

Chapter I: Introduction

Crime and Obsession

Crime, by legal definition, captures the activities beyond the rule and regulation. Similarly, obsession refers to the mental state or mania that makes an individual motivate to lead criminal activities. Crime is a criminal activity which harms other. The terms crime, offending and individual obsession are used interchangeably throughout this thesis. According to Dahlin, et al., “All these terms refer to a violation of a moral rule that has also been legally defined” (380). While the individual is intended to the violence or crime, s/he is guided by obsession or mental mania. In this sense, behind the study of nature of crime, there is always association of mental state or psychological condition of the criminal which could be studied under obsession. According to *Oxford Advanced Learner’s Dictionary*, obsession refers to, “the state in which a person’s mind is completely filled with thoughts of one particular thing or person in a way that is not normal or a person or thing that somebody thinks about too much” (977).

Regarding the crime, Christie writes, “Adding a condition of unlawfulness to the normative element serves to demarcate a boundary of severity (Deviance Versus Crime)” (22-23). The legal definition of crime does not include the behavioral or psychological aspect of criminal. It only takes the crime as the unlawful behavior. As an implication of the chosen definition of crime, certain forms of problem behaviour are not included. For instance, there is psychological or mental factor like manias which plays the key roles behind the regular and repetitive crimes of criminal. While the crime is connected with offending and obsession, it focuses even upon the mental aspect or psychological factors of the criminal. In this sense, repetitive the violence activities or crime could be

connected with psychosis because there is even the mental cause of the criminal behind his crime. Extreme obsession of mind leads such criminal to commit crime.

The bulk of the existing research on offending in mental disorders concentrates on the association between psychosis and violence. Agresti and Finlay writes, “psychotic disorders to be associated with violent, but not violent offending. In this cohort the comorbid misuse of alcohol or illegal substances was so prevalent that they were unable to obtain estimates of any elevated risk of violent offending in schizophrenia without comorbidity” (131). For them, major mental disorders, defined as schizophrenia along with organic, affective, and other psychoses to be associated with elevated rates of violent offending.

Compared to psychotic disorders, the literature dealing with the possible association between other mental disorders and criminality is relatively scarce. Davison and Janca too have tried to connect the criminal activities with personality disorder. It is mentioned, “The link between offending and antisocial personality disorder is unsurprising given the rather tautological definition, where part of the diagnosis is a gross disparity between behaviour and prevailing social norms or repeated acts that are grounds for arrest” (39). And while this particular type of personality disorder is thought to account for most of the relationship between offending and personality disorders, attempts have been made to link other particular types of personality disorders to particular types of crime. Similarly, substance misuse is a common co-morbidity to other mental disorders, and has been shown to exacerbate the risk of offending in these groups. Attempts have been made to compare criminality with schizophrenia or other mental disorders.

Focusing on violent offending, the same patterns were seen, but more remarked. Compared to non-disordered, Although an interesting topic for investigation, any elaboration on whether the association between crime and the use of drugs/alcohol varies with the choice of substance or the extent and character of the problem. Hodgins and Janson writes, “Much greater in alcohol and drug related disorders for males for females. Offending in other mental disorders did not differ significantly from the non-disordered in either gender” (77). Thus, it is relevant to associate the criminal psychological factors with his nature of crime. Literature too is a proper platform to observe criminal’s psychological status and the nature of crime he has committed. Most of the crime or detective fictions are based with these ideas.

Murder and Criminology

The phenomenon of murder is usually aligned with the criminological, psychiatric, sociological, or psychological field. Rarely has connection been made between the phenomenon of murder and other unrelated academic areas such as literature. According to Curt Bartol, “Over the years, the study of crime has been dominated by three disciplines sociology, psychology, and psychiatry but other disciplines or sub disciplines are becoming more actively involved” (4).

Harrower supports this view, “Criminology attempts to integrate the potential contributions of a wide range of disciplines in order to study criminal behavior and legal issues” (1). There is much truism to both statements particularly in relation to the literary field becoming actively involved. Homicide has been explored and analyzed in a plethora of literary works. The attempt to enter the murderer's mind in order to discover what lies beneath has preoccupied the literati for centuries. Similarly, Ekkert Faas writes, “murder,

or the attempt at it, is the second most stereotypical event found in the history of English literature” (154).

Criminal psychology is at the root of fiction concerned with crime. This point is supported by J. A. Cuddon, “Often the identity of the criminal is known from the outset and the suspense and interest of the narrative depend on the psychological state of the criminal” (205). This is revealed in a plethora of literary works detailing murder.

The outstanding number of practitioners in this form of fiction confirms the appeal of criminology to professional writers. Criminology and literature have a history of an interrelated relationship and mutual contact and influence. Both disciplines deal with human motives, emotions, and personality. Thus, exploring criminology in literary texts, as well as, applying criminological theories to literary works concerned with murder. Since the murder or crime is directly associated with the psychology of the criminal even Freudian psychoanalysis is proper way to deal with function of id and ego in order to trace the crime motive of criminal.

The interest literary figures show in the criminological aspect of crime is reciprocated by crime analysts. Paul E. Dow provides an anthology of short stories in order to assist the student of criminology in understanding the causes of crime “by relating the plight of the protagonists and antagonists to the particular theory under discussion” (vii). Fiction is employed to clarify certain criminal theories. Each short story is used as exemplar of a particular crime theory. For example, George Bernard Shaw’s “On the Entirely Reasonable Murder of a Police Constable” and Ormond Greville’s “The Perfect Crime” are employed to demonstrate the classical school of criminology. Both work, Dow explains, “criminal events easily rationalized by their perpetrators. The acts

of violence seem logical, even natural, to the criminals because they have more to gain by committing them than by refraining from the criminal behavior” (2). On the other hand, Stephen Crane’s “The Blue Hotel” illustrates “the positive school concept that behavior is affected by environment” (Dow 24).

Criminal Psychology in *The Winner Stands Alone*

This study focuses on the issue of crime and obsession in Coelho’s novel *The Winner Stands Alone*. Throughout the personality of extreme obsession of crime of central character Igor Malev, this research traces that it is the psychological or mental mania or state of mind that leads him to repetitive murder. As the novel begins, Igor Malev, a handsome Russian millionaire travels to the glamorous Cannes international film festival. While he was in film festival he thinks about the obsession of life and compares with reality. Due to the obsession, Igor tries to return back to his own ex- wife for that he commits a series of murder which is hedonistic game of life. He wants to relief from self, the glamorous world, fame, power, money etc. and follows hedonism to get these things because he is motivated that such crime only establishes value in his life. In this sense, there is a kind of manias or mental disorder of obsession within the central character.

Coelho takes for his subject on Cannes Film Festival, which, in his opinion, stands on very shaky moral ground. In Cannes an assistant remarks that there’s no such thing as friends, only self-interest. There are no human beings, just crazy machines who mow down everything in their path in order to get where they want or else end up plowing into a lamppost. Coelho disapproves mightily of the human folly on display in Cannes: the unbridled ambition, the thirst for fame, the lure of haute couture and

ostentatious jewelry. He hates dark glasses, because in a celebrity town are synonymous with status and he loathes cell phones, which are leading the world into a state of utter madness. He posits a small group of people whom he dubs the super class. These super class people “have all the power, all the limos, all the private jets; those who dress in high fashion, swill champagne, drive Maybachs and who, if they’re women, get regular injections of Botox” (7). However, Igor Malev is not fond of ordinary people either, who do silly things like wear neckties or eat three meals a day whether they’re hungry or not.

In short, while he compares Cannes to Sodom and Gomorrah, he is not prepared to let sinners of any social class off the hook, quoting Solomon's vanity of vanities, all is vanity more than once and apparently meaning it. So, Igor, a psychotic Russian phone executive with his own private jet, comes to the film festival in pursuit of his ex-wife, Ewa. She has run off with Hamid, an Arab clothes designer also with his own private jet. Igor aims to kill a few people and notify Ewa on her cell phone, hoping this will motivate her to return to him. Over a period of about 24 hours, he does indeed manage to suffocate a young street vendor using the Russian martial art Sambo and off an important movie distributor using a needle soaked in curare. Igor blows through a cocktail straw this at a crowded lunch party on the beach. He spends the afternoon stabbing an independent film director and leaving a hermetically sealed envelope filled with hydrogen cyanide under an unknown person’s door. In this sense, the protagonist seems habitual for repetitive murder of other unrelated people. What might be the actual reasons behind such brutal activities? Is not the mentality of crime develops within the psychology of the criminal?

Literature Reviews

Since its publication, scholars have shown their keen interest in the novel, *The Winner Stand Alone*. Due to thrilling the plot, heart- throbbing presentation and, meditation insight into its characters is highly applauded. Carolyn is one of the critic of Coelho analyzes the closure and thrust of his writing. In this regards, he states:

Coelho disapproves mighty of the human folly on display in canes the unbridled ambition, the thirst for fame, the lure of haute couture and ostentatious jewelry[. . .]there are no human being just crazy machines who mow down everything in their path in order to get where they ant or else end up plowing into a lamppost. (4)

The onion of Carolyn see throws its light on modern people's crazy following on materialism, which leads them nowhere and ultimately changes them not in human being's but in machinery tools. So, Coelho alights on all the hypocrisies the emptiness behind the glittering façade, how the struggle to get to the top destroys a person's identity and repeats them at inordinate length until his boundless sagacity because a bit wearing. Similarly, Iyer supports Coelho's innovative text not only in form but also in content. He mentions:

With *The Winner Stands Alone*, Coelho has entered a new realm, usually covered by heavyweights like Umberto Eco, in which novel is made of bit of pieces of popular culture, celebrity new, cultural theory and documentary like material which binds the narrative. All the characters are running after their dream, they pursue their dream to have their own identity, to prove their existence. (102)

Moreover, Booth Douglaus appreciates the novel, “A profound meditation on personal power and innocent dreams that are manipulated or undone by success” (302). *The Winner Stand Alone* is set in the exciting worlds in fashion and cinema. Furthermore, Corless Kieron Estimates, “Exposing desperate situation of modern people and their empty and hallow lifestyles, the ironic aspect of glittering world of cinema and modeling, Coelho Sought for spirituality in *The Winner Stands Alone*”(13) The lines focused on the distribute psychic state of character which is related with the existential quandary. There exists a strong need to carry out research on this novel from a new perspective. Without a proper study on this issue, the core spirit of the text will remain incomplete. Glaucoco Orolando, agues about the plot of the novel and states:

The main plot line concerns a serial killer at the Cannes Film Festival, but the themes of wealth, fame, and love are embedded throughout. My only hesitations in recommending it are that the language tends to be heavy, and the plot can be slow, but it’s very thought-provoking. The questions the author poses in the minds of his characters are definitely worth consideration.

The story takes place over the course of 24 hours at the film festival, and each chapter notes a specific time of day. The main thrust of the plot comes from Igor, a Russian businessman at the festival with a mission to retrieve his ex-wife by destroying worlds for her. Coelho ruminates about fame, beauty, and love against the flashy backdrop of the film festival.

The main concern of this study is to explore the obsessive desire in Paulo Coelho’s *The Winner Stands Alone*, how desire makes people restless in order to find out

the Success of desire in life and help the reader to understand that the world is guided by celebrity, influence, fame, money, power etc, In the sense that these are the real values that they should pursue. In the novel, *The Winner Stands Alone*, the protagonist, Igor Malev has one thing on his mind-his ex-wife Ewa. He is handsome, rich and effortlessly personable-but she left him for a successful fashion designer. It is a sting he has never recovered from. So he travels to the glamorous Cannes International Film Festival where they'll be appearing, intent on winning her back.

There amid the luxury and excess of the new super class- the ultimate winners in the hedonistic game of modern life he begins a 24 hour campaign of extraordinary violence. *The Winner Stands Alone* is set in the film festival, exciting worlds of fashion and cinema. Taking place over the course of twenty-four hours during the Cannes Film Festival, it is the story of Igor, a successful, driven Russian entrepreneur who will go to the darkest lengths to reclaim a lost love his ex-wife, Ewa. Believing that his life with Ewa was divinely ordained, Igor once told her that he would destroy whole worlds to get her back.

The conflict between an individual evil force and society emerges, and as the novel unfolds, morality is derailed. It is due to the extreme obsession inherent within the central character. It is dire consequences of individual's obsession with fame. Hasten defines, "Obsession is an anxiety characterized by intrusive thought that produce uneasiness, apprehension, fear or worry (obsessions), repetitive behaviors aimed at reducing the associated anxiety" (34). It is guided by hedonistic desire like crime like murders, rape etc.

The novel explores the psychic of a winner and pleasure seeking tendency within win. Not in the sense that happiness is the most valuable gift on Earth and it can be attained here and now, when your work fulfills your heart. We should be a winner in the sense that the system portrays a successful person: celebrity, influence, photos in glossy magazines, behaving like the masters of the universe. This cycle of possession never ends because the moment that you think that someone have reached your goal another desire creeps in. Keeping the inner criminal mentality of protagonist associated with feminine love and possession into the consideration, this research uses the theoretical modality of psychoanalysis in relation with crime and obsession. Similarly it brings the reference from psychological realism to revealing human situation, a fragment of human reality, not a full-scale picture of a complex world.

To analyze the issue of protagonist's crime due to the extreme obsession toward his ex-wife in Coelho's *The Winner Stand Alone*, this research takes references from psychoanalysis in relation with psychological realism. The study has been divided into four chapters. All the four chapters concentrate on proving the hypothesis of the study. The characters in the novel reveal psychic states of the characters. The first chapter presents the general introduction of this research including the background to the present study, views of the critics on the author, and his writing and an introductory outline of the present research. A theoretical guideline has been mentioned in second chapter. In the same way, presentation and analysis mentioned in the third chapter and conclusion has been mentioned in the fourth chapter.

Chapter II: Crime and Obsession in Psychoanalysis

Human Psychology, Mind and Obsession

Psychology is the study of human mind and behavior. It is an academic discipline and an applied science which seeks to understand individuals and groups by establishing general principles and researching specific cases. Human psychology, similarly includes the concepts like perception, cognition, attention, emotion, intelligence, phenomenology, brain functioning, motivation, personality behavior, and interpersonal relationships, including psychological resilience, family resilience and other areas. Human psychology, in this sense, deals with the unconscious level of human mind.

Marko Marulic writes, “The word psychology is derived from Greek roots meaning study of the psyche or soul, ‘breath, spirit, soul’ and ‘study of’ or ‘research’ (10). According to him, the Latin word *psychologia* was first used by Croatian humanist and Latinist Marko Marulic in his book, *Psichiologia de ratione animae humanae* in the late 15th century or early 16th century” (11). The earliest known reference to the word *psychology* in English was by Steven Blankaart in 1694 in *The Physical Dictionary* which refers to “Anatomy, which treats the Body, and Psychology, which treats of the Soul” (13) according to Steven Blankaart. Similarly, in 1890, According to Derek Russell Davis, “William James defined *psychology* as the science of mental life, both of its phenomena and their conditions” (82). This definition enjoyed widespread currency for decades. However, this meaning was contested, notably by radical behaviorists such as John Watson, who in his 1913 manifesto defined the discipline of psychology as the acquisition of information useful to the control of behavior. Also since James defined it, the term more strongly connotes techniques of scientific

experimentation. Keeping these issues into the consideration, it is clear that human psychology is directly linked with human mind or thinking.

Human psychology, basically deals with two factors of mind: one is behavioral and another is cognitive. Behavioral psychology takes human behavior as a main area of study. It focuses on the issues of behaviors of human mind. Similarly, cognitive psychology studies cognition, the mental process underlying mental activity. The activities and behaviors of human mind is functioned according to his mentality. Thus, the function of mind cannot be neglected behind human beings' action. Extreme obsession too is the function of human mind as observed by psychologist. It is a mental disorder. Only a single ideas or something dominate the human thinking. In such situation People are unable to control either the thoughts or the activities. There might be repetitive thinking or activities. Keeping all these ideas regarding human psychology, mind and obsession in to the consideration it is clear that all are associated with each other.

Human experiences like anxiety, fear, desire, emotions, etc. are the elements which provide a strong support for the psychiatric problems resulting in frustration, conflict and inner mental disorder. It is Sigmund Freud, who for the first time studied these experiences in an order and developed an important discipline which is known as psycho analysis. Freud's Psychoanalysis is immediately applicable to the study and analysis of the psychological tract of author and characters both. Psychological analysis helps in exploring the causes of the mental tensions and conflicts as well as internal intention. So, psycho analysis 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 respect, psychoanalysis can be read as a significant tool for analyzing the unconscious desires of the character in the literary work under the veil of language. In *Fundamental Conception of Psychology* A. A. Brill opines, “In probing the unconscious, Freud thus discovered material that is of the utmost importance not only in the treatment of patient but also in the development of normal people in education, folklore, religion, art and literature, and every other field of human interest” (24).

In other words, psychoanalytic approach is an excellent tool for reading beneath the surface of the text. It is an attempt to investigate the unconscious territory of human psyche with logic and rationality. Its application unfolds the mental disorder and neurosis. The unconscious contains repressed desires especially sexual ones that are inaccessible to the conscious mind since one cannot know his or her unconscious mind going directly to it. Analysis of mental process is studied on the basis of unconscious and its impact. The unconscious contents of the mind were found to consist fully in desires and wishes which derive their energy directly from the primary physical instinct. Freud in the same context says, “[. . .]since, moreover, these (unconscious) primitive trends are to a great extent of a sexual or of a destructive nature. They are bound to come in conflict with the more social and civilized mental forces” (22).

Psychoanalysis is not only the study of human instincts and human relation but also the study of same with the characters of literary text. In regard to the psychoanalysis, *The Oxford Advanced Learner’s English Dictionary* says, “A theory of personality and psychical life derived from this, based on the concept of ego, id and super ego, the

conscious, preconscious and unconscious levels of mind and the repression of sexual instinct ; more widely, a branch of psychology dealing with the unconscious” (761).

Psychoanalytic literary criticism takes a literary piece primarily as an expression of the state of mind and the structure of the personality of an author. Literary text is analyzed in relation to the conscious and unconscious psychic parts of the characters. Concerning this, psychoanalysis could be regarded as a systematic structure of theory concerning the relation of conscious and unconscious psychological process. In the course of psychological investigation, Freud has developed the dynamic form of psychology that he calls, “Psychoanalysis as a mean of therapy for neuroses, but soon expanded it to account for many developments in the history of civilization, including warfare, mythology and religion, as well as literature and other arts” (Abrams, 248).

Division of Personality: Id, Ego and Superego

Freud introduced another important aspect, the structure of human personality in the psychoanalytical theory. As a structural model, the model of the psychic apparatus often refers to that part of psychic process that Freud sees as differentiated into three psychic zones having different functions: the id, the ego and the superego. The character of an individual is shaped and analyzed as a result from the interaction of these three key subsystems. He has studied the relationship between id, ego and superego as well as their collective relation to the conscious and unconscious.

The id is a reservoir of unconscious wishes and desires. It is directly related to the instinctual drives, which are considered to be of two types: destructive and constructive. While destructive drive tends towards 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 absolutely lawless, asocial, amoral, irrational and selfish part of human psyche, and is concerned only with the immediate gratification. In Freud's words "Id' stands for "Untamed passions" (qtd. in Guerin 156).

Id gets outlet through dreams, jumble of thoughts and intoxication. It has no concern with logic, time sequence, morality and social manner. Id according to Freud is, "inborn part of unconscious mind that uses the primary process to satisfy its needs and that acts according to the pleasure principle[. . .]the attempts of the id to seek immediate pleasure and avoid pain, regardless of how harmful it might be to others" (Lahey 466). In the novel *The Winner Stands Alone*, the extreme desire for ex-wife is the part of id is to be analyzed in the study. It is the depository of the innate instinctual drives. If unbridled, the id would always seeks instant satisfaction of primitive irrational and pleasure seeking impulses. It is seen at an early stage of development but it gets dominant in adult personality. In fact, the id is the underline store room of buried thoughts, feelings, desires, experiences that are repressed and prohibited to get on the manifest level of matured moral personality.

The ego is our ordinary social self that thinks, decides, feels and wills. It regulates and opposes the instinctual drives. It helps an individual to protect himself/herself. It is a rational governing agent of psyche, which deals with sexual and aggressive impulses originating in the 'Id' at the unconscious level. It is mainly conscious, partly unconscious in contact with Id. Ego is associated with reason and gets governed with critical and politic judging. Defining ego, Benjamin B. Lahey opines, "The ego operates according to the reality principle. This means that it holds the id in check until a safe and realistic way

has been found to satisfy its motive[. . .]the attempts by the ego to find safe, realistic ways of meeting the needs of id ” (467).

It is another part of psyche associated with critical judging function, which is known as conscience or moral principle. It serves to repress or inhibits the drives of ‘Id’, and to block off and thrust into the unconscious to those impulses that tend towards pleasure. Thus, it is a regulator that governs all the functions of human personality on the basis of social values and norms. Lahey, defining superego writes, “restriction are placed on the actions of id and ego when the superego develops” (467). Similarly, critics Wilfred L. Guerin and others in *A Handbook of Critical Approaches to Literature* say, “[. . .] the superego is the moral censoring agency, the repository of conscience and pride” (158).

It is super ego, which prohibits id and ego to operate with fulfillment and sometimes it wars with both id and ego. Thus, superego is the norms and values oriented judge of human psychic status.

Freud and Psychosexuality

The sources of unconscious have shaped the growth of psychosexuality that is also known as libido. Freud argued that the instinctual sexual drive appears not only in “sexual acts” but also in most fundamental acts like a mother nursing the infant, an act that produces pleasures which Freud defines specifically as sexual pleasure. *The Oxford Advanced English Learner’s Dictionary* defines psychosexuality, “involving the mental and emotional aspect of sexual impulse” (769).

Freud talks about sexual tensions and writes, “in every case in which tension is produced by sexual processes it is accompanied by pleasure; even in the preparatory changes in the genitals feeling of satisfaction of some kind of plainly observed “ (qtd. in Acharya 29)

Freudian psychoanalysis in relation to sexuality will be an important tool to accomplish the present task. Peter Barry defines psychoanalysis in *Beginning Theory: An Introduction to Literary and Cultural Theory*, “Psychoanalytic criticism is a form of literary criticism which uses some of the techniques of psychoanalysis in the interpretation of literature” (5). Unconscious is highly explored in the Freudian psychoanalysis as it is the reservoir of libidinal desire. The sexual urge is repressed in unconscious of an individual. Many of Freud’s ideas are related to sexual urge and its impact. Peter Barry says, “Many of Freud’s ideas concern the aspects of sexuality” (97). Thus psychosexuality is the desire or urge for the sex. Regarding sex and sexuality, Freud says:

If you take the sexual act itself as the central point, you will perhaps declare sexual act to mean everything which is concerned with obtaining pleasurable gratification from the body (and particularly the sexual organs) of the opposite sex; in the narrowest sense, everything which is directed to the union of the genital organs and performance of sexual act. In doing so, however you come very near to reckoning the sexual and the improper as identical, and childbirth would really have nothing to do with sex [. . .] reproduction the kernel of sexuality, you run the risk of excluding from it a whole host of things like masturbation, or even kissing[. . .]nevertheless undoubtedly sexual.(qtd.in G. Hazo 29)

In fact, sexuality can be stretched to include related carnal desires, such as those that accompany erotic kissing or caressing. This study explores the Igor’s love obsession towards his ex-wife Ewa. His id is reflected while he aims to bring her wife back. His ego leads him to take the action of crime and his superego cannot stop him by doing so. In

this sense, the unconscious level of mind of Igor has the significant role in exploring his criminal psychology. Repressed desire in unconscious gets relief through the dreams. This way unconscious and dream are to be explored and interpreted for psychoanalytic study of the characters. Thus, while a person keeps the sexual act at center of his thought, his mind too is guided by similar thought in unconscious level.

Unconscious and Subconscious

Unconscious and subconscious states of mind are well defined in psychology. According to Drew Westen, “The unconscious mind or the unconscious consists of the processes in the mind that occur automatically and are not available to introspection, and include thought processes, memory, affect, and motivation” (1061) Similarly, Browne Porter Bynum assumes, “Even though these processes exist well under the surface of conscious awareness they are theorized to exert an impact on behavior. The term was coined by the 18th-century German Romantic philosopher Friedrich Schelling and later introduced into English by the poet and essayist Samuel Taylor Coleridge” (292). The unconscious mind can be seen as the source of dreams and automatic thoughts, those that appear without any apparent cause, the repository of forgotten memories that may still be accessible to consciousness at some later time and the locus of implicit knowledge, the things that we have learned so well that we do them without thinking.

Freud also believes that he could bring these unconscious feelings into awareness through the use of a technique called free association. He asked patients to relax and say whatever came to mind without any consideration of how trivial, irrelevant, or embarrassing it might be. By tracing these streams of thought, Freud believed he could

uncover the contents of the unconscious mind where repressed desires and painful childhood memories existed.

The first of Freud's innovations was his recognition of unconscious processes in human psyche state. Under the influence of the unconscious, thoughts and feelings that belong together may be drifted or displaced out of context; two different ideas or images may be condensed into one; thoughts may be dramatized in the form of images rather than expressed as abstract concepts. Certain objects may be represented symbolically by images of other objects, although the resemblance between the symbol and the original object may be farfetched. Defining conscious Freud writes:

We have learnt from psycho-analysis that the essence of the process of repression lies, not in putting an end to, in annihilating, the idea which represents an instinct, but in preventing it from becoming conscious.

When this happens we say of the idea that it is in a state of being 'unconscious', and we can produce good evidence to show that even when it is unconscious it can produce effects, even including some which finally reach conscious-ness; but let us state at the very outset that the repressed does not cover everything that is unconscious. The unconscious has the wider compass: the repressed is a part of the unconscious. (*Essentials* 142)

Recognition of these modes of operation in unconscious mental processes made possible the understanding of such previously incomprehensible psychological phenomena as dreaming through analysis of unconscious processes, Freud saw dreams as serving to protect sleep against disturbing impulses arising from within and related to early life experiences. Thus, unacceptable impulses and thoughts, called the latent dream content,

are reserved into a conscious, although no longer immediately comprehensible, experience called the manifest dream. Knowledge of these unconscious mechanisms helps the analyst to explore the so-called dream work, that is, the process by which the latent dream is transformed into the manifest dream, and through dream interpretation, to recognize its underlying meaning. Unconscious is for the repressed desire and dream is an outlet to this giving the relief in conscious psyche of an individual. Relating this, Freud says:

[. . .] established the concept of repression and have brought dream-distortion into relation with repressed psychological material, we can express in general terms the principle finding to which we have been led by the analysis of dreams. In the case of dreams which are intelligible and have a meaning, we have found that they are undisguised wish-fulfillments; that is, that in their case the dream-situation represents as fulfilled a wish which is known to consciousness, which is left over from daytime life, and which is deservedly of interest. (*Essentials* 115)

According to Freud, unconsciousness is lower state of mind than subconsciousness. Subconscious is middle rank between consciousness and unconsciousness.

The subconscious mind is a composite of everything one sees, hears and any information the mind collects that it cannot otherwise consciously process to make meaningful sense. The conscious mind cannot always absorb disconnected information, as it would be an information overload, so the subconscious mind stores this information where it can be retrieved by the conscious mind when it needs to defend itself for survival. The subconscious mind stores information that the conscious mind may not

immediately process with full understanding, but it stores the information for later retrieval when "recalled" by the conscious mind, or by an astute psychoanalyst who can draw out information stored in the subconscious, bringing it to the individual's conscious awareness.

The subconscious is commonly encountered as a replacement for the unconscious mind and therefore, laypersons commonly assume that the subconscious is a psychoanalytic term; it is not. Freud explicitly argues:

If someone talks of subconsciousness, I cannot tell whether he means the term topographically – to indicate something lying in the mind beneath consciousness – or qualitatively – to indicate another consciousness, a subterranean one, as it were. He is probably not clear about any of it. The only trustworthy antithesis is between conscious and unconscious. (3)

In Freud opinion the unconscious mind has a will and purpose of its own that cannot be known to the conscious mind (hence the term "unconscious") and is a repository for socially unacceptable ideas, wishes or desires, traumatic memories, and painful emotions put out of mind by the mechanism of psychological repression. According to Freud there is three level of consciousness; unconsciousness, subconsciousness and consciousness.

Sentiment of Sexual Love

A sentiment is an organized system of ideas, feelings, emotion and impulses, to an individual, an object, an institution or an abstract concept. The feelings and emotions occur in modified form and get closely associated with idea and impulses. The impulses arise from biological and psychogenic needs. Thus, a sentiment is essentially a pattern of experience. The social sentiments include the so-called moral sentiments which consist of

ideas, feelings and the impulses pertaining to the good. They also include the sentiment relating to social custom, manners, good taste, etc. Love is such an important sentiment which plays a vital role in emerging sexual emotions in an individual. James Winfred Bridges in *Psychology: Normal and Abnormal* writes:

The central factor in the love of man and woman is the sex need or what Tridon has called ‘the organic impulsion’. This impulsion is not ordinarily aroused indiscriminately by only one of the opposite sex. It is usually elicited only by persons possessing certain characteristics which have a sex appeal[. . .]it may be color of eyes, hair or size and shape of hands, feet or body. (287)

The sexual emotion as well as the sex impulse forms part of the sentiment of love. Lover and beloved often appreciate their loved one. They idealize and do overvaluation if their loved one has possessed few of fetishes being fit into the love image. Bridges asserts:

The sentiment of love involves idealization of the person loved, idealization impulses modification of the primitive sexual feelings and emotions, their transference from the original sex object and attachment to other perceptions and ideas pertaining to a total personality. This modification and transference may be partly due to sexual restraint[. . .]Idealization also means overvaluation of the loved person, who has thus a biologically unwarranted appeal. (289)

The love that Greek called Eros and the Roman Amor is certainly always a love that involves intense bodily passion, persistent, emotional drives, powerful of ten-disturbing

desires, and a mixture of sensational pleasures and pains that are usually inseparable from one-another. This is clear or plainly intimated in the passage that treat sexual or erotic love. Erotic love Eros is defined as “a romantic and sexual love” (Cousini 533). Thus, erotic love seeks romance. The sentiment of love of Igor in *The Winner Stands Alone* is the primary concern of this research.

Regarding love and its application in literature, Robert G. Hazo in *The Idea of Love* writes:

We need only report the common understanding of sexual desire to be found in Freud’s theory of Love and in other theories[. . .]we have found that the notion of sexual desire has the widest possible applicable in the literature on love when it is taken as the yearning for genital, or other directly related physical pleasures. (29)

Freudian psychoanalytical study in relation to sexual hemisphere talks about genital and physical pleasures. His views on love and its tendencies are worthwhile to be explored in this study.

Sexuality as the determining factor determines the character of the person. The social factors are supposed to have less impact. In fact, sexuality is a biological issue. It is inextricably related to the social factor. The meaning of the term defers according to the context. Male sexuality is highly praised. Female sexuality is over powered by male one. The issue of superiority is always associated with man. Women on the other hand are supposed to be fickle and mere flesh. This labeling is not because of biological or psychological factor. Her behavior is the outcome of situation and the context which society has created. Woman is made to accept the authority of the male. Women have

been suppressed for ages. Woman is the part of sexual joy for the man. It is an age-long concept. Concerning this view, Simone de Beauvoir says :

[. . .]in sexuality and maternity in order to be a true woman subject can claim autonomy; but to be a “true woman” she must accept herself as the Other. The men of today show a certain duplicity of attitude which is painfully lacerating to woman ; they are willing on the whole to accept as a fellow being, an equal; but they still require her to remain the inessential[. . .]whereas woman’s independent successes are in contradiction with her femininity, since the “true woman” is required to make herself object, to be the Other. (1000)

The above lines show that woman are made sexual partner and supposed to be another or the other for the male in the male dominated society. Women are made to be an object for the male and his pleasure. Regarding the sexuality in modern culture, Eve Kosofsky Sedgwick in the essay “Gender Criticism” opines, “the whole realm of what modern culture refers to as ‘sexuality’ and also calls ‘sex’ - the array of acts, expectations, narratives, pleasure, identity formation and knowledge in both women and men, that tends to cluster most densely around certain genital sensation” (247).

Psychological realism is employed mainly to present one revealing human situation, a fragment of human reality, not a full-scale picture of a complex world. The term 'psychological realism' denotes the psychological nature of reality. Psychological realism is made up of two words 'psychology' and 'Reality'. 'Psychology' refers to inner self or mind whereas 'Reality' denotes outer world or nature/environment. Hence, the combination of environmental forces and

psychological forces contribute to the makeup of psychological realism. A modification of the concept of realism, or telling it like it is, which recognizes that what is real to the individual is that which he or she perceives. It is the ground for the use of the centered consciousness, or the first-person narrator, since both of these present realities only as something perceived by the focal character.

A psychological novel, also called psychological realism, is a work of prose fiction which places more than the usual amount of emphasis on interior characterization, and on the motives, circumstances, and internal action which springs from, and develops, external action. The psychological novel is not content to state what happens but goes on to explain the motivation of this action. In this type of writing character and characterization are more than usually important, and they often delve deeper into the mind of a character than novels of other genres. The psychological novel can be called a novel of the "inner man," so to say.

This study by dealing with the psychological aspect of central character Igor Malev tries to connect with his crime and extreme obsession with ex-wife in Coelho's novel *The Winner Stands Alone*. This study focuses on the issue of crime and obsession as the result of the personality of extreme obsession of crime of central character Igor Malev. This research traces that it is the psychological or mental mania or state of mind that leads him to repetitive murder. As the novel begins, Igor Malev, a handsome Russian millionaire travels to the glamorous Cannes international film festival. While he was in film festival he thinks about the obsession of life and compares with reality. Due to the obsession, Igor tries to return back to his own ex- wife for that he commits a series of murder which is hedonistic game of life. He wants to relief from self, the glamorous

world, fame, power, money etc. and follows hedonism to get these things because he is motivated that such crime only establishes value in his life. There is a kind of manias or mental disorder of obsession within the central character which could be studied under the function of id, ego and super ego.

Chapter III: Obsession in *The Winner Stands Alone*

Coelho's *The Winner Stands Alone* stands around the crime or criminal activities of Igor. Since his criminal activities are beyond the rule and regulation and directly impacts the victims, his actions could be taken as crime. Igor not only involves in a single murder rather he involves in such criminal activities time and again. All the victims are innocent and have not any concern with the criminal. In this sense, the murder or killing the innocent women who have not directly link with Igor refers that Igor obsessed to involve in such activities which could be understood through his mental mania or psychological obsession to do so. It is his obsession that insists him to involve in crime. Obsession refers to the mental state or mania that makes an individual motivate to lead criminal activities. In this sense, it is his obsession to lead to crime.

To refer Igor's obsession leading to crime Coelho sets the story during the Cannes Film Festival. It explores notions of fame, power, jealousy, male/female relationship and their sexual lives. With a thriller story, the narrative follows the main character, Igor, whose determination to win back his wife has great affects on the other characters in the novel and their pursuit of success. Igor sends messages to his wife in the form of murder. While this occurs, the underworld of Cannes is explored the manipulation of dreams, the faux celebrity, the trap of fame, money and power. Challenging the cult of celebrity, Coelho's raw representation of success in the film and fashion industries is prefaced. He represents such setting to mark the jealousy of Igor and his obsession to lead the continuous murder in order to show the brutality and masculine power to his ex-wife. However, the lady (ex-wife) is never aware about her ex-husband's criminal activities and he aims to bring her back. The protagonist regularly involves in murder though there

is no any result or gain associated with Igor. In this sense, all the criminal activities of Igor are not justified outwardly. Rather his crime is the result of his mental mania or extreme obsession toward his gone wife. Igor's obsession could be divide into three phases according to his planning of crime, beginning of the crime, extreme phase of destination and resolution of his crime.

Planning Phase of Igor's Criminal Activities

Igor's obsession of crime begins with his planning of murder. So, he prepares both mentally and objectively. Through the beginning Coelho describes the story with the reference of small pistol and its efficiency to harm the victim. It presupposes that the novel is associated with some crime or it might be crime fiction. The glimpse of crime fiction could be traced very beginning of the novel, "The Beretta Px4 compact pistol is slightly larger than a mobile phone, weighs around seven hundred grams, and can fire ten shots. It is small, light, invisible when carried in a pocket, and its small caliber has one enormous advantage: instead of passing through the victim's body, the bullet hits bones and smashes everything in its path" (3).

The major character is talking about the pistol named Beretta Px4 to use to kill the targeted people. The author gives the time of the narration. It is 3:17 pm and the criminal is planning to use the pistol my observing its quality. He even thinks about the possibility of surviving after the gun shot. Coelho mentions, "Obviously, the chances of surviving a shot of that caliber are fairly high; there are thousands of cases in which no vital artery was severed and the victim had time to react and disarm his attacker" (3). The narrator is determined to fire the pistol in order to kill the victim. So, he analyzes the power of the weapon and ways to handle and target the victim. He mentions, "However, if the person

firing the pistol is experienced enough, he can opt either for a quick death—by aiming at the point between the eyes or at the heart—or for a slower one—by placing the barrel at a certain angle close to the ribs and squeezing the trigger” (3). The speaker even talks about the survival victim’s possible counter attack to attacker, “The person shot takes a while to realize that he has been mortally wounded and tries to fight back, run away, or call for help” (3).

Coelho chooses the planned, determined and rational criminal to involve in criminal activities like murder. He can judge multiple aspects associated with his action, “The great advantage of this is that the victim has time to see his killer’s face, while his strength ebbs slowly away and he falls to the ground, with little external loss of blood, still not fully understanding why this is happening to him” (3). The criminal is determined to use the pistol to whom and where, “He will only use the Beretta as a last resort” (4). In this sense, the criminal is determined, rational and intelligent to use his pistol and to kill people. Now, Coelho reveals the motif behind the criminal’s crime.

Actually the speaker involves in murder in order to give hints his ex-wife as he reveals:

There are other ways of extinguishing a world, of destroying a universe, and she will probably understand the message as soon as the first victim is found. She will know that he did it in the name of love, and that he feels no resentment, but will take her back and ask no questions about her life during these past two years. He hopes that six months of careful planning will produce results, but he will only know for sure tomorrow morning. (4)

Since the last two years, his wife has left him and he is distracted by her leave as well as he is jealous. Due to the jealousy he aims to show his aggression to her. He aims to bring

her back by committing some unusual crime. Finally, with his last six months plan he is determined to involve in crime with the weapon of Beretta pistol. Coelho mentions, “His plan is to allow the Furies, those ancient figures from Greek mythology, to descend on their black wings to that blue-and-white landscape full of diamonds, Botox, and high-speed cars of no use to anyone because they carry only two passengers” (4).

Coelho further mentions, “With the little artifacts he has brought with him, all those dreams of power, success, fame, and money could be punctured in an instant” (4). It marks that Igor is a highly successful person with regard to power, money and success. Coelho writes:

Igor is the successful owner and president of a telephone company in Russia. A year ago, he reserved the best suite in the Martinez (which makes everyone pay up-front for at least twelve nights, regardless of how long they’ll be staying); he arrived this afternoon in his private jet, was driven to the hotel, where he took a bath and then went downstairs in the hope of witnessing one particular scene. (8)

Only his failure is his failure marital relationship. His wife leaves him and goes with another man which morally hampers Igor in one hand. On the other hand, he has deep physical and emotional attachment with his wife. In this sense, he cannot tolerate her departure. Gradually he begins to hate all women due to the jealousy of his wife.

Igor is completely devoted to his own mission of crime. Thus, he is not aware regarding activities of Cannes Film Festivals, “Igor knows nothing of all this. This is his first time at the festivals” (10). Actually, Cannes itself is much oriented on fashion not about films, “Forget about films. Cannes is just a fashion show” (10). Cannes is marked

for glamour, sex, power and money much than artistic quest in the novel. Coelho brings such scenario in order to mark the male and female relationship their sexual lives and role of power and money while possessing the women.

Igor is satisfied with his job and earning. He should not prove or show other in Cannes that how much rich is he. However, he feels lonely at the Cannes. Coelho writes, “He can do as he likes and doesn’t have to prove to anyone that he’s rich; he has an interesting job and loves what he does. Perhaps that’s the problem: he still loves what he does. He’s sure that this is why the woman who came into the bar some hours earlier is not sitting at his table with him” (12).

Igor has every materialistic needs. Only feels hatred by his ex-wife and he no more is interested with other women. Even in Cannes Film Festivals he feels isolated and neglected. He feels restless and only he thinks about his ex-wife. About his restless mind and repetitive thought regarding his ex-wife, Coelho mentions:

He feels no resentment. He has passed the really difficult phase, when he couldn’t sleep because he was so filled with pain and hatred. Now he can understand Ewa’s feelings: after all, monogamy is a myth that has been rammed down people’s throats for far too long. He has read a lot on the subject. The inability to be monogamous isn’t just a matter of excess hormones or vanity, but, as all the research indicates, a genetic configuration found in almost all animals. (14)

Coelho while building the characteristic of Igor gives the details about human and animalistic desire for sex and monogamy. Both the human beings and animals are guided by pleasure principle or sexuality. Igor analyzes the act of his wife re-marrying with

another fashion designer leaving him. He finds it as the result of 'genetic configuration' and it is inherent within both human and animals. Extreme quest or desire for something like money, sex, man-woman leads the individual to the extreme obsession and this obsession make individual a slave of his own nature or desire. He or she who has extreme obsession cannot see the negative side. This obsession made him well planned in his mission.

Coelho builds the similar personality within his central character Igor. Though his ex-wife has left him and has married with another man he excuses her and he only desires her to bring back and forget each and everything. He cannot accuse Ewa (his wife) for her monogamy. In this connection Coelho writes:

This is why he cannot accuse Ewa of anything; she was merely following her human instincts. However, she had been brought up to believe in those unnatural social conventions and must be feeling guilty, thinking that he doesn't love her anymore and will never forgive her. He is, in fact, prepared to do anything, even to send messages that will mean he has destroyed someone's world, just so that she'll know that not only is he willing to welcome her back, he will gladly bury the past and ask no questions. (15)

Igor is guided by his extreme quest for ex-wife. He is restless and he aims to bring her back anyway. He is ready to forgive about her action or remarrying. Now the ego of Igor seems stronger and in order to bring her back he plans to destroy other's world and gives the message of his extreme obsession toward her ex-wife (Ewa). Now onward, Igor involves in direct action of murder.

Beginning of Executing Crime

The intention to destroy other's world in order to show his power to Ewa is nothing else but the animalistic instinct of crime. This crime is resulted by his extreme quest, desire or obsession towards his ex-wife. His criminal activities begin from the Cannes Films Festivals while even his ex-wife Ewa has arrived with her husband. Igor aims to message of his power or extreme desire for ex-wife in quite unnatural way. He involves in serial killing of women. Olivia, a sales girl of craftwork and jewellery, becomes his first victim. He makes plan to kill her and messages his ex-wife, "Yes, she will be the sacrifice. She is the message he must send, a message that will be understood as soon as it reaches its destination" (15).

Igor is very clever and intelligent. He seems perfect to meet his goal though he is criminal. He plans perfectly as Coelho writes, "Before going over to her, he observes her tenderly; she doesn't know that in a little while, if all goes well, her soul will be wandering the clouds, free forever from an idiotic job that will never take her where her dreams would like her to go" (15). Igor purposes Olivia to talk with him or to listen to him. He at first is ready to buy all her items and later changes his mind and buy her time to listen him. He shares his state of mind, "I was like that boiled frog. I didn't notice the changes. I thought everything was fine, that the bad things would just go away, that it was just a matter of time. I was ready to die because I lost the most important thing in my life, but, instead of reacting, I sat there bobbing apathetically about in water that was getting hotter by the minute" (19).

Knowing his distraction, Olivia plucks up the courage to ask him, "What did you lose? (19). And Igor further explains:

The truth is I didn't lose anything. Life sometimes separates people so that they can realize how much they mean to each other. For example, last night, I saw my wife with another man. I know she wants to come back to me, that she still loves me, but she's not brave enough to take the first step. Some boiled frogs still think it's obedience that counts, not ability: those who can, lead, and those with any sense, obey. So where's the truth in all this? It's better to emerge from a situation slightly scalded, but alive and ready to act. And I think you can help me in that task. (19)

Olivia tries to imagine what is going through the mind of the man beside her. She thinks Igor as an interesting person, "How could anyone leave such an interesting person, someone who can talk about things she has never even thought about?" (19). The girl even compares her own love life. Coelho writes, "Then again, there's no logic to love. Despite her youth, she knows that. Her boyfriend, for example, can be quite brutal and sometimes hits her for no reason, and yet she can't bear to be apart from him even for a day" (19- 20).

Olivia minutely observes Igor. He further reveals ". . . about this much. I should have done that when I realized Ewa was about to leave me, to make her postpone her decision and reflect a little and consider the consequences. When people start to reflect on decisions they're trying to make, they usually change their mind—it requires a lot of courage to take certain steps" (21). It is Igor's strong obsession toward his ex-wife that makes him traumatized. He hopes someday his wife will return back. He reveals to Olivia, "But I was too proud. I thought it was just a temporary move and that she would

soon realize her mistake. I'm sure she regrets leaving me and, as I said, wants to come back. But for that to happen I need to destroy a few worlds" (21).

The expression on his face has changed, and Olivia is no longer amused by the story. She gets up and says, "Well, I need to do some work" (21). Igor stops her, "But I paid you to listen to me. I paid enough to cover your whole working day" (21). Olivia puts her hand in her pocket to give him back the money, but at that moment, she sees the pistol pointing at her face. Igor commands her "Sit down" (21). Her first impulse is to run but Igor says, "Don't run away . . . I haven't the slightest intention of firing the gun if you'll just sit down again and hear me out. If you don't try anything and do as I say, then I swear I won't shoot" (21). He further says, "Sit down," the man says again. "I won't shoot if you do as you're told. I promise" (22). Olivia obeys and again they start to talk. Even there is criminal mentality within Igor. Even the people of surrounding are unknown about the fact that what was going to held there. Coelho writes:

He presses the barrel of the gun gently against the girl's ribs. The elderly couple pass by, glance at them, and notice nothing odd. "There's that Portuguese girl," they think, "trying, as usual, to impress some man with her dark eyebrows and childlike smile." It's not the first time they've seen her with a strange man, and this one, to judge by his clothes, has plenty of money. (23)

The criminality developed within the protagonist is nothing but he aims to message his brutality to his ex-wife. Igor further reveals to Olivia, "'Yes, let's talk,' says the Russian, breaking the silence. 'I'm not really going to try and disrupt the traffic. I was just giving that as an example. My wife will realize I'm here when she starts to receive the messages.

I'm not going to take the obvious route, which would be to go and meet her. I need her to come to me" (23).

Hoping for save Olivia is ready to convey his message to his ex-wife, "I can deliver the messages, if you like. Just tell me which hotel she's staying at" (23). Igor laughs listening the girl and says, "You suffer from the youthful vice of thinking you're cleverer than everyone else. The moment you left here, you'd go straight to the police" (23). The girl even talks about her personal experience that though her boyfriend is not faithful and supportive to her she cannot leave him. Now, the author reveals the kind and generous nature of Igor. He is faithful and supportive towards his family life. He openly encourages his wife to do whatever she likes. In this connection Igor reveals to Olivia about his relationship toward his wife, "I'm not like that scoundrel of a boyfriend of yours,' he says, his voice full of loathing now. 'I worked hard to build up what I have. I worked long and hard, and survived many a setback. I was always honest in my dealings, although there were, of course, times when I had to be hard and implacable" (24).

Igor was always a good Christian. He has influential friends, and He has always been grateful to them. In short, he did everything right in his life. He further explains to Olivia:

I never harmed anyone who got in my way. Whenever possible, I encouraged my wife to do what she wanted to do, and the result: here I am, alone. Yes, I killed people during the idiotic war I was sent to fight, but I never lost my sense of reality. I'm not one of those traumatized war veterans who goes into a restaurant and machine-guns people. I'm not a terrorist. Of course, I could say that life has treated me unfairly and taken

from me the most important thing there is: love. But there are other women, and the pain of love always passes. I need to act, I'm tired of being a frog slowly boiling to death. (25)

Olivia counsels him, "If you know there are other women and you know that the pain of love will pass, why are you so upset?" (25). She tries to calm way in which she's trying to deal with the madman by her side. However, he seems to waver, "I don't really know. Perhaps because I've been abandoned once too often. Perhaps because I need to prove to myself just what I'm capable of. Perhaps because I lied, and there is only one woman for me. I have a plan" (25). Igor is strongly determined to bring her back in his life. While Olivia asks about his plan he answers, "I told you before. I'm going to keep destroying worlds until she realizes how important she is to me and that I'm prepared to run any risk in order to get her back" (25). Suddenly a police car approaches. Igor says to her, "I'm sorry . . . I intended to talk a little more. Life hasn't treated you very fairly either" (25). Olivia realizes this is the end. And since she now has nothing to lose, she again tries to get up. Then she feels the hand of that stranger on her right shoulder, as if he were fondly embracing her.

Igor uses the method of "Samozashchita Bez Orujiya" (25), or Sambo to kill the girl, as it is better known among Russians, is the art of killing swiftly with one's bare hands, without the victim realizing what is happening. It was developed over the centuries, when peoples or tribes had to confront invaders unarmed. It was widely used by the Soviet state apparatus to eliminate people without leaving any trace. Igor takes action of crime perfectly. About his murder activities, Coelho writes, "Igor's right thumb is pressing down on Olivia's jugular vein, and the blood stops flowing to her brain.

Meanwhile, his other hand is pressing on a particular point near her armpit, causing the muscles to seize up. There are no contractions, it's merely a question of waiting two minutes" (26).

Olivia appears to have gone to sleep in his arms. The police car drives by behind them, using the lane that is closed to other traffic. They do not even notice the embracing couple. They have other things to worry about this morning, like doing their best to keep the traffic moving. Coelho further writes:

Still supporting the girl, Igor bends down and uses his other hand to pick up the cloth spread out in front of the bench and on which all those tasteless objects were to be displayed. He adroitly folds up the cloth to form an improvised pillow. When he sees that no one else is around, he tenderly lays her inert body on the bench. She looks as if she were asleep; and in her dreams she must be remembering some particularly lovely day or else having nightmares about her violent boyfriend. (26)

Igor is perfect killer. Only the elderly couple had noticed them sitting together. And if the crime were discovered, since there were no visible marks—they would describe him to the police as fairer or darker or older or younger than he really was; there wasn't the slightest reason to be worried. Igor seems a perfect criminal as Coelho writes, "Before leaving, he plants a kiss on the brow of the sleeping beauty and murmurs, 'As you see, I kept my promise. I didn't shoot'" (27).

Igor only thinks about his ex-wife Ewa even after killing that innocent girl. He recalls all the memories about her, "This had never been the case with Ewa. She had always been capable of making her own decisions. He had given her both moral and

financial support when she decided to open her haute-couture boutique; and she had been free to travel as much as she wanted. He had been an exemplary man and husband” (27).

Coelho justifies the mental state of Igor who has strongly guided by revenge motive. He is always supportive towards his wife and had a great contribution and depth love with her. And yet, she had made a mistake. She had been unable to understand his love or his forgiveness. He hoped, however, that she would receive these messages; after all, he had told her on the day she left that he would destroy whole worlds to get her back. Coelho writes, “He picks up the throwaway mobile phone he has just bought and on which he has entered the smallest possible amount of credit. He sends a text message” (27).

Igor involves in crime or criminal activity of killing innocent women without any direct revenge motive with the victims as Coelho writes, “Igor has walked past the scene of the crime several times now . . . He’s wearing dark glasses, but there’s nothing suspicious about that, not only because it’s a sunny day, but because in a celebrity town like Cannes, dark glasses are synonymous with status” (39). While the criminal involves harming the innocent people without direct concern with them there is the mental or psychological mania behind their activities. Behind Igor’s criminal activities to kill the innocent women it is his extreme obsession toward his ex-wife. He is totally guided by the thinking that someday she will come back and for this purpose he should demonstrate which harms other.

The state of mind of Igor is confusing and disillusioned. He is not clear that his crime is justifiable or not. Only he feels pleases to kill the innocent women assuming that even he is ready to destroy due to the agony faced by his wife’s departure and he aims to

convey the message to her how brutal he could be in order to gain her back. All his criminal activities are resulted due to his confused state of mind. In this connection, it is revealed his thought, “He has destroyed not just one person, but all the future generations that might have sprung from her. What has he done? Was love, however great and however intense, sufficient justification for that? He had chosen the wrong person as his first victim. Her death will never make the news and Ewa won’t understand the message” (41-42). Igor is conscious that Olivia might be wrong victim to convey the exact message to his ex-wife. The action might be wrong as he thinks. However, he makes himself prepare for another crime as he thinks, “Don’t think about it, it’s done now. You have prepared yourself to go much further than this, so carry on” (42).

Igor turns to be serial killer. He now prepares to kill much powerful women to convey the strong message. Coelho writes, “Perhaps he should look for another victim, one named victim was enough: Olivia. At this precise moment, however, he feels that he cannot turn back, but he decides that he will not ask the name of the next world he destroys” (49). The criminality within Igor increase rapidly. He cannot turn back because he wants to do his task of killing as much as possible. He is satisfied in doing so as Coelho writes, “His thoughts are no longer with the poor young woman at the beach; adrenaline is filling his blood, his heart is beating faster, he’s excited and happy” (49).

The Phase Leading to Igor’s Destination

Igor almost reaches in his destination after killing Maureen, one of the beautiful women who have travelled to Cannes in order to find director, the story brings the story of Ewa, Igor’s ex-wife. His destination is to be winner before his ex-wife Ewa. Ewa has already left Igor and married Hameed, a fashion designer and both of them are in Cannes.

Igor on the other hand has been there in order to kill innocent women and show the brutality to his ex-wife. By presenting brutality he aims to impress her and obliged to come back. Getting the message in mobile by Igor and knowing by her husband that Igor is at Cannes, she is distracted. About her stressful mind, Coelho writes, “Ewa seems bored, either that or nervous. Hamid never really knows what’s going on in his wife’s head, even though they’ve been together for more than two years now. Cannes, it’s true, is a trial for everyone concerned, but he can’t leave the Festival any earlier than planned” (88). Hamid assumes that Ewa should be used to all this because the life of her ex-husband had not been so very different, with suppers to attend, events to organize, and having constantly to change country, continent, and language. Hamid Hussein and Ewa have been together since two years, “The moment Ewa appeared on the scene, though, he was a different man. They have been together for two years and his love is stronger and more intense than ever” (89).

Hamid is in love with Ewa. He is one of the most famous designers on the planet, the public face of a gigantic international conglomerate selling luxury and glamour. After these two years relationship with each other both of them face troubled in Cannes due to the extreme obsession of Igor toward Ewa. About Ewa’s restlessness, it is revealed, “I hated it. Worse, I’m feeling really frightened. I’ve just received a text on my mobile phone and I know who sent it, even though I can’t identify the number” (94).

They get into the vast car made for just two people, the rest being empty space where Hamid reveals, “I saw your ex-husband yesterday in the hotel bar, before we left for supper” (94). She assumes herself, “I’ve just received a text” (94). She feels secure with Hamid from anything else but not from her ex-husband, “He is powerful and

capable of protecting her from any danger, except one, the worst of all. Her ex-husband” (95). She does not want to arouse suspicions now. She picks up her phone and reread the message, “I have destroyed a world for you, Katyusha” (95).

She has no idea what these words mean, but no one else would call her by that name but her ex-husband. Now their marital lives is revealed within this the brutal aspect within Igor too. Many years before, Ewa had fallen in love with Igor who was in Soviet army to fight in an absurd war in Afghanistan. Despite this, he had overcome all difficulties to succeed. He began to work very hard.

The small business he had started. It began to grow because he was one of the few to have invested in something that no one believed could work in a country still plagued by near-obsolete communication networks. Money began to come in, slowly at first, then in vast quantities. However, they never forgot the difficult times they had been through and never wasted a penny. They made contributions to charities and to associations for ex-soldiers; they lived unostentatiously, dreaming of the day when they could put it all behind them and go and live in a house away from the world. They spent much of their time in airports, planes, and hotels. They worked eighteen hours a day, and for years never managed to take a month’s holiday together.

Igor was featured on the front cover of an important business magazine, and the local bigwigs started sending them invitations to parties and events. They began to be treated like royalty, and ever greater quantities of money flowed in. They bought a beautiful house in Moscow, a house with every possible comfort. The small company grew into a multinational giant with branches in several countries in seven different time zones, making ever more and ever more diverse investments.

Ewa spent her days in shopping malls or having tea with friends, who always talked about the same things. Igor, of course, wanted to go further and further. After all, he had only got where he was by dint of ambition and hard work. Whenever she asked if they had not gone far beyond what they had planned and if it was not time to realize their dream of living only on the love they felt for each other, he always asked for a little more time. And he began to drink more heavily. One night, he came home after a long supper with friends during which much wine and vodka had been drunk, and she could contain her feelings no longer. However Ewa is not satisfied with their lives:

She said she couldn't stand the empty existence she was leading; if she didn't do something soon, she would go mad. Wasn't she satisfied with what she had, asked Igor. 'Yes, *I'm* satisfied, but the problem is you're not, and never will be. You're insecure, afraid of losing everything you've achieved; you don't know how to quit once you're ahead. You'll end up destroying yourself. You're killing our marriage and my love.' (98)

This was not the first time she had spoken thus to her husband. They had always been very honest with each other. However, she felt she was reaching a limit. She had had enough of the shopping and the tea parties and the ghastly television programs that she watched while waiting for her husband to come home from work.

He assumes that perhaps she should start some project of her own because her life at the moment really must be pretty. At least he recognizes that and asks, "What would you like to do?" (98). She replies, "I'd like to work with fashion. That's always been my dream" (98). Igor immediately grants her wish. The following week, he turns up with the

keys to a shop in one of the best shopping malls in Moscow. Ewa is thrilled. Her life gets on new meaning

In just two years, thanks to contacts made at such social events, she runs the most successful haute couture shop in Moscow. Although she has a joint account with her husband, and he never questioned how much she spent. She makes a point of paying back the money he had lent her. She starts going off on business trips alone, looking for new designs and exclusive brands. She takes on staff, gets to grips with the accounts, and become an excellent businesswoman. Igor has taught her everything. He is a great role model for her. And just as everything is going so well and her life has taken on new meaning. Her husband is called “the Angel of Light” (99) that had lit her path began to waver.

The criminality within Igor is revealed while he killed a poor beggar. Igor while is lunch with his wife a beggar comes there. After feeding him Igor leads the beggar outside and later Ewa asks him, “What happened to that beggar in Siberia?” (104) . Igor did not at first know what she was talking about. Ewa reminded him of what had happened in the restaurant there. He replies, “I saved him . . . I saved him from a filthy, hopeless life in those freezing winters, with his body being slowly destroyed by booze. I let his soul depart toward the light because the moment he came into that restaurant to destroy our happiness, I knew that his spirit was inhabited by the Evil One . . . “I killed him” (104). He further explains to Ewa, “Without you I don’t exist. Anything and anyone who tries to separate us or to destroy the little time we have together at this particular moment of our lives gets the treatment they deserve” (104).

She knows the brutality or devil spirit within her husband. She drinks so much that night that she has to be carried back to the hotel. Before he put her into bed and before she fell asleep, she finally has courage to ask, “And what if I were to leave you?” (106). The conversation between couple goes as follow:

“Drink less next time.” “Answer me.” “That could never happen. Our marriage is perfect.” Common sense returned, but she knew she had an excuse now and so pretended to be drunker than she was. “Yes, but what if I did?” “I’d make you come back, and I’m good at getting what I want, even if that means destroying whole worlds.” “And what if I met another man?” He looked at her without rancor, almost benevolently. “Even if you slept with every man on Earth, my love would still survive.” (106).

Igor loves passionately to his wife though there is devil spirit or brutality within his soul. Ewa thinks that she is married to a monster, an assassin. She thinks, “What was that story about financing an army of mercenaries to intervene in a tribal war? How many other men had he killed to keep them from troubling their marital peace?” (107).

Furthermore she recollects, “I’m not jealous,’ Igor used to say whenever he or she set off on a business trip, ‘because you know how much I love you, and I know how much you love me. Nothing will ever happen to destabilize our marriage’” (107). She is more convinced than ever that this is not love. It is something sick and morbid, which she would either have to accept and live the rest of her life a prisoner to fear, or else free herself as soon as possible, at the first opportunity. In this sense, it is clear that Igor goes through the some kind of mental mania or neurosis. Finally, Ewa meets another man:

Several opportunities arose, but the most insistent, the most persistent was the very last man with whom she would have imagined building a real relationship: the couturier who was dazzling the fashion world, growing ever more famous, and receiving a vast amount of money from his own country so that the world would understand that the nomadic tribes had solid moral values that were completely at odds with the reign of terror imposed by a religious minority. He was a man who, increasingly, had the world at his feet. (107)

They spend some time together in peace, locked in a hotel room, often without even making love. They watch television, eat, drink (although he never touched a drop of alcohol), go for walks in parks, visit bookshops, talk to strangers, speak very little of the past, never of the future, and a great deal about the present. When he proposed she leave everything and move to London. It is the only possible way out of the territory from her husband Igor.

Igor becomes much restless after the departure of his wife. Even in Cannes he seems completely distracted while he is involving in criminal activities in order to solace himself. About the mental distraction of Igor Coelho mentions:

He wakes up bathed in sweat. When he looks at the clock on the bed side table, he realizes that he's only been asleep for forty minutes. He's exhausted, frightened, in a state of panic. He had always thought himself incapable of harming anyone, and yet this morning he has already killed two innocent people. It isn't the first time he's destroyed a world, but, before, he had always had good reasons for doing so. (121)

Igor even dreams that the girl on the bench near the beach came to see him and instead of condemning him, blessed him. He lies in her lap, weeping and begging her to forgive him, but she seemed not to care about that, and simply stroked his hair and told him not to upset himself. Olivia's image of generosity and forgiveness in the dream refers that psychologically he is dominated by the idea of criminality.

The psychological distraction of Igor could be clear while it is revealed that even once to surrenders with police about his crime. However, the police think that he is psychologically distracted gentleman and suggests to go hospital and rest. Keeping these factors into the consideration it is clear that Igor is facing the mental mania due to the extreme obsession to his ex-wife. It leads him to the criminal activities. His criminality reaches on pick while he even kills the husband of his ex-wife and Ewa herself. The final session of the novel made all these character; Hamid, Igor and Ewa meet together which leads Igor to the victory in his mission.

End of Igor's Obsession

The three of them Hamid, Ewa and Igor cross the garden where the cocktails had been served by Igor himself. Showing the gun Igor pours all his agonies towards his ex-wife and her new husband and finally Ewa is obliged to say:

Igor, let's just drop the whole thing, I love you. Let's go away together . . .
 I love you. I never receive your messages. If I had, I would have come running back. I tried several times to phone you, but never got through. I left many messages with your secretary, but you never called me. Ever since I started getting your messages today, I've been longing to see you again. I didn't know where you were, but I knew that you would come and

find me. I know you don't want to forgive me, but at least allow me to live by your side. I can be your servant, your cleaner, I'll look after you and your lover, should you ever decide to take one. All I want is to be with you. (361-62)

Igor replies to his ex-wife, "I'd like to believe that, or, rather, I'd like to believe that I love you too and want you back, but I don't. Besides, I think you're lying and that you always lied" (362). Igor finally kills both of them and later leads to Russia. He is the same Igor who is involved to serial killing of innocent girls in order to make her ex-wife return to him. However, at the end while his wife confesses her guilt and shows gratitude to Igor he feels himself as winner and kills both his ex-wife and her new husband.

The criminal mentality and involvement of serial killing of women by Igor is the result of his strong obsession toward his gone wife. It is the force of love or emotion that leads him to the abnormal behaviours.

Igor, in the novel, is intended to the violence or crime. He is guided by extreme obsession of love or mental mania. Behind his crime, there is the association of mental state or psychological condition. Obsession is the state in which a person's mind is completely filled with thoughts of one particular thing or person in a way that is not normal or a person or thing that somebody thinks about too much. Here, Igor's mind is filled only about the departure of his wife. This extreme obsession makes him a criminal in *The Winner Stands Alone*.

Chapter IV: Conclusion

Obsession Leading to Crime

This study has focused on the issue of obsession leading to crime in *The Winner Stands Alone*. Throughout the personality of the central character Igor who due to the extreme obsession of love towards his ex-wife leads himself to abnormal criminal activities. His abnormal criminal activities are the result of psychological or mental mania or state of mind due to his separation with wife. Igor Malev is a Russian millionaire who travels to the glamorous Cannes international film festival in order to involve. While he was in film festival he thinks about the obsession of life and compares with reality. Due to the obsession, Igor tries to return back his ex- wife for that he commits a series of murder which is hedonistic game of life. He wants to relief from self, the glamorous world, fame, power, money etc. and follows hedonism to get these things because he is motivated that such crime only establishes value in his life. In this sense, there is a kind of mania or mental disorder of obsession within the central character.

Cannes Film Festival stands as the major setting of the novel where the protagonist goes in order to gain back his gone wife by demonstrating the extreme brutality towards the innocent girls and woman. Cannes Film Festival itself stands for the proper setting for immorality, sex and self-interest. The glamour, fashion, monetary prosperity, betray, jealousy, love and hate all things get places at setting of Cannes. In such scenario to feel betrayed or to face hatred itself bring the devastating effect. Igor, the major character too goes through the similar experience. He extremely falls in love with his wife. Inwardly he is so brutal and full of evil nature since to kill someone without any proper reason is nothing for him. However, he madly loves his wife and let her do

whatever she aims in her life. Both of them have already made their status; Igor as the owner of Russian Telecommunication company and his wife Ewa as a successful businesswoman in European fashion industry. While Ewa knows the actual brutal nature of Igor who without any proper cause kills a beggar in the name of eliminating the poverty she cannot tolerate and runs away with an emerging fashion designer.

Igor, in one hand, takes the action of Ewa as the betrayal on his family life and on the other he feels humiliated. He feels himself as a loser and only one goal in his life is to bring her back. He is psychologically distracted and much more guided by emotional love towards his wife. Similarly, there is a jealousy within his love. As the result, Igor takes the way of serial killing or murder of innocent women and girls in order to prove he can do anything for the love of his wife. He somehow presupposes that the crime and brutality could bring the reputation as the winner in the eyes of his wife. Finally, he succeeds to be winner as Ewa confesses Igor that she is ready to come back as live as servant or mistress with Igor even before her new husband. The pathetic situation of Ewa and her new husband before the pistol of Igor satisfied him a lot and he feels like winner. Finally he kills both of them and he is satisfied as the winner in his life.

There is psychological factor like mania behind the regular crimes of Igor. It is connected with offending and obsession towards his ex-wife. The repetitive the violence activities or crime is the condition of psychosis because the protagonist feels looser in his love and marital life. Through the proper study of protagonist's relationship with his ex-wife and his mental state of extreme obsession of mind, this study concludes that even the extreme obsession toward the emotional love could lead to crime or criminal activities. For these criminals, crime too is the way to comeback with grief or loss.

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