provides a "happily ever after" life for the two of them by providing "four hundred dollars in cash and a check for three thousand six hundred more" (206).

Humbert says:

I insist the world know how much I loved my Lolita, this Lolita, pale and polluted, and big with another's child, but still gray-eyes, still sooty-lashed, still auburn and almond, still carmencita, still mine; [...] -- even then I would go mad with tenderness at the mere sight of your dear wash face, at the mere sound of your raucous young voice, my Lolita. (295)

Humbert's obsession with Lolita makes him mad. He is completely engaged with the feelings of Lolita, her body and his pleasure. When she clops with other, his life becomes dull and 'lifeless'; while he finds her grown up and pregnant, to save his shattered he finds her grown up and pregnant, to save his shattered heart and save Lolita provides her four thousands dollar.

Sexual love is major form of human relationship in which all its pains and pleasures are taken seriously. Sex is Humbert's obsession like 'Annabel' and 'Lolita'.

Humbert appreciates Lolita's sexual countenance and captures the innermost pleasure in reality principle which is his outcome of unconscious mind. Humbert's sense of splendor of his love for Lolita is that she resembles Annabel. He knows that Lolita cannot really fill the place of his first love but with Annabel he was able to share his passion and his thoughts and with Lolita he can only secure access to her body. He is repressed in all time because his willing to fulfill his desire is not possible. Even after trapping into jail, he is obsessively repressed rather than previous time. While Lolita remains far away from him, in search of Lolita, he intends;

"I loved her more than anything I had ever seen or imagined on earth or hoped for anywhere else. I would go mad with tenderness at the mere sight of your dear wan face at the mere sound of your voice, my Lolita" (253-54).

On this level, he sublimates his internal passion earning in words of sexuality.

Therefore, there are so many incidents in the text indicating Humbert's attraction toward the young-girl-child 'nymphets', his obsession for the girl-child of "between the age limits of nine and fourteen" (18) which he wants to "never grow up" (23), his obsession towards the girl-children who are "unconscious herself of her fantastic power" (19). His sexual intercourse with Monique's "curiously immature body" having "grubby fingernails" (24), his marriage with Valeria, "imitation she gave of a little girl" (28), his characteristic as a writer "on the sex interests of children" (46), his confession of "what drives me insane in the nature of nymphet" (48), all clarify Humbert's obsession mainly with sex and his love for young girls.

Humbert's comparison of "gin and Lolita were dancing with me" (77), his smelling of "orchards in nymphet land" (97), his idea of marrying a mature widow Charlotte Haze "in order to have way with her child" (74), his desire to hear "Or's" and

"gee's" of girlish delight (127), his description of sexual act with Lolita as "act merely as part of a youngster's furtive world, unknown to adults" (141), his hopeless "haunting of public parks in Europe" for suitable playground and not to suffer "shameful privations" (177), his description of Gaston Goldin, a homosexual pedophile for his "defense" (173), his definition of the basic elements of nymphet charm as "a perfect pubescent figure and lingering eye and high cheekbones" (200) his disregarding of "all the laws of humanity" as the disregard of the rules of traffic" (322) and his last word "My Lolita" (325), all these events support the obsessive desire for young child-girls or 'nymphets'. This psycho-sexual disorder hangs round and round in all over his life, so this disorder hinders Humbert's life as a whole and does not lead towards fertility, reproduction through sex rather brings violence and ends his life. So, Nabokov's *Lolita*, concerns itself with Humbert's obsessive drive toward sex which is incestuous, reproductive, infertile, transgressive and aberrant rather than giving the life. Though sex, a natural phenomenon to give life here in this novel is presented negatively so the death instinct dominates the life instinct and this disorder in Humbert's nature guides him towards violence.

### **Transformation of Desire**

Human beings have desires. Everyone tries to fulfill his/her desire. But some of them are fulfilled and some of them are not. The unfulfilled desires always try to be fulfilled; for this human have to repress them. Though the socially accepted desires get fulfilled -- most of the time -- the carnal and clinical desires of being cannot be fulfilled. Such unfulfilled desires comprise of sex, violence, revenge, and related mostly to sexual activities. As these desires cannot be fulfilled, human mind transfers it in many other socially accepted medians.

Mostly the unfulfilled and repressed desires of sex and others are fulfilled by the media of jokes, tongue slips, dreams and most importantly in writings. Writing is the surest means of transforming the desires. Humbert Humbert in *Lolita* takes the means of writing for fulfilling his desires. Though he could not possess Lolita, he immortalizes his love with her and his sexual intercourses with her in the text. He had an unrequited desire of sex with he could not fulfill with his child love Annabel. He always desires to have her transforming her in many ways. Humbert has never wanted for love. As a young boy, Humbert embarks on a short-lived, unconsummated, and ultimately tragic romance with Annabel, a nymphet. Since then, he has been obsessed with the particular type of girl Annabel represents. He marries adult women in an effort to overcome his craving for nymphets, but the marriages always dissolve, and the longings remain. Despite his failed marriage, his mental problems, and his sporadic employment, Humbert still attract attention consistently from the opposite sex, though he usually disdains this attention. He claims to have loved only Lolita, and his obsession eventually consumes him.

The novel shows the exploration of man's mind filled with repression expressing the wishes and desires for the immature girls. In part one, Humbert is channelized by the love of Lolita and in part two he is protested by Lolita not as a true lover and protector. But he loves her and manipulates her. It means the way of dramatizing and result of creating her into his textual characterization. Humbert's quest for Lolita remains complete in his heart though he fails to take her, when he comes to the point, "I found myself unable to assimilate the simple fact that for the first time in two years I was separated from my Lolita" (228).

Humbert has strong sexual desire towards his first lover Annabel Leigh. He cannot consummate with her. Because of this, he always has to suppress the desire of

nymphets. But, as Freud asserts, the more we suppress the desires, the more powerfully they come out. So, Humbert is never free from his desires for nymphets which began with Annabel. When he sees the young prostitute Monique, he transforms his desire of Annabel to her:

She came hardly up to my chest hair and head the kind of dimpled round little face French girls so often have, and I liked her lough lashes and tight-fitting tailored dress sheathing in pearl-gray her young body which still delight, the leap in my loins – a childish something ningly with the professional frettillement of her small agile rump [...] and as usual I asked her name (Monique) and her age (eighteen) [...] But in Monique's case there could be no doubt she was, if anything, adding one or two years to her age. (24)

Humbert tries to replace Annabel with Monique. In other words, he tries to transform his desire for Annabel to Monique. His desire for Annabel was unfulfilled -- she was died -- but Humbert always tries to have the unrequited consummation transforming them from one to another. He himself realizes his impossible longings; he tries to be normal and wants to marry.

As Humbert realizes his abnormal desires, he tries to be normal by engaging himself in marriage. When he sees a polish doctor's daughter, Valeria, he plans to marry her. Unfortunately, his plan to marry her to be free from his abnormal sexual longings for nymphets goes in vain; he likes Valeria because her behaviour is childish -- she resembles Annabel -- and plays child games. Unknowingly, Humbert is again in the grip of his desire.

My choice, however, was prompted by considerations whose essence was, as I realized too late, a piteous compromise. All of which goes to

show how dreadfully stupid poor Humbert always was in matters of sex [...] what really attracted me to Valeria was the imitation she gave of a little. She gave it not because she had divined something about; it was just her style and I fell for it. Actually, she was at least in her late twenties (I never established her exact age for even her passport lied) and had mislaid her virginity under circumstances that changed with her reminiscent moods. (28)

Humbert's marriage with Valeria proves to be a complete failure; he controls her much and exploits in sexual matter. She later elopes with the taxi driver. His liking of girlish woman never leaves him; throughout his life, he is the sole seeker of nymphets. He transforms his desire for nymphets from one to another always being failed to have permanently.

Humbert goes to America as per his dead uncle's wish. His uncle died inheriting his property to Humbert. For this, Humbert must stay at America. He leaves for America when his marriage at Europe with Valeria ends. There also he is in search of nymphets. He moves to Ramsdale, a New English city. There he stays with a widowed family -- a widow and her twelve year daughter. He does not like the boarding house at all at the beginning and determines not to stay there. But, as he sees her twelve year daughter Lolita, at once, he is ready to stay there. Humbert finds her resemblance to Annabel uncarries and immediately remembers his time with Annabel twenty-five year ago:

It was the same child -- the same frail, honey-hued shoulders, the same silky supple bare back, and the same chestnut head of hair. A polka-dotted handkerchief tied around her chest hid from my aging ape eyes, but from gaze of young memory, the juvenile breasts I had fondled one

immortal day [...] I recognized the tiny dark-brown mole on her side. With awe and delight (the king crying for joy, the trumpets blaring the nurse drunk) I saw again her lovely indrawn abdomen where my southbound mouth had briefly paused; and those puerile hips on which I had kissed the crenellated imprint left by the band of her shorts -- that last mad immortal day behinds the "Roches Roses". (42)

In this way, though he tries to make him away from his desires, he falls in the pit always. He finds another nymphet, Lolita, at Ramsdale. Lolita reminds him of Annabel as he is always haunted by her desire. The haunted and obsessed Humbert sees Annabel in Lolita. Therefore, knowingly or unknowingly, Humbert transforms his desire from one to another.

On the other hand, Humbert transforms his desire of sex with nymphets in his writings. When he is jailed for his murder of the playwright Clare Quilty, he immortalizes his desire for nymphet as a confession in the form of novel *Lolita* or the *Confession of a White Widowed Male*. *Lolita* is filled with sordid subject, including rape, murder, pedophilia, and incest. However, Humbert, in telling his story, uses pans, literary allusions, and repeating linguistic patterns to render this dark tale in an enchanting form. In this way, Humbert seduces his readers as fully and slyly as he seduces Lolita herself. Words are his power, and he uses them to distract, confuse, and charm. He is a pedophile and a murderer, but he builds up elaborate, defenses and explanations for his actions, and his language shields him from judgment. With *Lolita*, Nabokov's ultimate achievement may be that he forces readers to be complicit in Humbert's crimes. In order to uncover the actual story of pedophilia, rape and murder within the text, readers have to immerse themselves in Humbert's words and their shadowy meanings -- and thus they must enter Humbert's mind. By engaging so

closely with Humbert's linguistic trickery, readers cannot hold him at a far enough distance to see him for the man he truly is.

Humbert a, pedophile, having degrading and dangerous desires wants to control his illicit desires and wants to bring order and harmony in his life. So, he wants to transfer his abnormal and strange desires into a normal and behavioural life through the help of marriage, adventurous sex with nymphets, and at last in his writing. If we read the novel critically, we might say that the narrator does not exactly want us to be interested in narrative and moral problems. He wants us to accept his interpretation of his own life. Like traditional monsters, pedophiles disrupted social conceptions of reproduction, resemblance and nature. Their infiltration in home and family posed a threat and nation's legitimate social and biological reproduction as Humbert poses in the novel, and this kind of desire was a violation of the order of nature.

Therefore, Humbert transforms his desires in different means -- most importantly in sexual orgies. He has a psycho-sexual disorder to being fond of little girls of prepubescent for his sexual fulfillment. His desire of copulation with the girls of nine and fourteen -- which he calls nymphets -- makes him one place to another to gain them. For this, he always remembers his role model Annabel Leigh who was his girlfriend of twelve years when he was sixteen. Because of his lack of copulation with her, his desire for her always remains in his unconscious level. He transforms his desire for Annabel in different persons in Monique, Valeria, and at last Lolita. But not being successful permanently he transcribes his desire in the writings, which is the ultimate output of unfulfilled repressed desires

### **Journeys: The Sexual Adventure**

The novel is a description of journeys in different levels. But the main motto of the journey is sex and sexual adventures. Most of the journeys are traveled by Humbert. He begins his journey from Europe and ends in jail in America. Humbert's sexual journeys with Lolita are always witnessed by another pedophile Clare Quilty. He is always with them, and at the middle part of the novel is able to steal Lolita from Humbert. But the journey does not end; the ever searching loves of Lolita finds her and knocks down to death. On the other hand, Humbert's sexual journeys began with Annabel never ends, though we find a 'pause' with Lolita.

Humbert's sexual journey begins from his home at Paris in summer time. At summer holiday, he meets Annabel Leigh, a relative to his aunt. His failure to consummate with her poisons him throughout his life who becomes the sole worshipper of nymphets like Annabel. He continues his journey of finding nymphets in different red light areas and brothels. He finds some nymphets like Monique; some distress him if they are adult. He tries to end his nymphet seeking journey by marrying polish doctor's daughter Valeria. But he could not be succeeded to end his journey and continues it to America. America is a new place for him but he finds it full of nymphets. At last he is moved toward a New England city of Ramsdale where he is encountered with a widowed woman name Charlotte Haze.

When he notices the twelve year daughter of Haze, he plans to continue his sexual journey seducing nymphets. He has tried much to end his journey, but the very sight of Lolita encourages him to continue his never ending journey; he decides to stay in Haze's boarding house to get Lolita:

I have no illusions, however my judges will regard all his as a piece of mummery on the part of a madman with a gross liking for the fruit

vert. Aufond, Ca m' est bien egal. All I know is that while the Haze woman and I went down the steps into the breathless garden, my knees were like reflection of knees in rippling water, and my lips were like sand, and –

"That was my Lo", she said, "and these are my lilies". "Yes", I said, "yes. They are beautiful, beautiful, and beautiful!" (43)

So, Humbert's decision to stay at Haze's Boarding House revives his journey of sexual adventure with nymphets. He is again in the line of pedophilia which he was ever trying to avoid. Humbert says beautiful thrice, which means that the flowers are beautiful, Haze is beautiful, and at last, most of all Lolita is beautiful. He has planned to get her by marrying Haze, for that he flatters Haze calling her beautiful too.

Humbert's prime concern behind marrying Haze is Lolita. He wants to have her completely and forever. He plans to kill Haze when he finds the obstacle between him and Lolita. On the other hand, Haze is much critical with Lolita who sends her off to summer camp to enjoy her time with Humbert who too thinks Lolita as an obstacle between her and Humbert. Humbert is so much captivated in his desire to have Lolita that several times he tries to kill Haze but he fails. Once at the picnic with only friends John and his wife Jean Farlow disturbs him:

She swam beside me, a trustful and clumsy seal, and all the logic of passion screamed in my ear. Now is the time! And folks I just couldn't! In silence I turned shoreward gravely, dutifully, she also turned, and still hell screamed its counsel, and still I could make myself drown the poor, slippery, big-bodied creature [...] But I could not kill Charlotte – specially when things were on the whole not quite as hopeless, perhaps, as they seemed at first wince on that miserable mooring [...]

We sat down on our towels in the thirsty sun. She looked around, loosened her bra, and turned over on her stomach to give her back a chance to be feasted upon [...] from the debauchment of the trial came a rustle, a football, and Jean Farlow marched down with her easel and things. (92-94)

So, Humbert's plan to kill Haze fails. But he yearns Lolita as well as Haze's death. When Haze finds his diary and his real cause behind marriage, she goes out of control herself. Humbert's motive of murder and failure, and his sexual lurking towards Lolita makes her totally collapsed.

Charlotte does not bear the panic reality of her aged life. She cannot bear the loved one to be a traitor. Therefore, she storms out of her house. She is hit by a speeding car and dies on the spot. This incident paves the way for Humbert to forward his journey of sexual adventure with Lolita freely and enthusiastically. He takes Lolita from her summer camp and they travel all over America for about a year. This physical journey of Humbert and Lolita is also a journey in sexual adventures. Humbert constantly seduces Lolita and takes her as his asset. They conduct their travels across the United States, and Humbert describes in detail the many typically American motels and hotels they stay in. Over the course of a year they travel all over the country, ending up in the northeastern town in Beardsley, Lolita's birthplace.

Several times in Beardsley and other places people suspect the relationship between Lolita and aged Humbert. Anxious about the legality of the situation, not to mentioned dwindling funds, Humbert decides to settle in Beardsley and teach at the Beardsley Women's College, while sending Lolita to the sedate girls' school. Humbert realizes that despite their wide travels, they have really seen nothing, and he believes their trip has somehow defiled a great country. On the other hand, Humbert asserts

that he had enjoyed the journey much as they both became accustomed to each other much.

Humbert's journey begins from Annabel and ends in jail in New York. During this period he journeys from different girls and women. His only motto is to fulfill his unrequited desire of consummation and copulation. He begins with Annabel then Monique and several prostitutes in Paris. He marries Valeria but is not satisfied with her. His journey leads him to United States where he is again under the grip of his pedophilic notion. He now reaches Charlotte Haze and then to Lolita. He spends much time with Lolita during the journeys across America and his quenching of pedophilic thirst. When Lolita is disapproved, he is totally submerged in the remembrance of Lolita. He consummates with Rita; another sexual journey, but could not come out of his nostalgic memory of Lolita. When he meets her after two years of her disappearance, he remembers his past:

She considered me as if grasping all at once the incredible – and somehow tedious, confusing and unnecessary – fact that the distant, elegant, slender, forty-year-old valetudinarian in velvet coat sitting beside her had known and adored every pore and follicle of her pubescent body. In her washed –out grey eyes, strangely spectacled, our poor romance was for a moment reflected, pondered upon, and dismissed like adult party, like a rainy picnic to which only the dullest bores had come, like a humdrum exercise, like a bit of dry mud caking her childhood. (287)

Lolita's aging and being away from Humbert changes him much. He is cooled down, old, clumsy but still loves Lolita. It means he has not stopped his journey; he still is the worshipper of nymphet and a person of psycho-sexual disorder.

Humbert's journey of sex turns toward revenge when he knows that the playwright Clare Quilty is the one who kidnapped Lolita. Lolita, pressed much by Humbert, informs him that Quilty exploited much and threw her away when she refused to play a part in child pornography orgy, whom Lolita loved more than Humbert. He decides to kill Quilty tracing his house by shooting him. While Humbert explains to Quilty why he must die, Quilty tries to distract him with clever wordplay. Quilty longs for Humbert's gun and the two men wrestle. Humbert regains control of the gun, and then reads a poem detailing Quilty's crimes. Quilty critiques the poem and offers Humbert many bribes, including concubines and erotic pictures. Humbert recall is plea:

I asked him if he had anything serious to say before dying. The automatic was again ready for use on the person. He looked at it and heaved a big sigh. "Now look here, Mac", he said, "You are drunk and I am a sick man. Let us postpone the matter. I need quiet. I have to nurse my impotence [...] under the condition you stop pointing at me that [he swore disgustingly] gun. By the way, I do not know if you care for the bizarre, but if you do, I can offer you, also gratis, as house pet, a rather exciting little freak, a young lady with three breasts, one a dandy, this is a rare and delightful marvel of nature" [...] my bullet hit the inside surface of its back where upon it immediately went into rocking act, [...] where my purple target had just been, now void of all live content. (317-18)

Thus, Humbert ends the journey of Quilty. Though his journey ends, Humbert has to go much further. He is later arrested for his murder. In jail, he dies of coronary thrombosis while awaiting the trial which ends the sexual journey of Humbert. Still,

in the form of novel Humbert seems alive journeying the pedophilic longing all over the world.

In this way, Humbert's journey began from Paris ends in a Jail in New York. He journeys from one girl to another and ends in complete failure. He neither succeeds in acquiring any nor able to control his desire for nymphets. He dies of a complete failure – a fiasco. Therefore, the desire transformed in a life long journey gnaws Humbert completely. Any psychosexual disorder or imbalance affects the human much throughout his life of which Humbert is the starking example.

### **Pedophilia in *Lolita***

Pedophilia is a psychosexual disorder essentially characterized by the act of fantasy of engaging in sexual activity with pre-pubertal children as reputedly referred or exclusive method of achieving sexual excitement. This is unlike most adults who prefer other consenting adults as sexual partners; the pedophilic is reputedly or exclusively drawn to children for sexual excitement and satisfaction. In the novel Humbert, Clare Quilty and Gaston Goldin show the pedophilia notion and enjoy the company and computation with pre-pubertal girls.

In contrast to the normal person who possessed the capacity for free choice and could control his sexual appetite, the sexual psychopath guided with pedophilia was held to be compelled to act as he did. He was in effect a prisoner of his own desire. Humbert's accounts have in quite dutiful attempt to satisfy with the requirements of the status forbidding sexual relations with minors and the concept of compulsion contained in the law and aimed at the psychopath. In other words, he is attempting to specify a forbidden class of objects and the mechanism of his attraction to it. By giving age parameters of nymphets he draws, in principle, the same distinction, as do age-of-consent laws. Humbert provides the cases which supposed by

prove that moral rules and taboos have only relative value, since they differ from country to country and from period to period:

Marriage and cohabitation before puberty are still not common in certain East Indian provinces. Lepcha old man of eighty copulate with the girls of eight and nobody minds. After all, Dante fell madly in love with his Laureen, she was fair-haired nymphet of twelve .... (21)

So, Humbert is neither a sick pervert nor a criminal but have followed the nature. He is only -- he claims -- an unfortunate victim of social conventions, "I found myself maturing amid civilization which allows a man of twenty-five to court a girl of sixteen but not a girl of twelve" (20). The argument conceals a misleading analogy, though he is not twenty-five, but probably about thirty-five, and he does not court Lolita, but forces her into a relationship which she detests. His extreme passion towards nymphet is really unnatural. He wants the nymphets, "Leave me alone in my pubescent park, in my mossy garden. Let them play around me forever. Never grow up" (23). In this sense, we can conclude that Humbert is a thorough professional pedophile whose only aim is to play and consummate with the prepubescent girls.

When Humbert notices Lolita at the boarding house of Haze, he is determined to have her. He watches Lolita closely analyzing her qualities that makes her supreme nymphet. She was the loveliest nymphet, "green red-blue primp" (46) which he himself thinks up. Humbert not only explains her nymph qualities, rather he also characterizes his pedophilic nature in these lines, "I have all the characteristics, which according to writers on the sex interest of children, starts the responses stirring in a little girl: clan cut jaw, muscular hand, deep sonorous voice, and broad shoulder" (46-47).

Lolita, in many ways a butterfly to Humbert, is fragile and elusive creature. However, she is often vulgar and at times more resembles larva that eventually becomes butterfly. Humbert learns she is also not sexually innocent. He could like to believe he is witnessing her prior to her metamorphosis but she already has sexually metamorphosis in impure ways still he sees her only as an elevated butterfly and not a debased larva. When divorced with Valeria and immigrated to New York where he took a job creating and editing perfume ads, he completed his comparative history of French Literature for English speaking students. His unquenchable desire again haunts as well:

Comfortably robbed, I would settle-down in the rich post-medians shade after my own demuse up and there I would sit, with a dummy book or a bag of bonbons, or both or nothing but my tingling glands and watch her gambol rubber-cupped by pearled, smoothly tanned as glad as an ad in her rim-fitted satin pants ad shirred bra. Pubescent sweetheart! (169)

Humbert used to see the ad magazines where he used to mark the young girl models. The very description is one of the same models at advertisements. He is so much obsessed and churned in the idea of nymphets that he spends his time just looking such prepubescent girls in the park. Having this kind of pedophilic nature, Humbert becomes the victim of his own strange desire. For him, there is no other bliss on earth comparable to that of "fondling nymphet" (175). He chooses places to stay where "comparatively sedate" schoolgirls can be seen, "I choose Beards by to stay. I was guided not only by the fact of there being comparatively sedate school for girls located there, but also by the presence of woman's college" (184).

Humbert enjoys the company of prostitutes as a college student. While he maintains relationship with loathsome adult women, he lusts after unattainable nymphets who "revealed their true nature which is not human, but nymphic (that is demoniac); and these chosen creatures I propose to designate as nymphets" (17). He is never satisfied by the grown up women, so he lusts after nymphets. He says:

You have to be an artist and a madman, a creature of infinite melancholy, with a bubble of hot poison in our loins and a super-voluptuous flame permanently aglow in your subtle spine (oh, how you have to cringe and hide!), in order to discern at once, by ineffable signs – the slightly feline outline of cheekbone, the slenderness of a downy limb, and other indicates which despair and shame and tears of tenderness forbid me to tabulate – the little deadly demon among the wholesome children; she stands unrecognized by them and unconscious herself of her fantastic power. (19)

Here, Humbert clarifies that when pedophile and nymphet come together, then only the relationship starts. He says that everybody cannot be the pedophile and every girl of nine to fourteen cannot be the nymphet. One needs the pedophiliac eye and mentality to uncover the nymphet. On the other hand, to find out a nymphet is an entire job of a pedophile because a nymphet never knows about her fantastic quality.

Humbert seems to have mastered the matter of nymphet and pedophiliac. He cites an interesting example of crossing the age of nymphet who used to be the nymphet. The prostitute called Monique in Paris was a nymphet for her; he copulates her three times. At his third entry, he realizes that she is not a nymphet anymore, thus useless:

I had a date with her next day at 2:15 pm in my own rooms, but it was less successful, she seemed to have grown less juvenile, more of woman overnight. A cold caught from her led me to cancel fourth assignment, now was I sorry to break an emotional series that threatened to burden me with heart-rending fantasies and peter out in dull disappointment. So, let her remain, sleek, slender Monique, as he was for a minute or two: a delinquent nymphet shining through the matter-of-fact young whore. (25-26)

Therefore, Humbert leaves the girl at any moment if he does not find fit her in his parameter of nymphet. Just a day ago he finds Monique a nymphet, but later he finds womanish qualities in her instead of girlish, and let her go without further appointment.

The playwright Quilty is also a worshipper of prepubescent girls -- a pedophile. Quilty and Humbert both adore nymphets but they act on their adoration in very different ways. While Humbert slavishly worships and idealizes Lolita, Quilty takes her for granted and wishes to denigrate her through pornography. Humbert paints himself as a man in love, while Quilty is, in many ways, a more typical pedophile. Both of them are men of letters, well read and very persuasive, but Quilty has a much more successful career. Quilty is also far less subtle than Humbert about his nymphet obsession. Quilty's professional success and reputation perhaps allow him to get away with his deviant behaviour, though he is well known for his predilection for young girls and has already faced charges. At his final encounters with Humbert, Quilty's baroque speech, cavalier attitude, and persistence game-playing imply that he, like Humbert, is not quite seen. He dies in the middle of the attempt to bribe Humbert with variety perverse pleasures.

Despite Humbert and Quilty, Gaston Goldin is also a pedophile character. Goldin, one of the minor characters is Humbert's chess friend. Humbert describes Goldin's discovery, overweight, always wears black, a mediocre teacher, and is beloved by everyone. Nabokov does not exercise much subtlety in dropping cues that Goldin is a homosexual pedophile. Aside from his behaviour with his snapshots of the young boys in the neighborhood, Goldin has "portraits of a number of homosexual writers" (190). Humbert further clarifies: "He had also an album with snapshots of all the Jackie and Dickeys of the neighborhood" (191). Humbert needs this person for his defense of pedophilia:

I need him for my defense. There was devoid of any talent what so ever, a mediocre teacher, worthless scholar, a glum repulsive fat old invert, highly contemptuous of the American way of like Triumphantly ignorant of the English language there, was he is priggish New England, crooned over by the old and caressed by the young-oh having a grand time and fooling everybody, and here was I. (193)

Nevertheless, Goldin is only the pedophile who is homosexual likes the young boys. Quilty and Humbert is the lover of girls but Goldin boys. Therefore, Humbert and Goldin could become friends because non of them contradict each other but Quilty and Humbert not because they contradict each other: the matter of girl or nymphet in general and Lolita in particular.

Therefore, pedophilia, though a psycho-sexual disorder, poisons the human society much. Sex is now common and taken as way living and important ingredient of human life, but the perverted sex like pedophilia affects the society and civilization as a whole. Humbert, Quilty, Goldin such pedophiles were punished for their behaviors and conducts, but the impact and deterioration they brought haunts their

victim much. Lolita never comes out of her past, and is always the object of play in the hands of Humbert, with Quilty and even by her husband Schiller and then she has to die in child birth because of underage pregnancy.

#### **IV. Conclusion**

Sexual love is a major form of human relationship in which all its pains and pleasures are taken seriously. Sex is Humbert's source of art but not a disgusting subject matter. Humbert appreciates Lolita's sexual countenance and captures the innermost pleasure in reality principle which is his outcome of unconscious mind. Humbert's sense of splendor of his love for Lolita is that she resembles Annabel. He knows that Lolita cannot really fill the place of his first love, but with Annabel he was able to share his passion and his thoughts and with Lolita he can only secure access to her body.

Lolita is a novel of obsession and its main character Humbert himself is a pedophile, who preys for nymphets. Generally, nymphets have been considered the seductive, so it invited destruction, immorality, illegality, brutality and savage beings. Pedophiles are often considered as sexually illicit and immoral who care neither incest nor any taboo and her any social boundaries and barriers. Humbert, Quilty and Goldin are of the type for when the afore-mentioned restrictions does not bother; they are just worrying how to get their desires fulfilled.

The sexual obsession of Humbert, his searching of Annabel into all the young girls makes him pedophile. His obsession haunts him and awakes the feeling of pedophilia and nymphets how much he tries to avoid. His sexual obsession directly converts him to a pedophile from his teen age. For his, Humbert transforms his desire for nymphets from Annabel to Monique to Valeria to Haze to Lolita and even to Rita. The more he transforms his desire of nymphets, the more entangled he becomes in his own web of psycho-sexual disorder.

Humbert's different journeys all over his life are oriented towards the fulfillment of his repressed desire of sex with the young girls or nymphets. He moves

from Europe to America in search of nymphets. He is disturbed much by different places by different means but he never ceases to journey. Haze was the great obstacle; she dies herself, the veil themselves (Lolita and him) from society, he teaches at Woman's College at Beardsley and enrolls Lolita to Sedate Girls' school. To save Lolita from suspecting followers, he never leaves her alone. But at last, during his journey Quilty snatches Lolita from him. He kills Quilty and continues his nostalgic remembrance at the jail. For this he immortalizes his pedophilic feeling in his writing.

Therefore, the novel highlights the adult's love for young children; namely Humbert, Quilty and Goldin are the perverted pedophile in the novel that prey the prepubescent children. Their pedophilic activities destroy the child like Lolita completely. It clearly shows the cause of murder is obsession for the child like Lolita - or pedophilia. Nabokov concerns itself with Humbert's pedophilia toward sex and violence, these two passions oppose each other as sex creates life and violence brings life into an end. Behind all these facts is the one only cause of psycho-pathological disorder to pedophilia.

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