

CHAPTER ONE

Tejpal and *The Alchemy of Desire*

Tarun Tejpal and his Novel *The Alchemy of Desire*

This research explores the nexus between Dream and Reality in Tarun Tejpal's *The Alchemy of Desire*, a story of two centuries from three continents comprising multiple generations and histories that include the personal, philosophical, and political aspect. The novel is divided into five parts. The first part, "Prema: Love" begins with the assertion of nameless the narrator as "Love is not the greatest glue between two people. Sex is" (Tejpal 3). In the second part, "Karma: Action", the narrator is trying to give a shape to his career aspirations with support from his wife. In the third part, "Artha: Money," grandmother's wealth comes as sudden windfall to him from which he owns vehicle and house. The fourth part, "Kama: Desire," deals with the desire aroused by the notes of Catherine, previous house owner. The narrator gets obsessed with the contents and Catherine, who haunts the narrator in dream and gets him alienated from his wife. The fifth part, deals with "Satya: Truth," where the narrator finds the missing sections of the puzzle, not answered by the notes. When the narrator is done with Catherine's journals and he has enough material for his book, he hovers around the memories of Fizz and is ready to reconcile with her. The novel ends with the line "Sex is not the greatest glue between two people. Love..!" (Tejpal 518). After much of love, lust, desire, loss, dilemma and struggle, the greatest realization comes.

The underlying story is of a young Indian couple madly in love, the nameless narrator and his enigmatic wife, Fizz. The narrator travels between dream and reality throughout the novel. He has two obsessions, his wife and writing. He values his wife more than writing. As the narrator struggles to establish career as writer, the couple go

through difficult times financially, which is enriched by the amplitude of their love and devotion. They buy a house in the mist-shrouded Himalayas with the money provided by the narrator's Grandmother (Bibi Lohri). As his attempts of writing fail repeatedly, his passions are converted into unfulfilled desire. The unfulfilled desires get engraved in his psyche. During the renovation of house, he finds the notebooks of Catherine, previous house owner. He indulges into the diaries with a hope to collect materials for his writing so that his dream could be transformed into reality. He fails as he is consumed physically rather than mentally from the descriptions by the seductive American adventuress, Catherine in notebook. His failure in writing profession and discovery of notebooks adversely affect his emotional relationship with his wife. He gradually gets evoked by the diaries and archetypes of Catherine.

The narrator despite relentless efforts to write genuine piece of work, fails to stand in his dreams for writing. "For many mornings I did not actually write. I pushed the Brother aside and tried to draw up a road-map for the writing. I tried to make a tree of the characters and another of the plot. I would make many untidy squiggles, then cancel them out, shuffle the papers and make some more" (Tejpal 167). The failure in writing results as physical detachment from wife, which is a motif of failure in personal life. "So while I was aware of the crisis I was triggering in Fizz's life, I was even more acutely aware of the chaos of my own. There was no way I could talk to anyone about it. What was there to say? That I had drowned deep in some strange notebooks. That decoding their secrets had become the single obsession of my life" (Tejpal 310).

The more he is detached from Fizz, he gets more attached to Catherine. The more he is moved away from writing, he is indulged in Catherine's notebook. The

physical detachment from Fizz results as the psychological attachment towards

Catherine:

Fizz had left me two and a half years earlier and I had grieved for her in passing, but without pulling my head out of the notebooks.

Decoding the diaries had been a slow process [...] I can see now how scared I was of finishing with the notebooks: afraid that I did not possess another lifeline; afraid of what lay in wait for me. The mute brother and missing Fizz. (Tejpal 434)

He fails to understand himself whereas the blur diaries and dreams need no explication. The narrator's failures at personal, professional and psychological level establish firm nexus between dream and reality.

Catherine and Fizz are portrayed as parallel character. Catherine's archetypes are dream, whereas Fizz's existence is the real one. "I kept hallucinating at night. Not every night, but often enough. I would be fine turning in to sleep, if full of what had been reading, but then at some point the encounter would take place" (Tejpal 436). The imaginations of encounter with Catherine please him shortly but yet fail to provide the contentment in reality.

Dream, significant aspect of human affairs, is a mysterious and absolutely private mental activity which happens when one is asleep. Dreams consist of "the transformation of a thought into an experience" (Freud 161). As per Freud, a dream wants to remain *not understood*. All dreams are different; some are "coherent, witty even, or fantastically beautiful" while others are "confused, feeble-minded" or "positively crazy" (119–20). Antony Easthope writes "Dreaming, that mysterious and absolutely private mental activity which happens when you're asleep, has always been recognized as profoundly significant for human affairs and dreams mostly

interpreted as prophesying the future” (9). Thus, there is a strong connection between dream and reality. To examine the nexus between dream and reality, the dream should be analyzed in the context of dreamer's own life.

The Alchemy of Desire is a work that has many autobiographical elements. The narrator and the writer both are journalist by profession, and aspire to be well known writer. Tejpal destroyed two manuscripts before writing *The Alchemy of Desire* as the narrator did in the novel. Tejpal's house in the lower Himalayas was owned by white lady as by Catherine in the novel. This novel is a blend of history, memories and passion. The winner of Le Prix Mile Pages, *The Alchemy of Desire*, is innovative, lighthearted and tragic at the same time. Indian spirit is beautifully captured at a time of great change. Sensuality is woven into meditation on the nature of desire, truth, history and art.

Tejpal is a journalist, editor and publisher by profession. He is named as ‘One of Asia’s 50 most Powerful Communicators’ in 2001, by *Asiaweek*. He is recognized as “One of India’s 50 most powerful People” in 2009, by *Businessweek*. Tejpal, editor of *Tehelka*, is a renowned journalist in India. He gave new height to investigative journalism in India. He also writes for several international publications, including *The Paris Review*, *The Guardian*, *The Financial Times*, and *Prospect*.

Tejpal has successfully taken advantage of his writing vigor stimulated by yearlong journalism. Like in his real life, the narrator aspires to be acclaimed writer in *The Alchemy of Desire*. This is peculiar example of equilibrium between his two professions, journalism and writing. An economics student at college in small-town Chandigarh, Tejpal did not attend a single lecture. For him, words have always been a passion. He remembers shutting himself in his room for months on end to read “the entire Western canon, the entire Indian canon, all the contemporary authors.” He

wanted to write a book that would capture India's street voices and folksy wisdom without caricature, to write an intimate, emotionally taut story and not cede the space for larger ideas. He found the elusive tone as he frenetically went across India, trying to raise money for the newspaper.

Tejpal, about his novel *The Alchemy of Desire* in a Channel Newsasia's interview for Off the Shelf, he says:

I think there is a lot of India in there. There is a lot about illusion and history, all of which are part of the story and the book. Speaking at the same programme about writing in English in India, he says "[...] The challenge really is that when you write in English about India, you are already two degrees removed from the skin of India. The struggle then is to get as close to the skin of India as it is possible. And the problem really is, English as a language reflects the character of the British, which is understated, cool, reserved but Indian reality is exactly the opposite - it is emotional, loud, clamorous, over-heated. There is thus, a deejunct between the language and the reality that one is portraying. So you have to bend and look for innovative ways of telling the story..." (Shetty, www.channelnewsasia.com)

The novel's intensity is built on the nexus between sex and love, passion and profession, beauty and poignancy, attraction and repulsion, and most importantly dream and reality.

A Glimpse at Past Observations

Since its publication in 2005, *The Alchemy of Desire* is well received by readers and analyzed from different perspectives and standpoints. Many critics and reviewers have remarked *The Alchemy of Desire* as one of the Indian masterpieces.

But, some reviewers debate it over the repetitive narrative structures and unnecessary concentration in sensuality. Thus, the novel draws attention of many renowned scholars and critics from various arenas. Moreover, all these criticism have added the popularity and wider circulation of the book, providing an international acclamation to the writer.

Critic Tabish Khair claims that it is undoubtedly a significant novel, but it is not as good as other debuts from India including Arundhati Roy's *The God of Small Things* or Shashi Deshpande's *Small Remedies*. He remarks:

The Alchemy of Desire is an ambitious novel: it not only attempts to encompass much of contemporary India, it also forays into colonial territory (Jim Corbett, hill stations, white goddesses, brown lovers). Moreover, it is a narrative about desire and writing. Implicitly, it is also a partial exploration of the risks of digging up the past, where the narrator's experience is posed against the public "digging up" of the past by religious fundamentalists. Given such extent, the novel sometimes falters under the weight of its own intention. While it has much that is admirable, it also contains much that appears repetitive and incidental. (www.theguardian.com)

Here, he means to say, the attempt of capturing lot of India, narrative on desire and writing is worth appraising, but the repetitiveness makes it less effective.

Ison eulogizes *The Alchemy of Desire* for the multi layered pattern of weaving of stories through the colorful combination of various aspects of life has been praised.

She writes on *La Times*:

A fascinating analysis of 20th century India, a painfully accurate study of a writerly anguish of trying to write, and an endless Scheherazadian

weave of stories-within-stories –within-stories- all in engaging and colorful prose, a literary crazy quilt of love, family, culture and history. (www.latimes.com)

Here, she is trying to acclaim *The Alchemy of Desire* for the true representation of Indian society along with the portrayal of new writer's zeal.

Singh reviews in *Chillibreeze* as:

Like an audacious adventurer, Tarun Tejpal delves into the depth of the human spirit, and anatomy, to fathom the nature of human desire, its elements, and its alchemy. Just like the ancient practitioners of alchemy, he strives for an eternal cure all-a panacea for the cravings of the human body and the soul. Speaking through the central protagonist, writing in first person, he deconstructs desire, and discovers that it seeks the fulfillment of both mind and body; it is the elusive elixir that could turn metal into gold. (www.chillibreeze.com)

In this review, *The Alchemy of Desire* has been presented as the concoction of passion and emotion. The writer's profound ability to explore depths of human nature is acknowledged. Writer's skill has been compared with the skill of traditional Alchemist, who can turn metal into gold.

Shastri acclaims Tejpal for the depiction of Indian spirit and capturing of myth in creative style. He appreciates portrayal of struggle between survival and existence in *The Alchemy of Desire*. He reviews in *The Tribune* as:

It is a captivating narrative and captures the chaos that is India and was India down the ages with myth, lore and legend flourishing alongside rationalism; where reason and unreason are both gods that Indians bow to; where the ephemeral obsesses as much as the eternal; where the

existential and the essence are inseparably intertwined; and where either the past catches up with you, or you are driven, by useable demons, to catch up with the past to make sense of the present.

(www.tribuneindia.com)

In this review, the interconnection woven between past and present by the use of narrative is being depicted.

Prasannarajan has admired Tejpal's ability of moving in between different elements and digging out the core element. He reviews:

Intimations are not deceptive, excavators are never at rest and passion is never spent. Still, in *The Alchemy of Desire*, throbbing and expansive, the carnal is not the only kinetic energy. The romantic is at play in this novel, in turn meditative, melancholic and volatile, and the stage shifting to the rhythm of memory and history, the imagined and the immediate. (www.indiatoday.intoday.in)

In this review, *The Alchemy of Desire* is presented as combination of different things; memory to history and real things and imagined things is appreciated.

Anita Roy has appreciated Tejpal's ability of creating valuable piece out of gloomy stuffs. She comments:

Tejpal manages to tell a moving story: a story of love and death and the struggle to create meaning out of the messy stuff of life. Whether he succeeds in scaling the heights of great literature, or ends in a suicidal conflagration, is for readers to decide.

(www.outlookindia.com)

Here, she has recognized *The Alchemy of Desire* for enthusiastic pattern. However, she states that readers will judge further on this novel themselves.

From the above reviews, it is obvious that the critics have approached the novel from various perspectives. Such perspective and approaches are mostly reader oriented and the text-oriented but they have talked less about the issue this research is going to explore. This research aims to set a ground through the analysis of this novel in the light of Archetypal theory to explore the nexus between dream and reality. This study will delve into the novel *The Alchemy of Desire* to prove the core connection between dream and reality, if any.

The unfulfilled desire at personal, professional and psychological extent results in alienation and failure. Modern man is always in the quest to find hero within. The narrator in the quest of success gets trapped in the dreams, archetypes of Catherine (temptress) and is repulsed to his wife (lover archetype).

At this juncture, it is essential to introduce what is meant by an archetype and what is meant by archetypal criticism as these terms are used in this study, and to give a brief account of the use of archetypes in literature, before moving into the archetypal patterns in Tejpal's novel. The term *archetype* is derived from the Greek *arkhytepos*, meaning "first moulded as a pattern" (Cuddon 15). In common language, archetypal is understood as typical. Abrams explains the power of archetypal motifs by pointing out their universality. He asserts "archetype denotes recurrent narrative designs, patterns of action, character types, themes and images" employed in literature, myths and so on. If such archetypes are effectively embodied into works of literature, it helps reader to provide insightful response to writer reader share archetypes as employed by writer.

Antecedents of archetypal theory are the anthropologist J. G. Frazer, the psychoanalyst Carl Jung and the literary critic Northrop Frye. It is believed that readers respond psychologically and almost instinctively to archetypal stimuli. When writers use archetypes in their works, they are automatically appealing to the unconscious of the readers. Proponents of archetypal criticism analyze these archetypes in literary works in order to “seek out elements that inform certain literary works and that elicit, with almost uncanny force, dramatic and universal human reaction” (Guerin 154). They try to find out why certain works of literature, especially those that have become or that are expected to become classics, have a strong impact on the reader, other works seemingly as well constructed fail to elicit such a response from the reader (154).

One of the leading scholars of Archetypal criticism, Carl Gustav Jung describes archetypes as “primordial types ... universal images that have existed since the remotest times” (*Archetypes* 5). Gray explains “According to the theories of Jung, archetypes are inherent in our collective unconscious: they are a kind of ready formed mythology or mental furniture which exists in the human brain as a consequence of past human experiences” (33).

Being based on archetypal critical theory, this research has explored the nexus between dream and reality in Tejpal’s *The Alchemy of Desire*. The focus will be on the narrator's dream, desire, temptations and reality. Dream and reality are the central archetypal patterns that are continually repeated in the novel. But this does not mean that the research will ignore the other types of archetypes. Dealing with other existing archetypal symbols and those previously ignored will expand the scope of the research. After identifying and exemplifying these patterns, the research attempts to demonstrate how Tejpal borrows these patterns, valorizes the dream over reality and

transposes in between. *The Alchemy of Desire* will be scrutinized and subjected to close textual analysis wherever necessary. Extra textual matter will be brought whenever casting light seems helpful.

The research report is mainly divided into four parts. The first chapter is introductory which partially reflects the whole research and its issue. Some critics are also brought in the introduction part to introduce a general context. The second chapter discusses about the theoretical tools to be applied while analyzing the novel. The archetypal theory is discussed from the perspectives of Carl Gustav Jung, Sigmund Freud, and Northrop Frye. After the discussion of theoretical tool, *The Alchemy of Desire* is analyzed from the perspective of archetypal theory in third chapter of this thesis with the help of the different lines of the text. The last part of this thesis concludes with the proof that there is nexus between dream and reality in the novel.

CHAPTER TWO

Archetypal Theory and Its Application in Literature

The purpose of this chapter is to investigate on the concept of archetypal criticism. With this, the disciplines contributing prominently for the development of archetypal criticism will be figured out. Similarly, the relation between archetypal criticism and literature will be explored, and the nexus between dream and reality in Tejpal's use of archetypes in *The Alchemy of Desire* will be analyzed. In short, this chapter will provide a theoretical background for the following chapters.

The word "archetype," according to Jung, was much used in ancient Greek, *arché* meaning "root" and "origin" while *typos* "pattern" or "model." The modern concept of the archetype appeared in the late nineteenth century, referring to the recurring literary phenomena such as motifs, themes, and narrative designs. The first one to use the concept in the sense it now appears in contemporary archetypal criticism is cultural anthropologist James George Frazer at the turn of the century. He used the term to explain the structural principles behind the archetypal myths and rituals in the tales and ceremonies of diverse cultures. Myths and archetypes thus offered the literary critic one more alternative, in addition to the generic or the historical, to questions concerning literary convention or genre. Because of its more or less universal nature, the archetype is important for constructing macro structures of literature connecting different times and geographical locations.

As archetypes usually include myths (tales, rituals, totems, taboos, etc.), so "archetypal criticism" is often used for myth as well. However, archetypal criticism owes especially to the following three people for their separate contributions: James George Frazer in the late nineteenth century revealed the recurring mythical patterns in tales and rituals; Carl Gustav Jung in 1930s and 1940s developed a theory of

archetypes out of it; and Northrop Frye proposed, based on the previous two, a whole system of literary archetypal criticism in the 1950s.

Frazer is one of the most prolific and influential anthropologists for his fifty years of research on myth. For twenty-five years he worked on *The Golden Bough*, his masterpiece in twelve volumes (an abridged one volume was issued in 1922). Frazer studied classical literature when he was an undergraduate, and his interest in literature contributed a great deal to his anthropological study. In *The Golden Bough* he tried to show a general development of modes of thought from the magical to the religious and, finally, to the scientific, or the traces of human consciousness from the primitive to the civilized. Jung knows that it is not enough to make a science of archetypes by proving that it belongs to the “domain of medical psychology.” To back up the statement that his concepts of the instinct and the archetype are “neither a speculative nor a philosophical but an empirical matter,” he tries to show that these instincts take “definite forms” and are empirically veritable (*Archetypes*, 44). As the most spontaneous expression of the collective unconscious, dreams seem to be the ideal source of archetypes. Archetypes may also be identified in “fantasies produced by deliberate concentration” (49). However, Jung admits “the diagnosis of the collective unconscious is not always an easy task” because the unconscious content is no longer there when being perceived (44).

Archetypes are associative clusters, and differ from signs in being complex variables. Within the complex are often a large number of specific learned associations, which are communicable because a large number of people in a given culture happen to be familiar with them.

Jung is a great psychologist, philosopher and one-time student of Freud, who broke up with the master. The “collective consciousness” is a major theory of Jung.

According to Jung, civilized man “unconsciously” preserves the ideas, concepts and values of life cherished by his distant forefathers, and such ideas are expressed in a society’s or race’s myths and rituals. Creative writers have used myths in their works and critics have analyzed texts for a discovery of “mythological patterns.” This kind of critical analysis of a text is called archetypal criticism. T.S. Eliot has used mythical patterns in his creative works and *The Waste Land* is a good example of it. Northrop Frye in his essay does not analyze any particular myth in a work and in fact, he presents an analysis of “mythical patterns” which have been used by writers in general.

Using the comparative anthropological work of Frazer’s *The Golden Bough*, Jung theorized that the archetype originates in the collective unconscious of mankind, i.e., the shared experiences of a race or culture, such as birth, death, love, family life, and struggles to survive and grow up. These would be expressed in the subconscious of an individual who would recreate them in myths, dreams, and literature. The interpretation of dreams and the analysis led the leading psychoanalysts to the depths and hidden layers of the psyche.

Jung says, “There are as many archetypes as there are typical situations in life,” but it is impossible to pinpoint “the contents” an archetype refers to (*Archetypes* 48). Here, Jung is talking about both the form and the contents of the archetype: the form exists only in the unconscious, and, is therefore beyond conceptualization without certain contents. Jung once compares the form of the archetype to the axial system of a crystal which “performs the crystalline structure in the mother liquid without having any material existence of its own” (*Archetypes* 79). This reminds us of the famous analogy made by T. S. Eliot where the author, like the platinum in the chemical reaction of oxygen and sulfur dioxide, is the invisible origin of the meaning

of the work. The form of the archetype takes shapes only when crystallized by the contents which are, however, so varied that it takes efforts to establish the connection between the two. Jung does provide some basic forms of the archetype, the *shadow*, for instance, and *anima* or *animus*. He sees some inner-connection between the collective unconscious, archetypes and literature, just as Freud does between his id/unconscious, Oedipus complex and literature. But Jung is even less certain how collective unconscious may be used in the analysis of literary texts. He was well aware of the difference between psychology and literature, neurosis and works of art, and admitted that he was not qualified to talk about the deep layers of literature, such as aesthetic experience and literary form.

Northrop Frye is a renowned Canadian humanistic scholar, and his *Anatomy of Criticism* has been a classic for students and researchers ever since. Frye remarks:

Similarly, in archetypal criticism, the significant content is the conflict of desire and reality which has for its basis the work of the dream.

Ritual and dream therefore are the narrative and significant content respectively of literature in its archetypal aspect. The archetypal analysis of the plot of a novel or a play would deal in terms of the generic, recurring, or conventional actions which show analogies to rituals [...] and so on. (105)

The early influences on Frye include Eliot and Shakespeare for their images of nature and season, and Frye realized that there might be a tradition of romance and rituals behind these images. Frye differs from Frazer, Freud, and Jung in that literature is the core of his discussion of culture. He believes that literature involves human collectivity rather than individual ego (to exclude much of Freud), and that collective unconscious in the psychological sense has little bearing on literature. Frye tries to

give literary criticism an independent status when he blames the other critical approaches for being “parasitical” (to psychology, sociology, etc.) and badly in need of a conceptual or theoretical framework.

As per Jung, unconscious was limited to denoting state of forgotten contents. “... Freud’s psychoanalysis was predominantly archeological, delving into the ruins of past, Jung’s was concerned with the present as it gave rise to future development” (Salman 62). Jung sees personal unconscious as “outer layer,” which according to him rests on “personal experience.” He calls it *collective unconscious* because of its more universal nature and believes that all men have common psychic substrate of suprapersonal nature. He went beyond his teacher Freud, and offered his own unique contribution to psychology:

Psychic existence can be recognised only by the presence of contents that are *capable of consciousness*. We can therefore speak of an unconscious only in so far as we are able to demonstrate its contents. The contents of the personal unconscious are chiefly the *feeling-toned complexes*, as they are called; they constitute the personal and private side of psychic life. The contents of the collective unconscious, on the other hand are known as *archetypes*. (*Archetypes* 3-4)

Jung agrees with Freud that dreams and myths reveal the structure of the psyche, but he differs from Freud upon the primitive nature of these depths. He believes that “mythmakers” also thought like us. But he suggests that one should question the “assertion that myths spring from the infantile psychic life of the race” (Jung, *Transformation* 24). As per him, “They are on the contrary the most mature product of that young humanity” (24). Jung regarded dreams and fantasies not only as issuing from unconscious instinctual repressions and serving as escape valves for

individuals, but also as creations derived from a common store of “primordial images” perceived across cultures, the inherited possibilities of human imagination as it was from time immemorial, to be found in every individual. He defines:

The primordial image, or archetype, is a figure - be it daemon, a human being, or a process – that constantly recurs in the course of history and appears wherever creative fantasy is freely expressed. Essentially, therefore, it is a mythological figure. When we examine these images more closely, we find that they give form to countless typical experiences of our ancestors. They are, so to speak, the psychic residues of innumerable experiences of the same type. They present a picture of psychic life in the average, divided up and projected into the manifold figures of the mythological pantheon.

(Spirit 81)

Jungian psychoanalysis accepts recurring images and symbols, collective representations, as coming from the universal substrata of humankind. These primordial images, elemental symbols of a collective nature, constitute myths, and they are the cornerstones of the collective unconscious. These elemental symbols or primordial images are archetypes as defined by Jung.

The collective unconscious expresses itself through archetypes. These myth-forming structural elements are ever present in the collective unconscious. So archetypes are primordial and universal, the essential content of the collective unconscious and the psychological counterpart to psychological instincts.

Meletinsky points out in *The Poetics of Myth*,

Jung defines archetypes as structural elements of the collective unconscious psyche that give rise to myths. Archetypes seem to be a

kind of structure of the primary images of unconscious collective fantasies. They are also categories of symbolic thought that organize the representations that individuals receive from the outside. (44)

Archetypes are the elements within collective unconscious, ultimately contributing for the formation of myth.

In Freudian psychoanalysis, the emphasis is based on unresolved sexual complexes which have been pushed into the latent level of the psyche. Jung is not interested in sexual complexes and in repression. Salman opines “For Jung, the psyche was a many-splendored thing: fluid, multidimensional, alive and capable of creative development” (52). Jung’s main area of interest is the deepest layer of the psyche, ‘the collective unconscious; which is the key term for Jungian psychoanalysis. Salman describes:

In Jungian work, fantasies, symptomology, dreams, defenses and resistance are all viewed in terms of their creative function and teleology. The assumption is that they reflect the psyche’s attempts to overcome obstacles, make meaning, and provide potential options for the future, rather than existing only as maladaptive responses to past history. (64)

Jungian psychoanalysis recognizes psyche as source of creativity. It sees collective unconscious as supportive factor which assists human to tackle various obstacles that may arise in future.

Jung places his analysis on the concept of the collective representations. The contents of the collective unconscious are not related to the personal unconscious or the specific experience of the individual. They are detached from anything personal and are common to all men. They are racial inheritance, a biological structure. Jung

believed, contrary to eighteenth-century Lockean psychology, that the mind is not born a *tabula rasa*. Archetypes are not inherited ideas or patterns of thought, but they are inherited forms of behaviour. In contrast to the anthropologists, who saw these forms as social phenomena passed down from one generation to the next through various sacred rites, Jung saw these archetypes as forms inherited through the structure of the psyche.

The primordial images, archetypes, are visible only in fantasies or dreams after having been given content by consciousness. These archetypes come to the surface, to the level of consciousness, over a long period of time in a later phase of development, “These antecedent forms can only become conscious and express a particular psychic content in a later phase” (Jung, *Reflections* 43). People see images that resemble mythical images in their dreams. These mythical images are the collective products of human society as a whole. They are shared in the psychic depths and the collective unconscious of people everywhere. Jung avers:

Myths and symbols which can arise autochthonously in every corner of the earth and yet are identical, because they are fashioned out of the same worldwide human unconscious, whose contents are infinitely less variable than are races and individuals. (*Religion* 21)

Jung compares the contents of the unconscious with motifs or images in myths and tales. In contrast to Freud’s allegorical interpretation of myth, Jung develops a metaphorical nature of archetypal symbolism. Myths are the original revelations of the preconscious psyche, involuntary statements about unconscious psychic happenings. Myths are the means by which archetypes, essentially unconscious forms, become manifest and articulate to the conscious mind. Jung made a classification of the archetypes corresponding to various levels in the process of

individuation. Jung uses the term individuation to denote the “process by which a person becomes a psychological individual, that is, a separate, indivisible unity or whole” (*Archetypes* 275). Guerin and others explain the term as follows:

Individuation is a psychological growing up, the process of discovering those aspects of one’s self that make one an individual different from other members of his species. It is essentially a process of recognition – that is, as he matures, the individual must consciously recognize the various aspects, unfavourable as well as favourable of his total self. This self recognition requires extraordinary courage and honesty, but is absolutely essential if one is to become a well balanced individual. (179)

Individuation is the bringing into harmony the various components of personality between consciousness and subconscious. Jung classified the archetypes into the shadow, the anima/animus, and the persona which are the structural components of the psyche that man has inherited. The shadow is the darker side of our conscious self, the inferior and less pleasing aspects of the personality, which we wish to suppress.

According to Jung, “everyone carries a shadow, and the less it is embodied in the individual’s conscious life, the blacker and denser it is” (*Reflections* 214), and he continues by stating that “Man has also a shadow side to his nature which is not made up of small weaknesses and blemishes, but possesses a positively demonical impetus” (215). Then he proposes a solution, “It is necessary to find a way in which man’s conscious personality and his shadow can live together” (215).

Individuation requires the assimilation of these unconscious elements in the psyche. Jung states, for individuation to take place, it is essential to integrate the

unconscious into consciousness, and achieve a balance between their opposition (qtd. in Moreno 40). “The recognition of the shadow is an essential part of the individuation process, and facing the shadow requires a considerable moral effort” (42). Becoming aware of the shadow is the first stage of individuation is becoming aware of the shadow. It is necessary to become aware of the shadow since if it is acknowledged, it can be corrected. “On the other hand, if the shadow is repressed, it cannot be taken under control and it can burst forth unexpectedly and haunt the individual leading to neurosis” (43). If one fails to recognize the shadow within, it will result as failure.

The shadow “personifies everything that the subject refuses to acknowledge about himself and yet is always thrusting itself upon him directly or indirectly - for instance, inferior traits of the character and other incompatible tendencies” (Jung, *Archetypes* 284). In other words, it is the dark and primitive side of the personality that does not fit in with the laws and regulations of conscious life.

Talking about the nature of the shadow, Jung analyses:

If the repressed tendencies – the shadow, as I call them – were decidedly evil, there would be no problem whatever. But the shadow is merely somewhat inferior, primitive, unadapted, and awkward; not wholly bad. It even contains inferior, childish, or primitive qualities which would in a way vitalize and embellish human existence, but “it is not done. (*Reflections* 216)

The shadow is related with the darker and dangerous part of the personality, and its vitalizing qualities are disregarded. The integration of the *anima* and *animus*, the opposite gender qualities in every person, is another stage in the process of individuation.

A man has within him an unconscious feminine side or figure, which is called the *anima* and woman has a masculine side, which is called the *animus* (Jung, *Archetypes*, 284). It is usually projected upon women who arouse man's feelings whether in a positive or negative sense and it is usually very difficult to distinguish the *anima* from the mother archetype, "The realm of the anima is the realm of gods, everything that she touches is numinous, dangerous, taboo, magical; she possesses a secret knowledge or hidden wisdom" (Moreno 50). The anima and animus archetypes represent the unconscious in the opposite sex tendencies of the individual; they share our experience of the opposite sex. The anima is the life force or vital energy. To put it in the proper sense of the word, the human psyche is bisexual. Jung gives the anima a feminine role in the male psyche and the animus a male role in the female psyche.

In *The Archetypes and Collective Unconscious*, Jung expresses:

Although it seems as if the whole of our unconscious psychic life could be ascribed to the anima, she is yet only one archetype among many. Therefore, she is not characteristic of the unconscious in its entirety. She is only one of its two aspects. This is shown by the very fact of her femininity. (27)

It is a feminine design in the male psyche. Anima is the opposite side of the man's psyche, which he carries in both his personal and collective unconscious. Jung sees it as "the soul which is the living thing in man, that which lives of itself and causes life" (*Archetypes* 26). The function of the anima is to link the ego to the individual's inner world, or the unconscious, and to mediate between ego and unconscious. The persona is the opposite of the anima. The dominant function of the persona is to mediate the ego with the external world or the environment. The persona is the person's mask,

which is shown to the world. It is the social personality. The persona sometimes masks the true personality.

Jung asserts that “man’s imagination is bound by this motif” and “it is ready to spring out and project itself at the first opportunity, the moment a woman makes an impression that is out of the ordinary” (*Archetypes* 59-60). Assimilation of the *anima* is very important in the way of self-knowledge. Another stage in the process is the integration of the *mana*-personality that is usually symbolized as the wise old man motif. The wise old man is the archetype of spirit and symbolizes “the pre-existent meaning hidden in the chaos of life” (35). Assimilation of the *mana*-personality leads to wisdom. In literature, this archetype appears when the hero feels trapped in situations in which he needs insight, understanding, good advice, determination and planning (Moreno 58). The wise old man appears and provides the hero with the knowledge he needs to solve the problem. Jung asserts that the three archetypes, the shadow, the *anima*, and the wise old man, “can be directly experienced in personified form” (*Archetypes* 37). The integration of all these unconscious elements leads to the Self, an expression of human growth and wholeness and “the goal of the individuation process is the synthesis of ‘the self’” (164).

According to Jung, the individuation process is a heroic task, which parallels the hero’s quest. An individual who successfully completes the process makes a transformation and is reborn as the Self. He suggests that present-day man is fragmented and suffering from having cut his ties with the spiritual world. Modern man feels homeless in this world because he can relate his existence neither on the past nor on the future (Jung, *Archetypes* 109). Through individuation modern man who is “vainly seeking his own ‘existence’ and making a philosophy of it, can find his way back to a world in which he is no longer a stranger” (110). Therefore, Jung’s

modern man and his search for soul is a variation of the mythical hero and his quest. The person has to go through three stages to become the Self and, similar to the quest pattern, in literature these stages are characterized by the occurrence of various archetypal figures, which Jung classifies as archetypes of transformation. Archetypes of transformation are the shadow, the *anima* in man and *animus* in woman, and the wise old man (37).

The quest motif which has been used in many literary works can also be called the quest tale which goes back to the mythological adventure stories in epic narratives naturally about heroes. These heroes strive for greatness and highly spiritual goals. Their strife involves painful, strenuous and dangerous tests and trials. They undertake a series of adventures, a quest. In the quest stories, there is a sequence of events and adventures involving the main protagonists, leading to some goal or solution. The sequential nature of the quest implies a linear movement that goes forward in time. The hero undertakes a hazardous journey and during his journey, the hero must perform impossible tasks, battle with monsters, and solve mysterious riddles in order to achieve the desired goal. The hero's way is full of dangers and temptations, which are difficult for the hero to deal with. Mostly, the hero is alone on his way, but he does nothing to overcome his isolation. It is essentially an individual journey; that is, one must take it alone to break through personal limitations and to find oneself.

Frye states "the heroic quest has the general shape of a descent into darkness and peril followed by a renewal of life" (26). The traditional quest pattern has recurrent themes and patterns. Likewise, Stillman points out, the hero must have a noble character, but he should not be flawless. Ritually, he has a very challenging task to complete and during his journey, he is hindered by various obstacles. He suffers both physically and spiritually, but he does not give up in spite of his agonies. At the

end of his journey, the hero must accomplish completing the task as well as overcoming his flaw. Also, he is spiritually alone on his quest and “as he moves deeper into the unknown, his solitude deepens too” (Stillman 32). At the end of his quest, the hero overcomes the obstacles he is faced with and he not only defeats his enemy but also achieves a spiritual maturity and wisdom.

In Jung, the archetype of the hero's quest has a special significance since it is “the mythopoeic counterpart” to the ‘individuation process’ which is “the informing principle of his psychology” (Frye 21). Jung defines individuation as a process “by which a person becomes a psychological ‘individual,’ that is, a separate, indivisible unity or whole” (Jung, *Archetypes* 275). Individuation is one's identity.

Salman remarks:

By postulating the archetypes of anima/animus Jung enlarged the picture of developmental possibilities for both sexes. Although influenced by gender-based thinking in some of his assumptions about appropriate gender development and behavior, Jung's most stunning accomplishment was to place women and the feminine aspects of the psyche on equal footing with men and the masculine. (60)

Jung is appreciated for his idea of anima/animus archetype, accredited for the expansion of both sexes.

Estella Lauter and Carol Schreier Rupprecht realized that an archetypal perspective, which touches the depth psychological dimension of existence, could broaden the paradigm of women's studies so as to include the full range of women's experiences, moving beyond collective images acceptable to society to new interpretations based on spontaneous images, individual fantasies, and dreams. Thus, they developed Feminist Archetypal Theory.

While reviewing Feminist Archetypal Theory, Wagner states:

The purpose of feminist archetypal theory is to revise the ideas of Jung and post-Jungians in light of modern women's experiences [...] involves raising women's and men's consciousness [...] increasing awareness that our culture's norms, values, laws and language have been developed largely by men. Feminism seeks to validate women whose experiences have been like men's and like those prescribed for the culture as well as women whose experiences have been quite unlike either. (22)

According to Wagner, there is lack of communication between academicians and analysts as they are not yet ready to go beyond Jung and Freud. Even the disciples of Jung and Freud are limited to their own school of thought only. As these theories have been developed and analyzed by males, women's experiences have been presented very poorly with prejudice. Development of feminist archetypal theory will expand horizon so as to cover all of female's experience.

The symbols of the individuation process coincide with the archetypal motifs in the quest pattern in literature, and the process of individuation can be regarded as the quest for the self. Individuation is Jung's solution to the modern man's suffering from a sense of meaninglessness. In *The Alchemy of Desire*, the narrator represents modern man in search of the self and a meaning to his existence, the completion of this search being in fact seems like almost impossible task in the novel. The hero's difficult journey to a successful career, personal life has been modern archetype. Ever growing ambitions have been serving as one of the major focuses of modern fiction and literature. The narrator has desire to get the goal by solving the unanswerable

riddles in life. So, hero's quest is present in *The Alchemy of Desire*. Catherine and Fizz's portrayal in the novel can be regarded as *anima* archetype.

Dream employs more primitive language of symbols than those which people use daily. Dream archetype remains at centre of the novel, and is reflected time and again. Sometimes as a clear mirror image and sometimes as shattered, more often as a dark reflection of the true dream. All character's dreams, specifically the narrator's, his wife's and Catherine's dream have been satirized in reality. In order to support the nexus of dream and reality in *The Alchemy of Desire*, the references from various critics have been taken.

CHAPTER THREE

Corelationship between Dream and Reality

The Alchemy of Desire by Tarun Tejpal is the description of twentieth century analysis from the perspective of aspiring writer. The story is told with an aim of digging out history through characters who try to recall mystery engraved as memory. While unfolding mysteries to satisfy the curious human nature, the narrator happens to discover some notebook. As an aspiring writer, he gets addicted to know more of it so that it could be utilized as raw material for his writing. In between, his life gets entangled with the life of Catherine, writer of notebooks, who lived in different account of time. The stories move around various themes such as love, sex, desire and art from the perspective of ambitious adult. Indian society in the midst of political and cultural change is effectively reflected in this novel. Political development as the result of post independence effects, growing culture of individualism, western effects in eastern society are presented in artistic way.

The narrator's life swings between dream and reality throughout the novel. Sometimes, his dream guides him, however, in some time, his own dream gives him dooming experience. It can also be named as quest tale, where an energetic aspiring writer with firm support from his loving wife moves back and forth between dream and reality. He gets trapped in his commitment to get his dreams chased. Modern man's journey in the process of finding self is shown by the use of archetypes such as anima, animus, lover, and temptress.

The narrator is the main character, yet his life completely revolves around his wife, Fizz. Catherine's arrival disrupts the normal life of couple. Fizz is shown as a strong and caring lady who has owned her husband's dream of writing famous fiction. Contrary to the popular trend, Catherine despite being American travels to India to

fulfill her ceaseless desire. She joined Syed, son of Nawab of Jagdevpur to live lovely and desirous life, but she finds later he gets repulsed by women. As they move to their home in the Himalayas, Gaj Singh becomes the object of Syed's desire. Catherine satisfies herself by watching their activities as voyeur. Catherine's quests for desire keep growing while she enjoys watching encounter of two men secretly.

In the first sentence itself, the attribute of 'sex' for the longevity of relation is presented with vigour. 'Sex' has been referred as 'glue' between two people. As the story moves on, it seems as if the message provided by the first line is blooming, fades away later, and proven wrong ultimately. The narrator is not ready to accept the popular belief that man seeks 'love' and 'desire' within single person. He asserts that love and desire are two different things and existence of one element is possible in the absence of another as well.

Archetypes in Fizz

Fizz's depiction is as lover archetype, who represents reality, whereas Catherine's depiction is in the form of dream, she visits him in night only. Fizz was the main source of power to the narrator. Catherine distracts him from his quest. Fizz felt happier than narrator himself when he was found determined in writing, "And my determination seemed to galvanize Fizz" (55). The more he gets attracted to dream life, more he is repelled by real life.

As the narrator's attention shifts gradually towards dream, he loses all of his affiliation with present including Fizz. He gradually turns indifferent to her, in the meantime, he keeps on enjoying voyage of encounter with Catherine:

I was still madly in love with her when I left her but the desire had died, and not all the years of sharing and caring and discovering and journeying could keep me from fleeing.

Perhaps I recall it wrong.

Strictly speaking I did not leave. Fizz did. (3)

The above quoted lines clarify that it is his perception of 'love' and 'desire' as different things, which has been creating illusion in his mind. Yet, he asserts that he loved Fizz madly and his love to her will not stop because of his desire to Catherine, similarly his desire for Catherine will not reduce because of his love to Fizz.

Fizz's nature is totally different than him. Fizz has the capability of being compatible even with very odd people. The following lines make clear distinction on their different nature. "With her matter-of-fact approach and lack of aggression, Fizz had early made deep inroads into the ranks. Instead of the imperious memsahib, they affectionately called her didi. I, of course was sahib..." (270). His close friend Philip remarks, "Bastard, you don't deserve her" (130). Her kind nature and soft attitude get well appreciated by all.

The narrator is in a very unique mental state. He wants to be read by his beloved wife Fizz so that he could know what she feels about his writing. Yet, he stops himself from letting her read so that he could write more without having a break. He knows, Fizz has faith in him, the faith which makes him write even more. He feels being treated in a special manner while writing:

Fizz kept the faith and asked no questions about the writing, waiting for me to broach the subject. There were days when I wanted her to read what I had written, to give me some feedback, to be dazzled, but I held my hand, playing a game with myself, seeing how long I could last, how long I could retain confidence in my own judgment, how much I could put down before I brought her in. [...] I was never more special for her than when I was writing. (59)

The quoted lines symbolize the unshaken trust Fizz had shown to the narrator and his writing. Her special treatment made him more devoted. Her faith made him attempt the best.

Couple's cycle matches to the original five stages of grief (The Kübler-Ross model). According to this model, when a person is faced with the reality of impending death or other extreme, awful fate, he or she will experience a series of emotional stages: "denial, anger, bargaining, depression and acceptance" (Kubler-Ross, www.ekrfoundation.org). Accepting things is one of the toughest tasks for every human being, especially, when it is negative. Couple also passes through several stages while accepting grief of their life. They firstly deny that they have problem. Gradually they are captivated by anger, and keep on bargaining with their own conditions. They feel low and finally they accept that the charm of relationship is no more:

For a long time, with her immense pride in herself – in us – she did not return to anyone for help. Not friends, not family. For simply too long she imagined this was a passing phase, but then, as the weeks rolled by, through slow accretion the awful truth began to settle on her. By then she had run through all the plays of a relationship: withdrawal, sulking, anger, seduction, inquisition, affection, threat. (29)

Fizz does not allow anyone to intrude between them, despite knowing that her relationship is in big trouble. She still believes her relationship is strong enough.

Couple had planned their marital life as a smart couple. From the year they married, the couple kept on planning for a baby, a book and two holidays each year. They always agreed on the results, despite arguing on the sequences of happiness, getting baby first or book first. Eventually, there is no book, no baby and no holiday.

Fizz's contribution for keeping the narrator's zeal is worth appreciating. Female are supposed to be more hurried for having baby. But she has shown patience to pause her quest for maternity for the creativity of the narrator. She has kept her promises to wait till the perfect time of her husband arrives, which never does.

Every individual is different and has different special story. Fiza's story is very different story than the normal stories:

Curiously – and perhaps – aptly her life already had a story. Her name was Fiza and she came from an unusual home. Her mother was Sikh and her father a Muslim. Falling in love and marrying in the years after Partition, they ran into a wall of ostracism from both their families. In despair, they abandoned the jagged nerves of the north and migrated far to the east, to Assam, in the 1950s, boarding a train that took more than three days to make the journey. (488)

These quoted lines show how Fiza's story was different. As Fiza is a child of mixed couple, she had learnt to value and respect people from different background.

Lovers do not always tell the others story but they relate their present, past and future plans along with the story they are telling. The sharing of feeling, fear, dreams through stories make the lovers understand them better and make their relationship stronger:

The stories lovers tell each other are tales about themselves, their past, their future, their uniqueness, their inevitability, their invincibility. Stories about their dreams, fantasies, the nooks and crannies of their fears and perversions. Those who can tell their stories with power create powerful love. (496)

If one is powerful as a storyteller in his love, then he is powerful as a lover as well. Powerful stories support love to make it powerful. He admits, “That was my first intimation that the story was always more important than the teller. It was not the teller who breathed life into the story, but the story that kept the teller alive” (495). The narrator develops perception that story is more powerful than the teller.

Lovers are connected because of various aspects. Everything shared within love is story in itself. Story which is always powerful and which makes the bonding even stronger. The narrator’s storytelling qualities were not gifted but it was the product of Fizz’s ability as gifted listener:

She was a real sucker of stories. A truly gifted listener, she evoked an articulation in me I had never imagined I possessed. When I read the notebooks – twenty years on – I knew why Syed spoke so beautifully. Catherine made him, by listening beautifully. I knew because Fizz had done it for me. (494)

The above quoted lines clarify that the narrator was always eager to tell more stories as Fizz was always eager to listen more from him. He studied all the time just to make sure he has story to tell. It was Fizz who has kept his reading habit alive, and he felt he was alive just to tell her stories.

Archetypes in Dreams

Dreams are specific symbols. The interpretation of dreams may be different in different context, culture and society. Still dreams play significant role to show us path, warn us and enlighten us to get lesson in life. But we should be able to know what our dreams actually mean so that dream is connected to reality in best way. Every dream has meaning in itself, and dreamer on own is the best person to analyze

their dreams. Dreams may come as green signal or red signal, but we should be able to find the meaning that it carries along with it:

I had a weird dream. I was standing in the witness box in a courtroom – of the kind you see in Hindi films, a waist-high cage of wooden slats – and reading aloud the manual. After each statement the poricent, wig-wearing judge banged his gavel and a gaunt policeman with haunted eyes stepped forward and smacked me hard with a cane on my ass. (85)

Here, the narrator is conscious that his writing is not up to his own level as expected. In some way, he feels that he has not been able to do justice to his writing and himself. Thus, he happens to go through a dream where he finds himself in witness box.

As the narrator gets visited by the unusual dreams of encounter, their common dreams get fragmented in such a way, where no conversation seems possible. They wanted to talk, yet, they felt like there was nothing to talk about:

We hadn't exchanged a word all this while. I wanted to say something, something conciliatory, something commonplace, anything, but no word came unstuck. The fact is my head, having reeled so long with such a jumble feelings and thoughts as could never come together in a coherent word, had finally frozen over. [...] But in the last six months we had not just opened wide the jacket of our relationship, we had not just opened wide the jacket of our relationship, we had taken scissors and cut it into two distinct parts. (21-22)

The above quoted lines show how silence was dividing them. Silence in relationship does not bring out peace, but results in disaster. They seem like mute characters.

Silence is unbearable to both of them, yet they remain silent, “I asked her nothing. She said nothing” (30). Their relationship gets frozen along with the freezing of words.

Archetypes in Bibi

Bibi Lohri, the narrator’s grandmother, is the single female character who has been portrayed even more powerful than the narrator himself. She is completely different from the traditional image of women. Her whole life has ranges of experience which are very different as compared to other females of her contemporary days. She has proved herself bold, assertive and determined and most importantly powerful in every possible term.

Bibi Lohri can be best analyzed from Feminist archetypal theory. She has been able to dismantle the traditional archetypes of anima as meek and weak character:

Though we seldom had idle time with her, observing the Bibi gave me the first opportunity to learn that size and gender have nothing to do with strength. Wiry-tendoned peasants, big buy landlords, suit wearing government officials, fat traders, uniformed policeman came to her for advice and help. They sat on the edge of their seats on the veranda, spoke deferentially, argued softly, and left with expansive salaams and deep bows. (211)

Bibi is able to create her own empire despite difficult situations. Her patience and skill of transforming grief into power are worth being appreciated.

Bibi’s basic strategy in life was never having connection with Muslim. Her instruction was loud and clear to her sons and grandsons as well. The narrator remembers “She had always said to her sons and to us that we could do what we wished with our lives, except marry a Musalman” (214). As the narrator tells he is

going to marry Fiza. She remarks “Fiza! Musalman! Are all the Hindu girls in the world dead!” (214). Bibi’s cunt still ached when she remembered the damage Muslims had done in her life. “Bibi Lohri had watched her husband being carved and immediately after, with unsentimental efficiency, had piled him with firewood and ghee and burned” (216). Bibi had seen her husband being killed by Muslims, yet managed to burn his dead body and escape safely by collecting the most valuable things which she may need later. She remembers the pain Muslims had given her in past as the narrator’s intention comes to her notice.

Bibi was successful but not happy. She was soft in her core no matter how tough she appeared. Though she was extremely dissatisfied with the narrator for his marriage with Fizz, she did not dissociate the couple. The narrator had seen that some marriages are not accepted, rather punished in most inhuman way. Thus, they had not even imagined that Bibi will be providing them with any of her property. They are surprised when they hear that she has left some property for them.

Archetypes in the Narrator, His Quest as Writer

The narrator’s dream of being an aspiring writer made him analyze every person he met as ‘character’. Some person showed possibility as meek character, whereas some gave him feeling that they could be the central character. In this run, many people came in his mind as his character and were rejected by his mind ultimately:

At one point, many months after my return from Salimarh, I was seized by the excitement of fictionalizing Bibi Lohri’s life. It suddenly struck me that I had rich material in my own backyard. And now that she was dead, I reckoned, her story was fair game. But this time I proceeded with caution. I left my cosmos- in-a-kernel novel to stew on the

Brother, and opening a big spiral notebook, I began to write down everything I knew about the Bibi. A fortnight later I had exhausted every dusty niche of my memory, and I had only sixteen pages to show for it. This included what she had told me over the years, what I had heard about her, and everything else I could conjure up. At best, another short story. (224)

Here, Bibi has shown potentiality of being his character. Her dynamic personality and heart touching story made him realize that he had lived with grand narrative, yet failed to identify. Eventually, when he emptied his words of Bibi's life into writing, those could make short story only. His dream of finding big narrative was again shattered.

As the narrator attempts to jolt different stories so that he could find symmetry from the pieces of information collected, he happens to lose his personal symmetry in between. "We did not touch; we barely talked. I spent my day in the unfinished study with the notebooks" (34). Soon, things start going in such a manner that he loses the ability to fix the things.

The narrator asserts, "I was sullen, hostile" (224). He asserts that he was angry. His sinking relationship with Fizz does not seem to come back into normal mode despite their efforts:

In our case it took down the conversation, the laughter, the sharing, the concern, the dream and nearly - the most important thing the most important thing - and nearly the affection too. Soon my sinking desire had taken everything else down with it to the floor of the sea, the affection remained like the bobbing hand of a drowning man, poised perilously between life and death. (28)

These lines show how couple's sinking relationship gradually fades the strength out of it. As they do not have any love, affection and desire, their conversation, sharing and caring also sweeps away.

The narrator has always aimed for too grand narrative, but never finds too grand story that fits his ambition:

The writing went well for the first six weeks, but then I began to lose my way. In my mind I had etched a grand narrative. At that time I was sure I did not want to write small books about small things. The trivial social, emotional, material and relationship concerns, writers labour on about. Mothers and sons, sons and fathers, family intrigues, lover's tiffs, teachers and disciples, crime and punishment, peasant emotions, nature's lessons, friendships and bonding. (60)

The above quoted lines show the narrator's aim of writing something really different, he never realizes that the quest of finding grand narrative will make himself indifferent in the long run. His life is not treating him in the manner he expects. When ambitions are too high, one may not be even able to measure the length of dreams and ambitions.

For the narrator, it seems true that nagging needs teach us the greatest lesson in life. "We still refused to talk about the money, but tackling it had become a neurosis" (92). Needs confront and awake him from his dream of writing perfect fiction, where he finds financial problems queuing up one after another:

To my utter disgust, negotiating the money had become central concern than the writing.

This was a greater failure than the writing. Many years ago it was the only covenant I had sought of Fizz. That no matter what happened

money would never be an issue in our lives. If we had it we would spend it. If we didn't we would not fret about it. Despite her worst moments of anxiety, she had stuck to the promise. I knew it was tough for me. Wrestling an enemy she could never name. [...] I had seen it corrode the entrails of my family and clan and friends. It consumed the middle class. (92-93)

The above lines reflect the frustration of the narrator. They had promised that money will never come in between and they will not worry about it at all. The same thing had been there, Fizz was facing it with difficulty, yet stuck in her promise. He feels helpless to find his wife bargaining with money and still committed not to let money come in between them.

The narrator is too conscious with oneself. He just puts his writing into trash before anyone could read and provide response to him. In a way, he always carries fear that his writing will only be added in the list of books:

Garbaging a first book can be a glorious act. Dumping the second is less honourable, and more fraught with uncomfortable questions. We were both putting a brave face on it, but I think we were both wondering about the fish that were nibbling at *The Inheritors* and the message they were sending us. [...] Yes, she said sucking the cigarette into a hot glow, Fire. Water. Air. And maybe then we can go for a publisher. (96)

The narrator is committed that what he writes should carry value in long run. In his quest to write a worth book, he sees himself crippling. He believed that knowledge and lived experience is his strength and plot was the problem, in fact, it was just the

opposite. He decides to trash his second manuscript, and it is Fizz who has to do the signature act of destroying his manuscripts, though she is not happy doing it.

The couple seems as if they are there to discover the utmost limit of desire, ultimately, they fail to satisfy their desire. Our life has a single locus, in general. Often, we fail to recognize in particular, what carries the value to be our locus. By the time we realize what means locus to us, either it's too late or the locus has already changed its position. Fizz is locus, in narrator's case. Her body was always a pleasant mystery. "For hours I would kiss her body, smell its deep damp familiar secrets, and be reassured and obliterated" (224). He always revolved around her. Fizz remains as centre despite everything:

The only thing that always felt real was my ceaseless engagement with Fizz. The centre of my life continued to be her body. I made love to her several times a day. And at other times, in the office, at the Brother, I obsessed about her – what had just done, what we would soon do. At times the ecstasy was beyond religious. I felt like a whirling dervish who has caught the thread to unraveling the universe and will let go. (176)

These lines show that Fizz remained as centre point in his life despite the various ups and downs. He treaded her with his endless emotions, desire and passionate feelings.

The narrator and Fizz are the first things for themselves. They come before their desire, position, career, education, property, power and everything that man can dream. He says "First Things ... Before ambition, before job, before, office, before designation, before byline, before car, before house, before marriage, before need" (311). Their love is so rich and complete in itself, that they feel like the blanket of their love will need nothing more in their life. Their connection is not just spiritual or

just physical, but they have blended their spiritual bonding and physical longing for each other perfectly. When they are happy in each other's warm every other thing is just secondary to them.

Man gives the best attempt to find the weakness when s/he is out of comfort zone. As the narrator and his wife Fizz are no more comfortable with each other, they just try to find the most problematic things:

There was worse. We had begun to have frequent run-ins. Small things would spark off spats. The water left running. The newspaper folded badly. The door not latched. The light left on. The bread not bought. The milk not boiled. The tea not made. The curtain not drawn.

The book not written.

The road not taken. (182)

Greatest relationships unleash because of small things. Here too, the couple is losing the track of their great relationship in petty matters and issues.

Fizz had adapted the narrator's dream of being an aspiring writer like her own dream. Book was the central thing for them as their family expansion, career aspiration and happiness were directly interlinked with the dream they had seen for successful book:

I was aware somewhere that the growing storminess of our relationship had less to do with us, more to do with the diminishing clacks on the Brother. [...] When the sheets remained blank everything began to blank. Of course I could cheat. Clack on mindlessly. Let the sound be the story.

Let the illusion be the reality.

But I was not yet so far gone. (184)

The above quoted lines portray that the reason of couple's problematic relationship was not due to material things, their commitment and dedication. The lost rhythm of their relationship was just because of the pace lost by the Brother. The narrator was well known about the reason of dissatisfaction in their relationship.

When the train of life loses its track, then we start relying and blaming on fate. Here too, the narrator turns towards fate once his normal life with Fizz cripples:

But before we could begin to grapple with the dynamics of what we had chanced upon, not too far away fate was flexing itself to rewrite our lives.

To hand us the power to make our dreams real.

And, in the oldest parable of all, show us the worm at its core. (192)

The narrator thinks fate had something abnormal fixed for their grand relationship. Though they had written their relationship completely on their own, rewriting their relationship wasn't in their hand. They always believed fate had golden fruits for them and they always waited for the time when their dreams would turn into real. They always sought for the strength to transform the dream into reality. In course of time, in the depth of their warm relationship they happened to find worm that creates disaster.

They were the pair of love and passion, and in no terms of property. For them, 'property' was never a 'priority'. He describes Fizz as "Always turned on by random acts of integrity and generosity and artistic madness. Just as some women are turned on by cars and clothes and muscles and money" (55). They tried to find happiness in small things and pleasure in their passion rather than running for earning property:

We were embarrassed by our windfall – and the direction from which it had come. We felt rich, but also diminished. For the first few days, we did not discuss the subject, each of us waiting for the other to set the tone.

One night, on the terrace, I finally said, Shall I say no?

She said, Of course, if it's worrying you. (228)

These lines show the mental status of couple once they were informed of Bibi's decision of providing them with property. They had planned to live on their own, and sudden arrival of money had disturbs their normal routine. The narrator is somehow happy with getting the money, but Fizz is indifferent here as well.

Generally we accept our weaknesses in private, yet we are not ready to admit with any other. The narrator has been a failure as a writer, he admits the thing with his soul. Yet, he cannot accept the traces of his failure into Fizz's eyes. When Fizz's eyes have fear and uncertainty created by his failure, he feels guilty:

This time I was ashamed of my failure. I was convinced I was going to fall in Fizz's estimation. The worst kind of spiel master. A starter of grand projects I could never finish. An empty talker. She had read some of the stuff and was unfailingly encouraging. But I had long ago been drowned out by my doubts. I had begun to wonder how anyone could write anything with certitude. (223)

The narrator fears what his wife may think of him. He realized that he was good at thinking, planning and starting but very bad at ending things that too in the middle.

Maturity is not only the time factor; it is the experience and learning that we get when we get matured. Narrator has realized and discovered the better approach of writing by learning from the experiences from his own past. He comes to realize that

it's not rules that help to create grand narrative. He chooses to flow with the swings of the writing naturally. He concentrates on writing than the mere rules, regulations and code of conducts. He is pleased by the music, that keyboard produced while typing:

The soft-touch keyboard lacked the music of the typewriter. Also the sense of solidity. The pulsing words on the glowing screen seemed transient, watery; while the back type on white paper looked ineradicable. When I worked in the office I felt I was creating tinsel. When I worked at home I felt I was hammering out something of enduring value.

It is peculiar. The hard realities of my office work appeared fake. The soft fictions on my typewriter seemed real. (170)

For the narrator the meaning and significance of reality and fakeness are interchanged. He enjoys the fakeness while he is tortured by the reality. He is amused by writing at home, while it is like nagging punishment for him in office.

The narrator often makes us realize *Alchemy of Desire* as autobiographical work of fiction. Just as Tejpal himself, the narrator is in a position where he should be attracted by reality and repulsed by fakeness, but it happens other way round. Academic qualification, professional experience and aspiration may produce best result if combined properly, whereas, imbalance between these elements may result in devastation. The narrator asserts that despite being in profession of journalism, his aim was not being renowned journalist:

I was a reporter who as not looking for a reporter's job. It was most unusual. [...] But I was looking for an editing job. That too of a lowly subeditor, at the bottom of the pile. I didn't want anything with

responsibility. I didn't want anything that ate up my mental and physical time. (110)

In the narrator's case, such combination has disturbed. He is in a profession, which is not his real destination. The aptitude of 'dream' and 'reality' are different as his personal life and professional life. But, they are interconnected in such a way that one is incomplete in the absence of other. Though he is physically present in his work, his mind continues to travel back and forth, not to find news for his job, but to find story for his fiction.

One of the issues that creates dispute among parents and children is profession as well. Parents want their children to choose something that is noble and well prestigious. Whereas children want to do something that brings solace to their heart and passion. When they fail to agree, relation gets doomed:

My relationship with my father had collapsed completely. He was writing long harangues to me about career planning, management institutes, law schools and Civil Service preparatories. I thought him stupider than before. I had stopped writing to him and almost expected him to cut off my money supply. But the two hundred and fifty rupees cheque kept coming every month, and I kept burning it on new books.

(498)

From the above cited lines, it is clear that the narrator's father was unhappy as he wanted him to join Civil Service.

The narrator travels all the way to the United States of America just because of his zeal and curiosity. His journey and quest of finding the reality is tougher than anyone would expect, still he doesn't give up, and ultimately he is ostracized by the reality at the end:

The quest went badly. Most people were polite, but dumbfounded by my enquiries and eventually irritated. No, there were no adoption in their family. No, they had no connections with India. No, there was no seventy-five-year-old woman in their house with swarthy skin and light eyes. In fact, would you mind fucking off and calling another day when no one's at home. (475)

Some story may seem charming from distance, but prove worthless when analyzed and elaborated closely. As none of the person who lived the story is present, he feels that this story has no plinth. He has tried to unfold a story where there is nothing in its core, like an onion which has nothing at core despite the dozens of layer around. Thus, he decides to end the story ultimately.

Archetypes in House

House represents sustainability, but in the narrator's couple's case, it comes as disaster. Couple developed passion for house in the hills when they were on a visit to Kasauli for refreshment:

Because between passion and play, I couldn't stop wrestling with the problems. I was having with the manuscript. If there was anything dripping into my creative drum, it was too slow. At this rate I would have to stay in Kasauli for a lifetime before it filled up. (85)

As the narrator felt blank, he had planned a trip so that he could get his writing zeal recharged and creativity revived.

The couple bought car from the money of property. The dream of having house in hill revived again. "It was on this trip that we first discussed owning a house in the hills, her teaching in a school while I wrote" (84). That was not a notice but in fact, reminder of their dreams. 'Hill Estate for Sale' in waterline of the sticky 'Jalebis'

(230). After seeing the house they feel as if it is the dream house they had been waiting for:

The one spot on the planet to which our ankles are shackled and where we have to return, no matter how far and wide we wander.

The one spot that would give us back the wholeness we had slowly lost over the years. The one spot would set the Brother clattering in ceaseless delirium. (248)

These above lines clarify the narrator's clear intention that he felt like he belonged to the same place after seeing the house. He was convinced that this is the place where both he and his Brother will rock together. He could see his dream of being an acclaimed writer very near to him.

Contrary to their inner belief, it was the same house that had the seed in its core for the disruption of their relation. After buying house, weekend meant no more rest, it meant break from Delhi, travelling to the Himalayas and getting things done in proper manner:

We became fully obsessed with the house.

It was like suddenly acquiring a fully grown child. A baby is an organic process and you tie your life in with it slowly and incrementally, day by day, week by week, year by year. But if you get yourself a grown-up child it demands a complete and immediate engagement. You need to divine, analyze, understand, correct, all at once, because there is not much time. If there are character defects you address them directly. There is no time for subtle suggestion and slow steering. (253)

As the house was constructed long back, many things were not relevant in contemporary days. Thus, they had to make lot of renovation investing large chunk of money and time. Renovating a house that is not built by you is a tough thing because you do not know the exact notion behind the existing construction.

Often a person has feeling like one is not doing appropriate things and is not in right place. Yet, it takes long for one to identify what it's 'appropriate' and what is the 'right' place:

I brooded much of the time, but today I cannot even recall what it was I brooded about. What I do know today is that I was not in a unique space. Many – very many – people live there, tormented by the knowledge that they are not in the right place, but unable to discover what, where is the right place. Crabs without water, unable to swim, unable to die. Going through life's motions, but floundering in the wilderness within. And most of them have no Fizz to make it all bearable. (278)

From the above cited lines, it's seen that the narrator is not able to find what is appropriate for him. He does not find what is right for him despite the realization that he is not in right place.

Future is always full of surprises and challenges. Every sunrise may provide something pleasant and something weird. For the couple the day they found the Chest while renovating their newly bought house was completely mystery. Their life story or love story takes new turning when he finds notebooks in chest. He was a voracious reader, thus, every written thing amused him to the fullest:

The chest had sixty-four identical tan-leather notebooks packed into it, in four stacks of sixteen each. Each notebook was more than two

inches thick, and when I cracked open the covers of one of the first page was blank and the second was written over from top to bottom in tightly mounted lines in a small looping hand. I flipped to the last page and it too was covered to the very end with the same tight, round hand. I opened pages at random and each choked with an endless succession of tiny circular alphabets. (283-84)

From the above cited lines show the narrator's interest in handwritten notebooks. His quest of finding material for writing seemed fulfilled. He was attracted to tan-leather books as possible raw material for his book.

The connection between present and past has remained dynamic from long. Generally, human try to forget past and go ahead with their present, yet one can't stop being nostalgic. Pleasant memories of past provides vibes to cherish your present, whereas terrible memories of past makes one melancholic in present. People try to forget past and go further in present. "They should have never dug them out. You burn then now, sahib. Madam, believe you me, past should be left untouched" (285). As the narrator is trying to find the mystery of past, he is being warned that the unfolding of buried past may result in devastation. Taphen, previous houseowner, tries to convince that digging the buried past is just expanding troubles.

'Love at first sight' has always one charm. It is regarded as one of the most pleasing experiences that one has if one falls in love in first sight. It's often reflected in various art form as well. In the narrator's case, while dealing with notebook, he is having 'love at first sight' with the notebooks:

By the time I rose and went for a bath the workers had packed up for the day and Fizz was sitting on the terrace watching the sun fall. In the morning when I had woken I'd asked Fizz to pass me one of the

notebooks flip through while I sipped my tea. I ended up having breakfast and lunch in bed, and managed to stay with the reading through all the hammering and shaving and jabbering that filled the house. (289-90)

These lines show the narrator's affiliation with notebooks from the first encounter itself. He manages to go through notebooks one after another. His life has one goal and ambition right at the moment that is to finish reading notebooks.

Archetypes in Catherine

Catherine represents temptress archetype. Here, the narrator is reading whole account of Catherine's writing in day time. At night, he dreamt of having encounter with Catherine. Dream symbolizes our condition and future sometime, whereas our real life activities are forwarded to dream sometime:

I stared back into her eyes and was still doing so when I fall asleep. And then I had a vivid dream unlike any other in years. The lady in the portrait had slipped into bed with me and was doing me all that was written in the notebook. Her full, wide mouth was excruciating wherever it touched me; her hands proved me in ways I had never known. She moved all over me, going everywhere. I as handled, mastered, consumed till I was whimpering. (296)

From above lines it is seen that there is nexus between dream and reality. Yet, the attributes of nexus are not always same. He realized her presence on the basis of the details in notebook and her portrait. The descriptions in tan leather notebooks were elaborated enough to support encounter whereas the portrait of Catherine adds sparks to visualize dreams. He was consumed by unknown lady, whom he had never met.

Neatness is always sought, yet rarely found. We try to go for neatness by all our conviction. Man gets puzzled in life's cave despite his efforts to have neat and clean life:

We delude ourselves about the neatness of life. The truth is no life is neat. Those we see – and those we read about – seem to possess neatness only because we know so little about them. The hidden sprawl behind the face at the door is always vast. Every life is beset by its unseen demons – avarice, jealousy, deceit, lust, violence, paranoia.

(304)

As we dream big for success and happiness, we gradually lose our control over neatness. We have demons within us which ramble in our heart and mind leaving stains. We lose our neatness in the love of our passion, profession, career, wealth, lust, love etc.

Individual has different skills and talents. But not all individuals know their skills and talents on their own. Catherine is a bold and beautiful lady, who is eager to write on her desires and feelings. It is Syed who made her realize that she had writing talents as well. She had grown by seeing writings of her father. She had listened carefully while Syed talked, that may have helped her writing skills grow internally:

She took out a tan notebook from the cupboard, claimed the table in the anteroom of the study and began to dredge up her life from the very beginning. In a miracle of absorption she could not have imagined, the activity consumed her. At all hours of the day she found herself drawn to the table; and the copious recounting of her life washed over her with a strange peace, the words giving her life a solidity it had suddenly come to lack. (381)

As Catherine began writing, she realized calmness and peace for which she had been longing for years. She felt like understanding herself better.

Catherine had one locus; the essence of her locus was Gaj Singh. She always revolved around Gaj Singh for the essence of their story. She loved him in the same manner she did when she saw her in Syed's bedroom. Gaj Singh grew as her passion and ultimately became her obsession. She had written every details of her coupling with Gaj Singh in her notebooks. Gaj Singh was her world and describing and writing the encounter with him had been her newest ritual. She performed both of her work very honestly:

The true essence of the story of her long years was singular and unchanging. It had one locus: the house; and one fixation: Gaj Singh. The passion that had first flared in the armchair in Syed's bedroom and then combusted in the hills slowly grew into an obsession. Day after day the tan note-books of the time were full of initially enthralling, then tediously fascinating details of their coupling. The discoveries and the excesses. The wanting and the sating. (418)

The above quoted lines explicit that Catherine had enjoyed writing about her union with Gaj Singh. As she enjoyed having very private time with him, she also enjoyed writing diaries.

Catherine was upset by the arrival of Kamla, Gaj Singh's wife. Her dissatisfaction in her real life makes her writing dull and charmless:

At some point – in the early nineteen thirties – the diaries began to become dark, and then darker. A serpent had entered Catherine's garden. Gaj Singh had bought his wife and three children from village

to live with him. The wife's name was Kamla and she was fair, petite and completely unlettered. (423)

The above quoted lines show Catherine was not ready to accept Gaj Singh's fragmented love. Gaj Singh seemed inclined to Kamla, still he continued to climb the oak trees to Catherine to satisfy her thirst. As Catherine's relation with Gaj Singh got blurred, diaries lost the fragrance of freshness, and started being dark. Gaj Singh's son remarks, "They were so obsessed with each other I think they didn't want anything to come between them" (469). The narrator learns that Catherine and Gaj Singh had given birth to a baby girl. Catherine with a fear that she may lose Gaj Singh and position, left her daughter in 'Gramercy'.

Eventually, decoding the diaries became his one and only interest, and Fizz left him. He did not want Fizz to go, yet he was not ready to disassociate with notebook and take a step for fetching Fizz back:

Fizz left me two and half years earlier and I had grieved for her in passing, but without pulling my head out of the notebooks. Decoding the diaries had been a slow process. Establishing the order, deciphering Catherine's circular handwriting and making sense of her poor prose. [...] There was also lot of dawdling: I can see now how scared I was of finishing with the notebooks: afraid that I did not possess another lifeline; afraid of what lay in wait for me.

The mute Brother and missing Fizz. (434)

The above cited lines show how he feared of finishing notebooks. He managed to stay in Fizz's absence just because of notebook's presence. The strong feeling that the notebook will serve as biggest material to his dream of writing made him go through the notebooks in continuous matter.

Sometimes we think that we can manage to live without our loved ones. Be it consciously or unconsciously, we encounter with some symbols which try to convince we are wrong. Here too, the narrator is away from Fizz. He sees a drowning girl, to whom he tries to save and who happens to be her:

In the night I dreamt a girl I knew – I couldn't tell who – had fallen into the river while we were rafting and was drowning. Desperate, I did everything to save her, even jumping into the water, but I lost her. I was holding on to the edge of the raft screaming her name –Fizza – when Prakash woke me and said I had a visitor. (470)

This shows how much connected he is with her, whose dreams are mixed with Notebook's dream, making him confused than ever.

For the narrator, desire seems as charm and magical. Upon close inspection, it's only dilemma. He admits that desire is a charm from distance, but nothing when observed from close:

Desire for a distance, has a magic. Up close it's only prosaic coupling. Without the plinth of a narrative, a story, it cannot be a glorious monument. It's only the bits and pieces, only a rubbing, rubbing. I had picked something grand and followed it till I had arrived at its mendacities. Just the rubbing-rubbing. (480)

From the above quoted lines, it is shown how the narrator's perspective of 'desire' has been changed.

Due to his engagement with notebook, the narrator had never taken time to look after himself. As he saw himself on mirror after long time, he was able to trace the difference in his face and body in the absence of Fizz:

My flowing beard had uneven splashes of grey, and my ponytail hung on lines of silver. In the big army parka I looked like a weary soldier returning home from battle. I looked into my own eyes and I began to cry. [...] I had not done so since my childhood, and cried and cried and cried till there was nothing left inside of me.

No love, no longing, no memory, no desire. (511)

He had never time to think about himself due to his engagement with notebook. When he thought about himself and his life, he could not stop crying, crying till nothing remained there.

Depiction of India

India is developing in gradual basis. Different whims, crazes and trends are generated within a developing country, and India is not an exception. Innocent people are easily fooled by the fancy light of growth and progress. The various dreams in the names of schemes ('iskeems') were prepared and popularized then. "In the winter of 1987, India was full of iskeems that had gone awry. Agricultural iskeems, political iskeems, economic iskeems, educational iskeems [...] old India iskeems and new India iskeems" (Tejpal 52). People exchanged their dreams with 'iskeems' and received carcass of dreams instead of the progress as promised by the 'iskeem' operators.

India has different challenges within its system as a democratic country with large population. In a country like India, where poverty and hunger reigns, politics is the most powerful, yet least effective. As lots of young people are unemployed, they get easily ignited by the noisy politics. They are often fooled by the leaders that they are working for the betterment of country, which is just illusion:

After some time the illusion of battle had given way to real battle. It is not unusual. Men have emotions, and too many hits even with a wooden sword can ignite volatile feelings.

When the political masters in Delhi and Punjab went to sleep the bit actors took over. The games the masters played were contrived, artificial. Their reasons were false, their sufferings make-believe. [...] They were acting on real wounds. They had been hurt badly by the wooden swords. They would kill real people.

They would die real deaths. (103)

Leaders make some movements to acquire more power and resources on the backdrop of energetic mass. Here, youths are in illusion that they are seeking their rights. Many youths take part in real battle which is created by the illusionary plot of leaders who only exploit hot blood. Though the objective is not real, it's only illusion, but the loss will be real for people. Their dreams will be shattered in real, their life will be spoilt in real and even their life could end in real.

In India, arranged marriages are still preferred. Parents try to get the love marriages arranged in many cases. Westerners are more liberal in terms of marriages and family relations. For them, arranged marriages may sound like fairy tales. Parents always try to bring the best for their child; they are especially attentive in terms of marriage. They may be rebellion in their own life, but they seek for safe zone for their child. Fizz's parents are couple from two different religious communities. They had struggled a lot to protect their relation. They travelled to settle into horizon of different geography to keep their love alive:

Her father dug in his heels. Fiza, who had never crossed her parents, now looked him in the eye and became immovable. Her mother had to

step in. She reminded her husband of their forgotten history. Rizwan assented most reluctantly. The rebellions of your own youth are no insulation against concern for a pretty daughter. (502)

From these above cited lines, it's revealed that Fizz's father was against her marriage to the narrator. Her mother was pretty aware about her daughter's condition. She tries to settle the situation by reminding her husband about their marriage.

In Indian cities, landlords are often notorious for inhuman behavior to tenants. Man may seem modern externally, but carries values back in mind which does not allow accepting things:

We were a mixed couple. At least two owners commented to our property dealers about Fizz being Muslim. They wanted to know if we had eloped. One even said he would like to see our marriage certificate. [...] we did not work for a foreign bank or a multinational corporation and so could not provide a company lease. A company lease. A phrase I had not heard till I started looking for a house in Delhi. (126)

These cited lines are clear demonstration of suppression done by landlords to the tenants. Mixed couples are not easily acceptable in India. Conservative mass of people feel awkward to be involved with mixed couple. They do not take longer to identify qualities and attributes but they just focus on your background.

Relation among Different Archetypes

Different archetypes eg. Lover, temptress, dream, quest etc. employed in *The Alchemy of Desire* are interrelated. The relation of love, life, marriage, relation, family, culture, society, passion, and career have been shown in this novel. Modern man's dreams in the light of political and social change in India have been depicted in

Tejpal's *The Alchemy of Desire*. As a person trapped in between his relation, profession and passion, narrator's difficult psychological condition is thoroughly presented. The tension keeps rising as there is debate between the supremacy of 'desire' over 'love' or vice-versa. Tejpal has been able to show the dilemma of people from his generation, backed by tradition, yet guided by their own aspirations. Issues like political situation of India, rushing nature of mass for small benefit, corruption, partition have been shown and analyzed from the perspective of journalist. This is a story that revolves around different continents in different time, yet, sets India as locus. The narrator ultimately realizes that his 'real' life is more powerful than his 'dreams', and his real life is grand enough for his grand narrative. The narrator's riddle is solved when he is able to find the real nexus between 'dream' and reality.

In this way, *The Alchemy of Desire* shows the nexus between dream and reality through the experiences faced by characters in terms of love, relation, passion, career, dream and quest for self. The narrator makes us realize that the reality is more powerful than the dream through the use of archetypes in this novel.

CHAPTER FOUR

Realization

The Alchemy of Desire by Tarun Tejpal deals with elements like love, attraction, sex, relationship, desire, dream, career, repulsion, separation, realization and reunion in the backdrop of various cultures. As the country is doomed between political chaos and post dependence changes, the narrator leaves no stone unchanged to make his dream of writing a successful book true.

Tejpal's *Alchemy of Desire* is the true depiction of twentieth century India from the mouthpiece of a crippling writer. Changes of a fast growing nation have been very effectively captured. Professional, personal, psychological, socio-political issues have been diagnosed through the perspective of young journalist. It has some autobiographical elements as well. Both the writer and the narrator are journalists by profession who share common dream of being profound writer. Both of them own house in the Himalayas.

Set in India, the novel also moves to the United States of America and France in different account of time. All the characters are found full of dreams. They are seen living with desire and guided by their dream yet doomed in real life. The novel features stories of multiple generations from three different continents. All the characters in the novel are guided by dream which they are unable to fulfill. From distance, it seems that the novel revolves around the narrator. But on close inspection, it is found that the epicenter of this novel is his passion for writing which is bloomed by the presence of his wife, Fizz. Catherine has been shown for shorter timeframe, but plays vital role to define the narrator's relation with his wife and make riddle of his writing. Bibi Lohri's image travels back to history as a lady who grew stronger along

with time. Both Catherine and Bibi have major and vibrant roles, though portrayed for limited timeframe only.

The story moves ahead with committed young couple madly in love. The narrator who comes from Hindu family is married to Fizz, daughter of mixed couple. They manage to marry despite the dissatisfaction shown by their family members. The narrator's dream of being a well known writer has strong dedication to his wife as well. He even leaves his job to write book. As the narrator is not satisfied with himself, he destroys manuscript. Like a hungry hunter sees prey in everything he meets, he finds character in every person he notices. Bibi Lohri, his grandmother has been portrayed as very strong lady who provides him with share of property. She provides them some property, which is like windfall to them. They get a car and house in Himalaya from the same money. During the renovation of house, they find notebook of previous house owner, Catherine, which attracts the narrator as possible writing material. He dreams of unusual encounters with Catherine. He is guided by curiosity to find the connection of history, memory and passion through the notebooks. As he struggles to find the mystery of grounded notebooks, he loses interest in his all time supportive wife, his own relationship gets almost buried. He is pushed into biggest riddle to choose between dream life and real life.

Dream and reality are interwoven in such a manner that narrator fails to make a choice between his emotional strength, Fizz, and psychological haunt, Catherine. Professional passion results in unleashing of personal connection. All the characters in the novel are strongly connected, however, get fragmented in the gradual timeframe.

This research explores the nexus between dream and reality and discloses how young generation gets trapped with their dreams. Having demonstrated that dream and reality have been consistently used in the novel, the nexus has been analyzed from the

archetypal perspective. The analysis shows that Jungian archetypes are relentlessly used in the novel. The greatest realization that “lived lives make better stories than seen lives” come at the end after much deploring of time, love and zeal.

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