

Chapter I: Introduction

1.1 Claustrophobic Anxiety

The notion of 'clastrum', originally 'cloister', in conjunction with 'phobia' formed the roots of the term 'claustrophobia' within the psychological realm, introduced into the English language literature by Benjamin Ball. Claustrophobia comprises of 'clastrum', an enclosed and narrow space, and 'phobia' "an exaggerated usu. inexplicable and illogical fear of particular object, class of objects, or situation" (Mish 931). So, 'claustrophobia' can be viewed as an unreasonable fear of being in a closed space without any apparent reason. It is further clarified in "The Dungeon of Thyself" that "thus, semantically the term carries overtones not only of a boundary of living area, but also of a certain metaphysical and moral status: sanctity for adherents or narrow-mindedness and delusion (a narcissistic state) for external critics". (Willoughby 917)

We can, thus, sum up claustrophobia as an abnormal dread of enclosed or narrow spaces. When a person suffers from claustrophobia, s/he develops anxiety within their psyche. 'Anxiety' as defined in *Merriam Webster's Collegiate Dictionary* is "an abnormal and overwhelming sense of apprehension and fear often marked physiological signs (as sweating, tension, and increased pulse), by doubt concerning the reality and nature of the threat and by self doubt about one's capacity to cope with it" (56). So, the claustrophobic anxiety can be understood as a painful uneasiness of psyche that is caused because of being confined in an enclosed space.

This thesis studies the novel, *Room* from the perspectives of claustrophobic anxiety. 'Ma' from her way to school was kidnapped by 'Old Nick' and was captivated in an 11

square-foot taut where she gives birth to Jack from Old Nick. In the novel, Donoghue balances the sensationalistic turn of her imagination with the more conservative theme of motherhood, one of her newer interests and personal themes. Nevertheless, the foremost concern of this study is to analyze the novel from the perspective of claustrophobic anxiety. Donoghue shows the relationship between a mother and her five years old son Jack who are kept in closed room for many years. During the period, claustrophobic anxiety develops oedipal complex between Ma and Jack. A critical lens of the claustrophobic anxiety on the relationship between son, mother and father that depicts the love and hate relation among and between them and set the sense of oedipal myth.

Most of Donoghue's works are based on real case study and are influenced by her knowledge of History and English Literature. The *Room* itself is the reflection of her lesbian lifestyle that she lives in Canada with her lesbian partner. There are other novels of her which have the influence of her lesbian lifestyle.

1.2 Emma Donoghue and Her Works

Dublin born prolific litterateur, critic and professor, Emma Donoghue is a prominent literary figure in the arena of English Literature, who is currently dwelling in Canada. Donoghue debuted in the English literature by writing *Passions Between Women, 1668-1801*, her Ph. D. thesis. Since then she has penned in almost in all genres of English Literature. Her published works include *Stiffy* in 1994, *Hood* (1995), *Slammerkin* (2000), *Life Mask* (2004), *Landing* (2007), *The Sealed Letter* (2008) and *Room* (2010). Similarly, she has written short stories collections like *Kissing the Witch* (1997), *The Woman Who Gave Birth to Rabbits* (2002), and *Touchy Subjects* (2006). Likewise, she has shown her presence in writing of dramas, radio plays and screen plays and so on.

The thematic foundations of her writings, often inspired by actual historical events and personages normally include elements of violence, sexual brutality and deviance, the sex trade, and urban underclass. *Passions Between Women* “is a serious survey of same-sex relationships between British Women (1668-1803), and one of the first interrogations of early- modern British lesbian culture” (*Dictionary of Irish Women Writers*). Her *Slammerkin* “is a reliably research historical novel on the louche society of late-eighteenth-century London seamstress and former prostitute...” (*Dictionary of Irish Women Writers*)

Although Donoghue is Dublin born Canadian litterateur, most of her works are based on her historical knowledge of English Literature. She often draws the content from real case study from English History and thus her works are influenced by English literary trend. In her web page, she says, “I’m writing in the tradition of Jane Austen, for whose novel (*Emma*) I’m named...” (<http://www.emmadonoghue.com/FAQ,htm>)

Old Nick kidnapped a girl and captivated her in a small 11 square foot taut for the sake of sexual exploitation. The plot not only projects the physical situation of Ma, Jack and Old Nick, but also presents psychological relationship. Ma hates Old Nick and loves Jack even though Jack is biological son of Old Nick. Jack escapes from the room and helps Ma to come out from the room where she gave birth to Jack. Both of them hate Old Nick though they live in Nick’s Room and eat his bread. Since Jack can’t fulfill his sexual desire – Jack wants to have sexual intercourse with his mother unconsciously but there appears Old Nick as a villain in between him and Ma – and his libido is unused, he projects Oedipal Complex that finally leads to claustrophobic anxiety. Ma and Jack both

are overpowered by unconscious desire and become closer to each other like Oedipus and send his father in prison forever in the name of saving his mother.

This research assumes that in the unconscious level the boy directs his libido upon his mother, and directs jealousy and emotional rivalry against his father because it is he who sleeps with his mother figure that shows how the unconscious works in deep inner psychological level.

The line of the novel further clarifies, "After nap ma says she is figured out that we don't need to ask for a measuring tape, we can make a ruler ourselves" (23). In the unconscious level there upraises deep desire which leads mother son relationship as eternal as lover and beloved. So, this research will reinterpret the triangular relationship among Jack, his mother and Old Nick as oedipal complex.

The relationship between Jack, his mother and father is characterized by claustrophobic anxiety. Despite mother being the parent who primarily gratifies the child's desires, the child begins forming a discrete sexual identity "boy", and "girl" that alerts the dynamics of the parent and child relationship; the parents become objects of infantile libidinal energy. Ma's love and father's hatred dig the ground for Jack's desire to possess her. The very desire to possess his mother's body and taking revenge with his father makes a significant change in the consciousness of Jack which results in claustrophobic anxiety. Claustrophobic anxiety is closely connected with the Oedipus complex and to the castration complex.

The relationship between son, mother and father is the relationship of love and hatred which can be interpreted as oedipal complex that arises due to claustrophobic anxiety. Psychoanalyst Sigmund Freud in his book *Interpretation of Dreams* explained

that present day neuroses depend on the basis of wish fulfillment. The Oedipal Complex is based on his observation that children often seem to have fallen in love with one parent and developed a hatred for the other. Freud believes the claustrophobic anxiety bears witness to the prevalence of this Oedipal Complex, both in that it was a popular topic for Greek tragedy and the fact that modern audiences still relate to the story of Oedipus (who murdered his father Laius and then married his mother Jocasta). Freud says, “The Oedipus complex occurs during the phallic stage of psychosexual development (age 3 – 6 years) when also occurs the formation of the libido and the ego; yet it might manifest itself at an earlier age.” (296)

1.3 Critics on Room

Donoghue’s style of writing on the ground of own experience and reality continues even in the *Room*. As she has adopted some children with her lesbian partner in Canada, critics believe *Room*, to some or many extents, represents her own story in the sense of parent-child-bondage through ‘Ma’ and Jack, the son. Jack shows his love towards his mother and hatred towards his father. He knowingly or unknowingly wants to kill his father. The behavior and activities that was shown from Old Nick, his father, makes the ground for Jack to build his attitude towards his father who always gives torture to his mother and wants to separate him from his mother. Amelia Kidd in her review article of the novel *Room* says:

The narrative, told in the voice of Jack, takes a little while to adjust to, but I found this to be a totally compelling and absorbing read. The child/parent relationship and the intricacies of the private world of this intense family unit

are beautifully described. (<http://globalcomment.com/ues-roomemma-donoghue-room>)

The above lines show the unhealthy relationship between the child and parent. The resilience of both Jack and Ma is at times inspiring. Old Nick is dealt with sensitively and Jack is matter of fact about his nocturnal visits to his mother.

The activities that Old Nick does really scares Jack. He always wants to sleep with his mother but Old Nick always comes between them. Jack can't do anything except counting the sound of bed creaks. In day Jack is always with his mother but at night his father came and slept with his mother. Such activities of Old Nick build the rebellious consciousness in the mind of boy Jack. So, he actively participates in the plan of escaping from the room where they are kept, and saves his mother from his father. Kristin Rawls highlights that

Still breast-feeding her son, "Ma" on the surface appears to have boundary issues, but she is actually a selfless character who struggles to meet the needs of her child in the most unusual of circumstances. Nevertheless, Ma's overwhelming desire for freedom causes a tremendous amount of separation anxiety for her son when he is separated from the objects that for years created an illusion of security and dependability for him. (24)

(www.newyorktimes.com)

Jack is five years old boy but still breast-fed and always wants to stay with his mother. He thinks his world is his mother. So he hates everything that comes in between them. When they were separated for some times, he was totally lost in memory of his mother.

Having a child narrate the book is very clever in many ways. Jack is oblivious to the heroic efforts that his mother makes to protect and entertain him, but these are obvious to the reader. He speaks in quite broken English but quickly leaves that affection behind. He was meant to be a highly developed child in some areas while very behind in others. But I couldn't reconcile a child who knew words like omnivore, nutritional and antenna and then at other times would describe something. The first time he sees his mother vomiting he describes it as stuff falling out of her mouth like spit but much thicker but next moment he's calling it vomit and using the word freely from then on. All these inconsistencies kept interrupting the flow of the book for me. There were also times when I would like to have been given a better insight into the reasons for his mother's actions, which the choice of narrator made impossible.

This is a truly memorable novel, one that can be read through myriad lenses psychological, sociological, and political. It presents an utterly unique way to talk about love, all the while giving us a fresh, expansive eye on the world in which we live.

A young woman imprisoned in a modified garden shed somewhere in America, regularly raped by her captor, but otherwise left alone, with enough food, a few books, a television. She becomes pregnant, gives birth. Emma Donoghue's novel is clearly inspired by cases such as those of Elizabeth Fritzl, and Jaycee Lee Dugard in California, though what it made me think of most is the hundreds of identikit detective thrillers on our shelves boasting a gruesome serial killer and a helpless female victim in or near his clutches. *Room* turns this scenario inside out. It is all about the mother and is narrated by her five-year-old son, Jack.

Although this study makes significant use of concepts of claustrophobic anxiety, it does not offer a comprehensive analysis of claustrophobia and psychoanalytic literary theory. Since the major objective of the study is to demonstrate the triangular relationship between father, son and mother, a comprehensive discursive analysis of Donoghue's family realism in *Room* lies outside the scope of this project. Given the nature of research, available time and resources, this study does not offer an analysis of Donoghue's crime realism.

Chapter II: Psychosexuality, the Unconscious and Claustrophobic Anxiety

2.1 Historiography of Psychoanalysis

Psychoanalysis, a stream of psychology in western thought, is a method of interpreting text based on psychological principles. According to this theory, human behavior is always guided by their psychology. It is, thus, a study of human behaviour and their mental processes that includes the way the people think, feel and do. When we understand the psychology of the people, we will know the deeper reality about them.

Psychoanalysis, best known as psychological criticism before 1920s (Abrams, 248), was developed by Sigmund Freud, has been entrenched from Aristotle to Breuer. Aristotle had believed that a man is a rational being and the source of his rational thought and behaviour is ultimately the unconscious because of which s/he becomes able to make his free choices. He opines that the unconscious guides our thought and behaviour. “...the unconscious governs our behaviour is to problematize all of the notions on which philosophy, theology, and even literary criticism have conventionally rested”. (Habib 571)

Freud's idea implied that neuroses might have a psychological rather than physiological origin. During the period of treating a patient suffered from hysteria, he came to the idea that the “possibility that there could be the powerful mental processes which nevertheless remained hidden from the conscious of men” (Habib 574). Later in 1895, he together with Breuer published a book as *Studies on Hysteria* which emphasized on emotional life of patient and distinguished the conscious and unconscious mental acts.

Freud didn't only invent the ideas of conscious and unconscious but also the credit for making it popular goes to him. In the path of psychoanalytic criticism Freud paved, many psychoanalysts have walked along. After him, psychoanalytic criticism has been fostered by Jacques Lacan, Ernest Jones, Otto Rank, Marie Bonapart, Melanie Klein, Anna Freud and many other psychoanalysts. (Habib 572)

2.2 Freudian Hypothesis

Psychoanalysis is based on Freud's belief that the unconscious conflict among the id, ego, and super ego is the podium of all psychoanalytical problems. Conflicts inevitably exist among these three competing forces. They can cause problems if they go beyond control of one's own. If too much of energy of the super ego is devoted to holding the selfish desires of the id in check, or, if these prohibitions are weak and the id threatens to break free, psychological disturbances result. According to Freud, since the effects of the consciousness are the outcomes of unconscious psychic process, these conflicts must be brought into consciousness if they are to be solved. Freud in *The Interpretation of Dreams* writes: "..... that the effect on consciousness is only a remote psychic product of the unconscious process, and that the latter has not become conscious as such, and has, moreover, existed and operated without in any way betraying itself to consciousness." (518)

Freud views that conflicts in the unconscious mind are chief sources of psychological problems. There is, however, a few "orthodox" psychoanalysis today that most feel that Freud made an important contribution in calling our attention to the role often played by unconscious sexual and aggressive motives in our emotional conflicts but

feel that other motives, such as need to feel adequate in social relationship are even of greater importance.

2.2.1 Id, Ego and Superego

Sigmund Freud introduced another important aspect, the structure of human personality in psychoanalytic theory. As a structural and the topographical model of the psychic processes, Freud sees our 'psyche' as a differentiated into three psychic zones. Having different functions, the 'Id', the 'Ego', and the 'Superego', the individual's specific behaviour is assumed to take a shape as a result of the interaction of these three subsystems. Freud has shown the relationship between Id, Ego and Superego as well as their collective relationship to the conscious and unconscious.

The 'Id' is a container of unconscious wishes and desires. It is directly related to the instinctual drives, which are considered to be of two types: constructive (Eros) and destructive (Thanatos). While constructive drives, which primarily are of the sexual nature, constitute the *libido* or basis energy of life, the destructive drives tend towards aggression, dissolution and eventually death. In Freud's word, the 'Id' stands for "untamed passions" and "a cauldron of seething excitement". (*Encyclopedia of Psychology*, 139)

'Ego', the psychic agency, protects an individual and society from the dangerous potentialities of the 'Id'. This component of personality is rational and is the governing agent of psyche. Regarding 'Ego', Malinda Jo Levin says, "the ego meditates between the Id and the outside world delaying the Id's gratification and allowing only those which are not harmful to be realized" (433). The Ego is the channel which is concerned with

discovering the most favourable and least perilous methods of obtaining satisfaction taking the Id instincts, demands and realities of the external world into account.

The 'Superego' represents the dictations and behavioural expectations of society. This is the moral censoring agency the repository of conscience and pride, which primarily functions to protect society. Richard G. Warga writes: "It is the keeper of parental and social values and acts as a person's conscience. It could be considered the ought-to-be part of the ideal self." (90) Acting either directly or through the ego, the superego services to repress or inhibit the drives of the Id to block off and thrust back into the unconscious and those impulses towards pleasure that society regards as unacceptable such as overt aggression, sexual passion and oedipal instinct. So, it is a precondition of social, moral, legal and rational consciousness which protects the individual and society, in other words, it emerges the individual's taboo and moral values of society.

Thus, it can be said that the Id is dominated by the pleasure principle, Ego by the reality principle and the Superego by the morality principle. The Ego is the only psychic agency that can create a balance between the Id and Superego. Hence, personality is the result of the Ego's efficiency, a balance created by controlling the Id and the Superego.

2.2.2 The Unconscious

The unconscious contains repressed desires – especially sexual desires – that are inaccessible to the conscious mind since one cannot know his/her unconscious mind by thinking directly about it. No examinations of the mind could, thus, be considered complete unless it includes the unconscious part of it in its scope. The unconscious

contents of the mind were found to consist wholly in the activity of connotative trends of desires or wishes – that derive energy directly from the primarily physical institutions.

Freud in the same context views:

These (unconscious) primitive trends are to a great extent of sexual or of a destructive nature, they are bound to come in conflict with the more social and civilized mental forces investigations along this path were that led to the discoveries of the long disguised secrets of sexual life of children and the Oedipus complex. (22)

An illustration of an unconscious process is to be found in the intuitions or ‘hunches’, so frequently reported by some persons. An intuition is itself a conscious phenomenon, but the intuition is outside of consciousness. The method of analysis doesn’t, however, imply that the unconscious causes of the nervous symptoms must necessarily be mental. The unconscious originates out of mental conflict. According to Freud, this is primarily a conflict between the preserved sexual wishes of childhood and the conventional morality which the individual is obliged to acquire. As a result of this conflict, the original sexual wishes are repressed and a resistance is built up to prevent them from reentering consciousness. This defense is frequently greatly over developed so that in consciousness appears the opposite of the repressed trend. Habib in *History of Literary Criticism and Theory* views, "Freud hypothesized that, in the neurotic, any powerful impulse or instinct which was embarrassing continued to operate in the realm of the unconscious where it retained its full "cathexis" or investment of energy." (574)

2.2.3 Repression, Projection and Sublimation

The sources of unconscious have shaped the growth of psychosexuality that is also known as 'Libido'. Freud argues that the instinctual sexual drives appeared not only 'sexual acts' but in most fundamental acts like mother nursing the infant, in act that produces pleasure which Freud defines specifically as sexual pleasure. In an essay "The Theory of Symbolic Response", Collin Wilson opines that

The Freudian psychoanalytical view implies that the man is a kind of machine that his fuel is power is called Libido and that a man whose libido is healthy and unadulterated will be somehow as well adjusted human machine. (222)

Within the framework of Freudian psychosexuality, the Oedipus complex is what ends the 'Phallic phase' and forces the child into the 'latency phase'. Freud elaborates his study of Oedipus complex by discussing the notion of 'Penis envy' that is covered with the possessing or lack of the penis by the female, and the 'castration anxiety', the idea of considering the fear of the male child that the sexual organs might be cut off by the father. Because of his fear of being castrated he represses his oedipal desire to the mother. "The forbidden, mainly sexual ("libidinal") wishes come into conflict with, and are repressed by, the "censor" (the internalized representative within each individual of the standards of society) into the unconscious realm..." (Abrams 248)

The motivational energy of a person regarding these instincts that powers our psyches, Freud says, is libido from the Latin word for "I desire". While elaborating his concept of libido, Freud gives the 'ego-libido' to the idea of quality of libido. The ego-libido seems as a narcissistic libido in contrast to object libido. "In the process of

repression narcissistic libido is opposed to the object libido; the self-preservative instincts defend themselves against the demands of object love." (Freud 36)

Repression means the pushing out of consciousness of some unacceptable experiences. Conflicting ideas are not usually repressed unless they occur in combination with feeling and impulse. It is important to note that according to the view here expressed either side of the conflict may be repressed. The one repressed is unacceptable to the Superego. Repressed systems of ideas feelings and impulses are called unconscious complexes. Regarding unconscious complex James Winfred Bridges in *Psychology Normal and Abnormal* views:

These unconscious complexes are often directly opposite to conscious experience and behaviour. There is thus some truth in the saying that when woman says no, she means yes. Strictly speaking she means both no and yes, no consciously, yes, perhaps unconsciously. (311)

Projection is a sort of result repression, this means ascribing to other one's own repressed cravings or complexes. An individual gets satisfaction or their impulses or desires by projecting some ideas. Projection is found in interesting forms in mental diseases. In delusions of persecution the patient projects his own suspicion and hate upon other people. Similarly, in delusions of infidelity and jealousy, the patient projects his/her own unfaithfulness on some other person whom he falsely accuses. Projections may even be found in connection with perception.

Repression with its usually undesirable consequences is not however, the only possible result of mental conflict. A conflict may be solved in such a way that both

conflicting elements attain a degree of satisfaction. The conflict between mystical and scientific ideas may be resolved by modification of both views so that they are included in a more comprehensive system of ideas called 'a philosophy'. This is compromised integration but it can scarcely be called sublimation in the psychoanalytic sense, which means the satisfaction of a need in symbolic activity.

2.3 Scope of Psychoanalysis

Psychoanalytic criticism argues that literary texts, like dreams express the secret unconscious desires and anxieties of the author. A literary work is a manifestation of the author's own anxiety. One may psychoanalyze a particular character within a literary work, but it is usually assumed that all such characters are projections of the author's psyche. One interesting aspect of this approach is that it validates the importance of literature, key for the decoding. Freud himself in *Interpretation of Dreams* wrote:

the dream thoughts which we first come across as we proceed with our analysis often strike us by the usually employed by our thoughts but are on the contrary represented symbolically by means of similes and metaphors, in images resembling those of poetic speech. (26)

Sigmund Freud talks about phobic problems of an individual. He comes to believe that problems of human mind stem from culturally unacceptable repressed, unconscious desires and fantasies. Most of the psychoanalysts continued to stress the strong influence of self-deception and the influence of a person's past has on their current mental life. That's why psychoanalytic ideas are widely embedded in literary criticism today. Psychoanalysis is directed to analyze whatever comes to human mind. Dreams, hopes,

wishes and fantasies are the subjects of interest in this theory. Lois Tyson in *Critical Theory Today* says:

In the psychoanalytic view, the unconscious is a force that only be recognized by its effect – it expresses itself in symptom. The ego, the super ego and the id are the divisions of the psyche according to the Freud's theory. The 'id' contains primitive desires (hunger, rage, and sex), 'super ego' contains internalized norms, morality, and taboos, and the 'ego' meditates between the two and may include or give rise to the sense of self. (4)

An increasing amount of psychoanalytic research from academic psychoanalysts and psychiatrists who had worked to quantify and measure psychoanalytic concepts has begun to address this criticism. The survey of scientific research showed that “while personality traits corresponding to Freud's ‘oral’, ‘anal’, ‘oedipal’ and ‘genital’ phases can be observed. They cannot be observed as stages as development of children, nor it can be confirmed that such traits in adult result from childhood experiences” (Greenberg 197). These stages should not be viewed as crucial to modern psychoanalysis. What is crucial to modern psychoanalytic theory and practice is the power of the unconscious and the transference phenomenon. The idea of unconscious is also contested. Human behaviour can be observed while human psychology has to be guessed yet. The idea of unconscious and the transference phenomenon have been widely researched and it is claimed to be validated in the fields of cognitive psychology and social psychology, though such claims are also contested.

The application of psychoanalytic theory in the social sciences and the arts goes on without any decline in its intensity. Psychoanalytic ideas have penetrated all aspects of contemporary thought that has grown from a small and isolated group of discipline around Freud into a large and diversified moment of worldwide significance:

Freud's ideas, have extended the field of psychoanalytic criticism to encompass: analysis of the motives of an author, of readers and fictional characters, relating a text to features of the author's biography such as childhood memories, relationship to parents; the nature of the creative process; the psychology of reader's responses to literary texts; interpretation of symbols in a text, to literary tradition; examination of gender roles and stereotypes; and the functioning of language in the constitution of the conscious and unconscious. (Habib 572)

2.4 Claustrophobic Anxiety in Psychoanalysis

Claustrophobia, in psychoanalytical term, is caused due to the wish to return to the mother's tomb or to avoid to return to it. The child has two apparent reasons to it. First, he gets scared of father's big phallus. He thinks that his penis is castrated by his father. So, he wants to go back to his mother's tomb in belief that he will retain his penis inside his mother's body. Sigmund, to this, regards as a type of primal phantasy. The nature of very phantasy that attached to this psychic space assumes the role of a mediator for psychic development and psychopathology. Such sort of internal conflict could thus turn into a phobia through its displacement onto the external environment. Supporting this affirmation in *The Interpretation of Dreams*, Freud writes that "phantasies of intra-uterine

life 'contain an explanation of the remarkable dread that many people have fear of being buried alive. Moreover, the act of birth is the first experience of anxiety, and thus source and prototype of the effect of anxiety". (400)

The cause of claustrophobic anxiety underlies in the unused libido and the Oedipus complex as the child desires to have sexual intercourse with his mother to fulfill his desires. But with the presence of his father, he gets scared of his father's big phallus and in the fear of being castrated he represses his desire and remains his desire unfulfilled in acquisition of his mother. At this time, there crops up the triangular space among parents and the child in which the child remains as the paternal third by the parent that makes him repress his wishes and be isolated. The Super Ego, too, works as a stimulus to amplify claustrophobic state. In "The Dungeon of Thyself", Willoughby with his co-writers further states:

Sexual drives, intercourse and the Oedipus complex may, given the above, all be regarded as involving claustrophilic – claustrophobic separation dynamics as core elements. What is wished for is freedom of, or the object's acquiescence to, both exclusive access and egress, with separation being related to the involuntary loss (castration) of this oedipal (linking) capacity by an intruding third. Development and inner freedom however rests on the oedipal capacity to sustain a triangular space, created through an acceptance of both the paternal third, a creative parental couple independent of the child, and the child's differentiated relationships to each parent. (919)

In *The Psychoanalysis of Children* (1932) Melanie Klein strongly advocates for the ideas of early anxiety situations. As she opines that when phantasies of the hostile combined parental figure predominate a boy's infantile, castration anxiety can involve terror of having the penis castrated. He, rather, believes in the retaining of his castrated penis within the mother's body. Klein views that inhibitions in development can result, which includes:

It seems certain that claustrophobia goes back to the fear of being shut up inside the mother's dangerous body. In the particular dread of not being able to extricate the penis from the mother's body it would seem that this fear has been narrowed down to a fear on behalf of the penis. (242)

Here, a Klein view on phobias is that it is as a phenomenon generated by phallic level castration anxieties. The anxiety results into sadism, and longing and exploratory curiosity, which is directed towards the mother-and-her-insides.

As a child fails to fulfill his desire of libidinal drives, the claustrophobic anxiety projects in the child. Since a child has the anxiety that he might be buried alive, the child will be in psychic conflict whether to return to the womb of mother or to avoid the returning. The wish of returning to the womb gets fulfilled through the sexual intercourse with mother. He wants to have sexual intercourse to go back to the womb but finds his father as a villain. His wish to go back to the womb by means of sexual intercourse remains unfulfilled because of which he develops claustrophobic anxiety.

When the child suffers from the castration anxiety because of the big phallus of his father, he believes, he will retain the penis castrated within the mother's body. He, then,

desires for sexual intercourse with mother but fails to do so because of father's presence in between him and his mother and develops claustrophobic anxiety. The desire of sleeping with mother causes Oedipal Complex that leads to claustrophobic anxiety. The Protagonists in Room experience the same claustrophobia and their attitude and behavior is guided by the claustrophobic anxiety.

Chapter III: Claustrophobic Anxiety in *Room*

3.1 Urge for Mother: Id at Work

The novel is the story of five years old boy's world expanding, but in ways that bewilders him and shake to the core everything he has ever believed about what the world itself is. The child himself is both beloved and loving, and spared the knowledge of his unusual situation until the time to reconcile to the outer world. The novel projects the claustrophobic anxiety which creates problem in Jack's and Ma's life. Jack and his mother till the time of escaping out from the room have been captivated by Old Nick. Jack wants to punish Old Nick and says, "I'm going to kick Old Nick till break his butt. I'll zap Door open with Remote and whiz into Outside Space and get everything at the real stores and bring it back to Ma" (77). Due to oedipal complex he wants to kill Nick and sleep with Ma in Bed. In this regard, he says, "I want to be in Bed with Ma. Instead I sit Rug with my hand just on the bump of her foot under Duvet. My arm gets tired so I drop it down for a while then put it back. I roll up the end of Rug and let her flop open again, I do that hundreds of times" (79).

The situation is similar to the description of Sigmund Freud. Jacks hates Old Nick who capture his mother in narrow room since long time and he wants to cut off relationship between Nick and Ma and desires to make new relationship with mother. Desire of sleeping with mother is related to oedipal complex for that the relation of Nick and Ma plays vital role on them. Jack describes the situation as, "What if he comes and Ma won't wake up, will he be even more madder? Will he make worse marks on her? I stay awake so I can hear him come. He doesn't come but I stay awake" (80). Jack hears the Nick and sees Nick in bed though he desires to murder him and sleep with Ma in bed.

There is no option to contact other people and relationship is only limited between Jack, Old Nick and Ma. Ma hates Nick and love Jack. She told Jack her grief that convinces Jack and he also hates Old Nick and psychologically becomes attached with Ma. Ma and Jack's relation is guided by oedipal complex because Jack hates Old Nick who kidnapped his mother and put in a room since long time without providing sufficient facilities. It shows evokes the details of human life in captivity as well as projects the role of human psychology and its effects in human life. Relation between Jack and his mother is guided by oedipal complex leading to claustrophobic anxiety because Jack hates Old Nick though he is the father of Jack and his love is only toward his mother. The relation between mother and son induces from the beginning of the story when she told Jack about the cause and consequences of coming in lonely room.

I was a student. It was early in the morning, I was crossing a parking lot to go to the college library, listening to – it's a tiny machine that holds a thousand songs and plays them in your ear, I was the first of my friends to get one.

(116)

The aforementioned lines clarifies that the mother tells how she was kidnapped and captivated in the room. She says that a man (Old Nick) came running to her and asking for help for helping his dog. His dog was having a fit and, he thought, might be dying. But it was his pretention to kidnap her. She says, "No, the dog was just a trick to get me into his pickup truck, Old Nick's truck." (117)

During the captivity in the room due to the rape of Old Nick, Jack was born and since after mother and son sleep in the same room and share the bed. The situation Ma describes, "She pulls a something out from under pillow, I think it was hiding all night

invisibly” (5). Jack has to depend upon his mother for his everyday activities. They play different games and do different activities, which are their regular routine.

I hum “Row, Row, Row Your Boat,” Ma guesses that right way. Then I do “Tubthumping,” she makes face and says, “Argh, I know it, it’s the one about getting knocked down and getting up again, what’s it called?” In the very end she remembers right. (7)

When both mother and son are living in the room they could not see the life of outer world where other people live. Jack even hasn’t seen how the outer world is. Whatever he sees on television are real for him and TV characters are his friends. In this regard, he says, “I flat the chairs and put them beside Door against Clothes Horse. He always grumbles and says there’s no room but there’s plenty if he stands up really straight. I can fold up flat, too, but not quite as flat because of my muscles, from being alive.” (9)

The relation between Jack and Ma is guided by the psyche which resolves on the treacherous relationship of Nick and Ma. It is because the behavior of Old Nick isn’t humane towards the mother and son. When Ma was kidnapped she lives in a dirty room which Jack describes, “I don’t tell Ma about Spider, she brushes webs away, she says they’re dirty but they look like extra-thin silver me. Ma likes the animals that run around eating, each other on the wildlife plant, but not real ones” (10).

Because of the treacherous relationship between Ma and Old Nick and inseparable daily relationship in between Ma and Jack makes Jack find similarity between him and Ma and claim over her body, which signifies he’s developing oedipal complex within him. “Everything else is both of ours. I guess my body is mine and the ideas that happen in my

head. But my cells are made out of her cells so I'm kind of hers" (12). Slowly and gradually Jack aspires for his mother's body. In the absence of Old Nick he sleeps with mother. He is unconsciously seeking for having sexual relationship with his mother but consciously denying for it. "Silly Penis is always standing up in the morning, I push him down." (34)

The novel projects the scenario of world which is full of curiosity and cruelty. Jack only observes the world in television before he comes in contact to the real world. When Jack was in room he only watch T.V. and makes the picture of outside world on the basis of T.V. image and develop a kind of psychic which describes as follows:

I'd love to watch TV all the time, but it rots our brains. Before I came down from Heaven Ma left it on all day long and got turned into a zombie that's like a ghost but walk *thump thump*. So now she always switches off after one show, then the cells multiply again in the day and we can watch another show after dinner and grow more brains in our sleep. (13)

Ma and Jack talk about the T.V images and share the perception which is strange in itself. Ma relates her past which is based on her experiences that makes Jack more exciting than the television's Narratives which Jack memorizes, "When it's Ma's turn to run, I have to write down on the College Rules Pad the number at the start and the number when she's finished, when we talk them apart to see how fast she went. Today hers in nine seconds bigger than mine that means I wined, so I jump up and down and blow raspberries"(21). Jack compares his mother with the women of T.V. He finds that mother is similar to the women of television. In the same way he tries to compare men

with the Old Nick though he could not find similarity, between T.V. Men and Old Nick. Jack expresses his feeling in this way:

Women aren't real like Ma is, and girls and boys not either. Men aren't real except Old Nick, and I'm not actually sure if he's real for real. Maybe half? He brings groceries and Sundaytreat and disappear the trash, but he's not human like us. He only happens in the night, like bats. (22)

The above lines reflect the psychic of Jack which is guided by oedipal complex. His perception toward mother is good and he tries to attach with mother though he hates father and does not find any qualities of T.V. man. Jack makes plan to come out from the bed and observes the world which he sees in television screen. The situation which he describes, "I start counting the tall of Bed Wall, but Ma says all the walls are the same. Another rule is, the wide of the walls is the same as the wide of Floor, I count eleven feet going both ways, that means Floor is a square"(24). Jack and his mother live in a high wall surrounded compound so there is no possible to come out from that close room. From this close room they only hear the sound of outside world. The following lines clarify the situation:

Ma thinks Guernica is the best masterpiece because it's realest, but actually it's all mixed up, the horse is screaming with lots of teeth because here's a spear stabbed in him, plus a ball and a woman holding a floppy kid with his head upside down and a lamp like an eye, and worst it. (26)

Jack critically examines the image which he observes in television screen and compares with his life. Except his mother, there is no friend in this room. He talks with

his mother plays with her and silently compares his entire real world with the world of TV screen. In this regard, he says,

She does it really fast and funny, Gingerjack jumps out of the stove and runs and rolls and runs so nobody can catch him, not the old lady or the old man or the threshers or the plowers. But at the end he's an idiot, he lets the fox carry him across the river and gets eat up snap. (31)

The situation which describes by Jack is full of horror and fear because his mentality is strange because of the long confinement. He describes the one scene which reflects the mental situation of jack as:

Zombies bite kids to make them undead, vampires suck them till they're floppy, and ogres dangle them by the legs and munch them up. Giants can be just as bad, be alive or be dead I'll grind his bones to make my bread. But lack ran away with the golden hen and he was slithering down the Beanstalk quick quick. (33)

The psychology of Jack is fully guided by the image of TV. In this narrow room he only observes the face of mother and T.V. screen. In screen there comes various stories and episodes related to outside world that develop curiosity about the outer world which he describes, "Then something smashes into Stove, whaaaaaack. I scream and stand on the plate by accident, Mouse is gone, and where's he gone? Did the book break him? She's pop-Up Airport, I look in all her pages but he's not there" (39). Jack is not so clear about the situation of outer world and puts his curiosity to his mother. She tries to persuade him about the world which she lived before kidnapped by Old Nick.

Ma and Jack talk about their situation which is pathetic and surrounded full of fear and terror. They have no other option to get clothes and food except Old Nick. Jack projects his situation, “My sleep T-shirt is my biggest, it has a hole on the shoulder that I like to put my finger in it and tickle myself when I’m switching off” (41). When Jack does naughty work Ma cries and request not to do so, “Ma carries me into Wardrobe, she tucks Blanket around my neck, I pull her looser again. My fingers go choo-choo along her red line.” (44)

There is deep psychological attachment between Ma and Jack. They have fun between each other when Old Nick is absent though Old Nick disturbs when he appears in the room. The fun they make is to relieve themselves from claustrophobic experience. The situation he describes:

The air that comes in is freezing. I think it’s thump it’s a bit of outer Space, it smells yum. Door makes his thump that means Old Nick’s in now. I’m not sleepy anymore. I get up on my knees and look through the slats, but all I can see is Dresser and Bath and a curve of Table. (44)

The people suffering from claustrophobic anxiety do different kinds of activity like games, making fun, trying to escape to come out of it. They do so in the absence of other people. In the absence of Nick, Jack tries to come out from the wall even Ma did try to escape but Old Nick broke her hands. The mother and son do different things, “We have a pretty busy morning. First we undo Pirate Ship that we made last week and turn it into Tank. Balloon is the driver, she used to be as big as Ma’s head and pink and fat, now she’s small like my fist only red and wrinkly”(49). He continuously practices in wardrobe before and after he sleeps, “In Wardrobe I should be going to sleep but I’m

counting fights. That's three we had in three days, one about the candles and one about Mouse and one about Lucky." (53)

Jack is jealous of Old Nick's sexual intercourse with Ma. "Lamp goes off click and Old Nick creaks Bed. I count in ones sometimes instead of fives just for different. But a start losing count so I switch to fives that go faster, I count to 378" (59).

Since birth, Ma hasn't given Old Nick to have a glance at Jack. When he often comes at night, Jack has to sleep in the wardrobe so as to be hidden from Old Nick. Because of the frequent visit of Old Nick, his desire to sleep with his mother gets disturbed. In the day time he enjoys TV programmes. And in TV Jack finds some images which is similar to the Old Nick which is hateful and treacherous figure. In this regard, Jack says, "I hate when she's gone, but I like that I get to watch TV all day. I put it on really quite at first and make it a bit louder at a time. Too much TV might turn me into a zombie but Ma's like a zombie today and she's not watching even"(75). Due to the desire of being closer, Ma touches Jack like a woman touches a man from the desire to fulfill hidden psychic and says:

It's OK." She takes the tear out of my eye with her finger. "I forget to say, of course, she takes her baby, Jacker Jack, with her, he's all knotted up in her hair. And when the fisherman comes back, the cottage is empty, and he never sees them again. (88)

3.2 Fear of Castration

Jack slowly and gradually tries to be self-dependent to many extents. It is because of his frequent observation of scenes on TV and his mother's support. When, as already said, Nick has treacherous relations with Ma and Jack, and Jack and Ma have inseparable

relation due to which Jack unconsciously aspires for acquiring mother's body. But It's Nick who often comes as villain in between mother and son relation. The intervention of Nick makes Jack envious and phobic due to which Jack suffers from castration anxiety that ultimately leads him to claustrophobic anxiety. Here, this section discusses what he does to be free from claustrophobia and to how he becomes self-dependent. In other words, Jacks develops his love towards self fleeing from the love towards his mother. He, rather, becomes rescuer of his mother and himself.

Real world is different from the old of room where Jack spent his childhood age with mother being intimate friend. When Jack was small and sits with mother he observes the good world on TV screen. "TV doesn't work, too, I miss my friends. I pretend they're coming on the screen; I pat them with my fingers" (95). The scene which he observes in TV encourages him to come in contact to the world. The following lines further describe the situation as:

'No, he is already, I mean, by cutting the power'.

'Oh, that's all right'.

Ma laughs. 'What do you mean? We're freezing, we're eating slimy vegetables.'(99)

The above lines show the situation of room. In room Jack and Ma live simple life without using modern facilities. The life of these people like a picture which Jack compares, "We make a mobile from long spaghetti and threads tied with things pasted on; tiny pictures of me all orange and Ma all green and twisty foil and tuft of toilet paper"(101). Ma told the earlier situation which is related to the place where she was kept as, "She knows who I mean. I think she's not going to tell me, and then she says,

“Actually it was a garden shed to begin with. Just a basic twelve-by-twelve, vinyl-coated steel” (106). Ma and Jack talk about the earlier circumstance which help to develop both physical and psychological intimacy. In this regard, Jack says:

Ma gives me some under Duvet. There’s shine from God’s yellow face but not enough for sunbathing. I can’t switch off. I stare up at Skylight so hard my eyes get itchy but I don’t see any more airplanes. I really did see that one though when I was up Beanstalk, it wasn’t a dream. (114)

Ma talks about the things related with her earlier life. She told about student life which is interesting for Jack. Ma describes the situation as, “Ma’s holding me too tight. “I was a student. It was early in the morning, I was crossing a parking lot to get to the college library, listening to it’s a tiny machine that holds a thousand songs and plays them in your ear, I was the first of my friends to get one” (116). When Jack listened Ma he becomes crazy to listen her story which Jack states, “I drove myself crazy looking at my watch and counting the seconds. Things spooked me, they seemed to get bigger or smaller while I was watching them, but if I looked away they started sliding” (118).

Ma makes a plan to escape from the taut very secretly. She shares and trains Jack with her plan. The plan incorporates the path for Jack towards his daring boyhood. In this regard, she says, “So, Jack, we mustn’t try and hurt him again. When he came back the next night, he said, number one, nothing would ever make him tell me the code. And number two, if I ever tried a stunt that again, he’d go away and I’d get hungrier and hungrier till died” (121). The situation shows how secretly and trickily the mother and son are going on an action. Jack also feels a bit grown-up and his oedipal confidence is exposed. “Before I didn’t even know to be mad that we can’t open Door, my head was

too small to have Outside in it. When I was a little kid I thought like a little kid I, but now I'm five I know everything.” (126)

When he hears plan from his mother, he is a bit perplexed but gathers the guts and he has another inner plan that helps him to not lose confidence. The situation Jack projects, “Ma’s rocking and rocking. “I used to dream about being rescued,” she says. “I wrote notes and hid them in the trash bags, but nobody ever found them”. (129)

As of the plan in between mother and son, they start plotting the conspiracy. Jack begins to act as fully grown up matured man. “I hadn’t thought of that. I do another brainstorm. Oh, Ma! We could.... Wait till Old Nick comes one night and you could say, ‘Oh, look at this yummy cake we made, have a big slice of our yummy Easter cake,’ and actually it would be poison.” (131)

To make their plan successful, the mother and the son do lots of discussions, and rehearsal. They talk about possible risk and its ways out. And Jack needs to be a rescuer of his mother, the Oedipus for Old Nick and savior of himself during the course of their plan. The circumstances he describes, “It’s the only workable plan. Ma’s eyes are too shiny. “You’re my brave Prince Jacker Jack. You’ll go to the hospital first, see, and then you’ll come back with the police ‘Will they arrest me?’” (135). “My head is tried but Ma says we have to practice the being sick bit, that’s the most important. “Because if he doesn’t believe it, none of the rest will happen. I’ve had an idea, I’m going to make your forehead really hot and let him touch it” (137. Both mother and son brush each other and exchanges images in mirror at the first time, “We brush teeth. She spits. There’s white on her mouth. Her eyes look in mine in Mirror. “I’d give you more time if I could,” she says. “I swear, I’d wait as long as you needed if I thought we were safe. But we’re not” (141).

Both mother and son become hopeless in life and Jack says, “Ma does the note on a bit of ruled paper. It’s a story all about us and Room and Please send help a.s.a.p., that means super fast.” (145)

Jack becomes scared of Old Nick to implement the plan if Nick catches him he will certainly be killed by him. The situation Jack describes, “I’m crying a bit, not about the hot but because of Old Nick coming, if he’s coming tonight, I don’t want him to, I think I’m going to be sick for actual. I’m always listening for the beep beep” (146). In the same lines he elaborates, “Yeah, but remember how he got out? He pretended to be his dead friend, he hid in the shroud and the guards threw him into the sea but the Count didn’t drown, he wriggled out and swam away”. (153) Ma disguises situation and console Jack what which goes on in their life and says, “Ah, says Ma, “smart question. It’s your disguise, so he doesn’t guess you’re actually alive. See, you did a super job of pretending to be sick last night, but dead is much harder. If he notices you breathing even one time, he’ll know it’s a trick. Besides, dead people are really cold.” (154)

Ma instructs everything in detail and very cautiously so that Jack can function properly as of their plan. She is well aware that Jack won’t have any hitches during he is acting dead. “When I’m so tired I have to stop, Ma tells me how it’ll be in outside. “Old Nick will be driving down the street. You’re in the back, the open bit of the truck, so he can’t see you, OK” (161).When Jack feels worried about the situation Ma consoles him.

There is no dinner for them because Jack is acting being sick. The situation Jack describes, “We don’t want any dinner neither of us. I have to put the vomit T-shirt back on. Ma says I can keep any socks. “Otherwise the street might be sore on your feet.” She wipes her eyes, then the other one.” (164)

In the novel, Donoghue presents the psychic of a mother who takes care of her son at the most. She is so worried whether anything wrong happens to Jack during their plan. The utterance uttered by Jack shows how Ma cared Jack. “Something pressing on me that must be Ma’s hand. She needs me to be Super Prince Jacker Jack, so I stay extra still. No more moving, I’m Corpse, I’m the Count, no I’m his friend even deader, I’m all stiff like a broken robot with a power cut.”(168)

On the very moment of the execution of their plan, Jack cannot remember the whole episode because of traumatic circumstances, “I can’t remember what to shout, I’m on mute, I just keep running at them. The baby laughs, it has nearly no hair. The tiny one in the push-thing isn’t a real one, I think, it’s a doll” (175). But as he runs Old Nick catches him, the plan almost gets failed. He shouts, screams, beats and bites to Old Nick. He psychologically is trying to kill Old Nick but physically he can’t so that he’s scared of being castrated. Unconsciously, he has fear of his father’s big phallus that his penis will be castrated and he can’t get to have sexual intercourse with his mother. Jack describes the situation as saying, “I scream no words even. He’s got me under his arm, he’s carrying me back on the truck, Ma said I could hit I could kill him, I hit and hit but I can’t reach, it’s only me I’m hitting.” (176)

But as he was running along the road, a person with his daughter and dog sees the scene of their running. The man shouts at Old Nick and utters the number plate of pickup truck.

K nine three –” He’s shouting numbers, why is he shouting numbers?”(177)

Then the Old Nick leaves him down and runs alone towards his truck. “Old

Nick's running away but without me. He dropped me. He's farther off every second. Those must be magic numbers to make him drop me. (178)

The man who shouted the truck number and looked like the TV person helped him further. As his mother suggested to talk to any people he sees, he just tries to talk but can't except his name "Jack". It is because of his claustrophobic experience he has difficulties to talk with stranger and even to adjust in outer world. When the man like TV person gets out Jack remains in the situation and says, "TV. Persons get out, two of them, short hair, one yellowy hair, and all moving quick. Ajeet talks to them. The baby Naisha is trying to get away but he keeps her in his arms, not hurting I don't think." (181)

In the same way, Jack highlights the out coming circumstances that he had difficulties to give briefing of all the incidents, "I shut mine and pretend it's Ma I'm talking to, that makes me brave. "We did a trick," I say very slow, "me and Ma were pretending I was sick and then I was dead but really I'll unwrap myself and jump out of the truck"(185). He jumps from the wall he climbs on a truck and continue his attempt though he is not clear about situation as, "I don't hear any bells. It's all trees and houses and cars dark. Ma, Ma, Ma. I don't hear in my head, she's not talking. His hands are so tight around her, tighter tighter, she can't talk, she can't breathe, she can't anything" (187). He only pronounces the voice Ma Ma, "I'm thumping banging on the car door but I don't know how, I have to smash the glass but I can't, Ma Ma Ma Ma Ma Ma Ma Ma Ma."(192)

When he comes out from the gate wide man took him into the clinic. The situation Jack describes, "Now," says the wide man, "I appreciate it's late, and your son's got some abrasions that need looking at, and they're on standby for you at the Cumberland

Clinic, it's a very nice facility" (198). The room which Jack lives in hospital is different in shape so he feels difficult. In this regard, he says, "the faucet's like the real ones in room but wrong shaped. Ma turns it on, she wets paper and wipe my legs and my butt. She puts her hands under a machine and then hot air puff out, like our vents but hotter and noisy again." (201)

In hospital Dr. Clay tries to convince Jack by showing the situation as, "Listen, Jack," Dr. Clay says, he bends down his legs so he's like a giant frog, why is he doing that? His head is nearly beside mine, his hair just fuzzes like a quarter of an inch long" (203). Jack faces psychological problem which is difficult to understand. I only remember the image of TV and compare the outside world from his earlier perception. He tries to follow the life of TV. The situation he describes, "I jump up and go right to the screen. There am me like in Mirror only I'm tiny. Words sliding underneath LOCAL NEWS AS IT HAPPENS. A she person is talking but I can't see." (205)

In hospital both mother and son live in the same room. Ma facilitates him for his medical checkup. They undergo through different psychiatry and medical tests. Due to the claustrophobic anxiety he has difficulties in course of medical treatment and with other natural and artificial environment. Jack compares the hospital environment which is strange to him. "They're all flat like circles not balls like the one from Old Nick that Ma threw in Trash and I ate anyway. Ma chooses for me, it's a red but I shake my head because the one from him was red and I think I'm going to cry again" (210). Ma washes the hand of Jack where there was dog bite when he jumped from the truck. Jack highlights the situation as, "She washes me with her hands because there's no cloth. There are bits of my legs gone purple from where I jumped out of the brown truck ages

ago. My cuts hurt everywhere, especially on my knee under my Dora and Band-Aid that's going curly" (215). There are no clothes for Jack. Jack observes the world from window which is different from TV screen world which as, "She finds us two pairs of slippers but they don't fit me so I'm falling over, she says I can be barefoot for now, then I look out the window again." (217)

Jack imagines a huge man is chasing him which is similar to the image of past and says, "I go on my butt, one step then another then another and the giant robe comes loose. A big person rushes up the steps quick quick like she's flying, but she's not, she's a real human all in white" (219). Due to the claustrophobic experience, they face problem in life. They do not know anyone, all seem stranger for them. The situation which Jack says, "There's anyone too near eating strange squares with little squares all over and curly bacons. How can they let the food go on the blue plates and get all color on? It does smell yummy but too much and my hands are slippy again" (221). They face just different situation. They feel outside world is dark, "They go darker if we'll be in the outside of Outside and lighter if we'll be in the inside of Outside." (225)

Old Nick is captured by police that Ma came to know through the newspaper. Ma told Jack about the news and says, "Jack, it's the best news," Ma butts in. she holds up pictures. I see who it is without even going close, it's Old Nick. The same face a when I peeked at him in Bed in the night that time" (228). After reading the new she memorizes the past and shares with Jack, "She keeps saying that but I don't know not to worry. I yawn so huge it nearly knocks me over. My arm still hurts from where it wasn't numb. I ask if we can go back to sleep again and Ma says sure, but she's going to read the paper" (230-231). There is no one in the room now. Nick is in the custody both Jack and his

mother is outside the room, “No one’s in Room now, just things, everything lying extra still with dust falling, because Ma and me are at the Clinic and Old Nick is in the jail. He has to stay forever having been locked in.” (237)

3.3 Fear of Prohibition

Due to the effects of claustrophobic anxiety in them, Both Ma and Jack have the fear of social prohibition. Ma has the fear that the society might have the skepticism upon her many years’ disappearance. On the other, for Jack, the society and even the world is completely strange. He has the anxiety of being prohibited because he might not fit in the social culture. So, after having been released from Old Nick’s dungeon, Jack and Ma have undergone medical and psychiatric treatment so as to get relief from claustrophobic anxiety. “Other trauma situations, yes, but I’ll be honest with you, nothing like yours. Which is why we need to get it right and give you both the best possible treatment from the start” (207). In this expression, the doctors assure both ma and son to not worry about the treatment they will get. Donoghue presents the worldview of innocent mother and son who do not understand the world properly. They are guided full of anger and fears. Due to anger and fears their psychology cannot properly work. Doctors and nurses feel worry about them,

The doctors and nurses and Pilar and the invisible cleaners aren’t sick, they’re here to help. Ma and me aren’t sick either, we’re just here for a rest, also we don’t want to be bugged by the paparazzi which is the vultures with their cameras and microphones. (238)

Both mother and son are being hanged to the memory of room. They imagine the situation of room. Jack never returns back to the room which he escapes though he

remembers which he says, “He never went to Room, so I tell him all about all the bits of it, what we did every day and stuff, Ma says anything I forget to say. He’s got good I saw in TV in all colors, he makes it into balls and worms while we’re talking” (242). When they are in room they are not aware about the situation of outside world. After releasing from the room they face various problems which Jack describes, “He wears old-fashioned clothes and gets chased by a gardener, I don’t know why he bothers swiping vegetables. Swiping’s bad but if I was a swiper I’d swipe good stuff like cars and chocolates” (247). In the send time Maa was attack by Morish which is not justifiable for that, “Morris shakes his head. “That best—the accused, shall we say, he robbed you of the seven best years of your life already. Personally, I wouldn’t waste a second more” (251). Jack minutely observes the outside world and minutely learns the manners of world which he has seen in the TV while he was with his mother in room. In this regard, he says:

I’m teaching lots more manners. When something tasted yucky we say it’s interesting, like wild rice that bites like it hasn’t been cooked. When I blow my nose I fold the tissue so nobody sees the snot, it’s secret. If I want Ma to listen to me not some person else I say, “Excuse me”. (254)

The situation which Jack faces in outside world is different from his earlier perception of life. His life is full of contradiction though he feels happy with his mother. In this regard, he says, “I walk on a flower by accident, there’s hundreds, not a bunch like the crazies send us in the mail, they’re growing right in the ground like hair on my head. Daffodils, says Ma, pointing, “magnolias, tulips, lilacs” (263). Jack memorizes the garden situation which is similar to the fairy tale as, “The haunting, long-haired Little Princes is the product of his beautiful young mother’s serial abuse at the hands of the

Garden-shed Ogre (captured by state troopers in a dramatic standoff Sunday at two a.m.)” (269). Due to his unstable psychological situation Jack shows abnormal behavior which he describes:

Dr. Clay says I can any but just choose the five I know to color like the ones in Room, a blue and a green and an orange and a red and a brown. He asks can I draw Room maybe but I’m already doing a rocket ship with brown.

There’s even a white crayon, wouldn’t that be invisible? (259)

The above lines show the unstable psychological situation of Jack that is oriented to the claustrophobic anxiety which he says, “I can go down the stairs really fast on my butt now bump bump bump so my teeth clack. I don’t think I’m like a monkey like the paper people said, but I don’t know, the ones on the wildlife planet don’t have stairs” (272). In the same line, he further clarifies the situation as, “We have our hats and our cool shades on, but not the sun block because the bad rays bounce off glass. I get to keep my stretchy shoes on. In the van there’s driver with a cap, I think he’s on mute” (277). Nick curtly is the cause of distortion of Ma and Jack Psychic. They were kept by Nick and exploited by treating as animal. Jack describes the situation of rooms as, “We have our dinner on a tray, it’s called beef. Stroganoff with bits that’s meat and bits that look like meat but they’re mushrooms, all lying on fluffy rice” (281). In the same line the following lines of the novel further clarify the situation:

I count our breaths again. I try biting myself, my shoulder, it hurts. Instead of thinking about the monkeys I think about all the kinds in the world, hoe they’re not TV they’re real, they eat and sleep and pee and poo like me. If I

had something sharp and pricked them they'd bleed, if I tickled them they'd laugh. (285-86)

Jack and Ma spend years under the custody of Nick in unknown room. After the few years of captivated Jack was born under the custody where he only get chance to watch TV. Jack only talk with Ma and listen the story of Ma. He compares with the TV images with stories of Ma that makes him closer to Ma. In this regard she says, "She looks down at the paper in her lap. So, you found yourself pregnant for the second time, in the hellhole where you'd now eked out two years of your precious youth. Were there days when you felt you were being, ah, forced to bear this man's?" (291) Attraction between Ma and Jack seems abnormal from the beginning because she hates Nick who kidnapped her and kept in room where she gave birth to Jack. The situation she describes, "She shrugs. "I think what babies want is mostly to have their mothers right there. No, I was just afraid Jack would get ill and me too, he needed me to be OK." (292)

Jack was born by the sexual slavery which is not the new practices though cruelty of Nick is significant which creates problems in Ma. In this regard, Jack says, "But the thing is, slavery's not a new invention. And solitary confinement did you know, in America we've got more than twenty-five thousand prisoners in isolation cells?" (295). Jack escapes from the dark room because he loves his mother than him. Since he understands the reality he makes pane to escape from the room. In this regard, he says, "I'm being escape but a bit more brave than scared because this isn't as bad as pretending I'm dead in Rug. Anytime a car comes at us I say in my head that it has to stay on its own side or officer Oh will put it in jail with the brown truck" (302).

There is almost impossible to escape from the Nick hand because he locked them into the room and did not give chance to come out from the room. The situation Jack mentions, "I hold even header again and push him up my shirt. "I'm from somewhere else," I tell the man. "Old Nick kept me and Ma locked up and he's in jail now with his truck but the angel won't burst him out because he's a bad gay." (310) Inside the room there are no enough places for Jack and his mother. Old Nick provides them little foods and behaves them as slave. In this regard, he says, "I wheel my bag all the time; my shoes are Velcroed too tight. Bronwyn's hungry so we have popcorn that's the crunchiest thing I ever ate; it sticks in my throat and makes me cough. Paul gets him and Deana lattes from the coffee shop" (307). The following lines further clarify the situation:

The white car is outside not moving, I rode in it from the Clinic even though there was no booster, Dr. Clay wanted me to stay for continuity and therapeutic isolation but Grandma shouted that he wasn't allowed keep me like a prisoner when I do have a family. (315)

The above lines show the psychological situation of Jack which is not like normal children. He wants to associate with his mother abnormally as, "She presses around her mouth where the little cracks are. "I know you're missing your ma, but just for now you need to sleep on your own. You'll be fine; Step pa and I will be just upstairs."(317) Both physically and mentally he attaches with mother and love her more than him which is the manifestation of oedipal complex in novel. Jack projects, "I have to use my other hand for helping her. The hammock hangs on hooks in two trees at the very back of the yard. One is a shortest tree that's only twice my tall and bent over, one is a million times high with silvery leaves." (335)

In Television Jack observes the parents and kid and imagine the parent though he could not see Old Nick who is his biological parent. He hates him and further more associate with Ma. The situation which he seems in TV as

Also everywhere I'm looking at kids, adults mostly don't seem to like them, not even the parents do. They call the kids gorgeous and so cute, they make the kids do the thing all over again so they can take a photo, but they don't want to actually play with them. (358)

Donoghue shows the oedipal complex that leads to claustrophobic anxiety in *Room* by analyzing the abnormal relationship between Jack and his mother Ma. After releasing from the Nick room they practices two room which describes, "We practices being in the two rooms and calling out to each other, but not too loud because there are other persons living in the other Independent Livings that aren't Six B, when I'm in JACK'S ROOM and MA's in MA's ROOM." (383)

Jack observes the activities of Ma and other neighbor which is similar to the picture which he has seen in TV since long ago when he was in room with his Ma. The situation he describes, "Then I see a phone booth and go in to play I'm Superman changing into his costume, I wave at Ma through the glass. There are little cards with smiley pictures that say Busy Blonde 18 and Filipina She male" (387). Ma also got confused in day to day world because she does not update idea about the world. More than that, her psychological situation is going to worse. She listens the people conversation and explain to Jack who is almost incorrect though she says, "In the bathroom I hear people talking Spanish only Ma says the word for it is Chinese. There's hundreds of different foreign ways to talk that makes me dizzy." (389)

The activities of Ma and Jack is different even if they also tries to follow, “Also we go to a play, that’s when adults dress up and play like kids and everybody else watches. It’s in another park, it’s called Midsummer Night. I’m sitting on the grass with my fingers on my mouth to remember it to stay shut.” (390) N the same lines jack further clarifies the situation as, “One day I wonder if the windows open. I try bath room one, I figure out the handle and push the glass, I’m scared of the air but I’m being scave, I lean out and put my hands through it. I’m half in half out, it’s the most amazing” (393). Jack observes the life of other people from the window which is different from the TV screen.

After escape from the room he indulges in the secret which he mentions, “The dots on the window join up into little rivers. When we stop, I only know we’re there because Officer Oh says “Here we are.” I don’t remember which house Ma came out of, the night of our Great Escape, the house all have garages. None of them looks especially like a secret” (396). In these secrets he indulges with mother in bed which is different from other life. In this regard, he says, “There’s the mark of Track around Bed. The little hole rubbed in Floor where our feet used to go under Table. I guess this really was Room one time. “But not anymore,” I tell Ma” (400). This shows the oedipal complex which output of Nick rape. Due the hate between father and mother son overtakes the role of father and become closer to the mother.

In a nutshell, Claustrophobic Anxiety in the protagonists plays a vital role to make the protagonists have a pitiable condition. The protagonists go through the pathetic situation in the novel. Jack’s oedipal relation with his mother in the beginning and fear of castration and social prohibition gives a heart rendering mode to the novel. .

Chapter IV: Conclusion

4.1 Oedipal Drive Responsible for Claustrophobic Anxiety

The novel presents the oedipal relationship of a mother and five-year-old son whose fate, later, is guided by their claustrophobic anxiety. Oedipal relationship of Ma and Jack is related to the myth of king Oedipus who kills his father and marry his mother. In the novel *Room* Jack hates Nick who is his biological father. Jack was born from the sexual slavery of a 19 years old girl who was kidnapped from the way by Old Nick. After one year of abduction the girl gives birth to Jack. Old Nick locks up Jack and the girl in a room. When the boy becomes older, he addresses the girl as Ma. Ma tells all the causes and consequences of her life that create a kind of hate in Jack towards Nick. On the contrary, Jack becomes both mentally and physically attached to Ma. Because of which, he thinks of taking revenge with Old Nick and finally involves himself in Ma's plan to escape. One day he escapes from the dark room and succeeds to release mother from the confinement. So, the role of Jack is very important in the story because he is the savior and rescuer of his mother and himself.

Due to emotional attachment Jack sleeps with his mother and makes plan to take revenge with Old Nick who is the biological father of Jack. Like King Oedipus Jack did heroic deed in his life and associates with his mother both physically and mentally. Jack does not separate him from his mother inflecting in his normal life due to oedipal complex. But the very oedipal complex causes claustrophobia in him. Their relationship is not so problematic while they are inside the Nick's Room. After escaping from the room the effects of claustrophobia start to be seen and they face problems in life which Emma artistically projects in this novel by using various references.

The novel begins on the fifth birthday of Jack, who lives with his 'Ma' in their room, a small enclosed space containing a small kitchen, a bathtub, a wardrobe, a bed and a TV set. Since it is all he has ever known, Jack likes living in Room and believes that it constitutes the real world, while everything he sees on TV is completely separate and not real. Jack and his Ma live in Room. Most of the things in the room have their noun for their names. For example, the chair is Chair and the bed is Bed. In Room there is Wardrobe where Jack sleeps when Old Nick visits Ma at night. The novel depicts recent true abduction cases which Donoghue shares some of her ideas as in the novel.

The relationship between man and woman is guided by the environment. When Jack and Ma live together in the same room they exchange their idea emotion, feeling and pain which help to associate them in one. Old Nick's cruelty is responsible to create oedipal complex between Jack and his mother. When Ma hates Nick she automatically associates with Jack. Jack also hates Nick because his desire is to sleep with mother and to kill Nick. He vows to mother to do anything for her and becomes inseparable part of Ma's life. Donoghue's cunningness hides the upcoming result of oedipal complex and twisted the plot and hints the brutality of Old Nick. So Emma only projects the oedipal complex and screens the disaster of oedipal complex with the upshots of claustrophobic anxiety.

The relationship between Jack and Ma is harmonious in the novel not only in the sense that they are mother and son but also both of them become victim of Old Nick. They are rather guided by oedipal complex and its cause of claustrophobic anxiety. Characterization of Nick is influenced by Herculean deed so that miserable outcomes of oedipal complex are minimized in the novel. Jack doesn't need to adapt this is his norm.

The room functions like a big womb, the space in many ways a true extension of a mother's body, a limited area of total closeness and care. It is a child's heaven for a time and, as he grows older there, would be his nightmare. At 5, Jack is somewhat delayed developmentally, still living wholly in the unity he feels with his mother. "Maybe I'm a human," he thinks, "but I'm a me-and-Ma as well." (43)

In short, characters enter, and that the world extends beyond its original setting. The developments are thrilling and at moments palm-sweating harrowing. But that darker flicker of unease around the breast-feeding grows smaller. When Ma is questioned about it a couple of times, she turns on her interrogators with anger. She's a sympathetic figure, and her choices, in her situation, are believable, even understandable, but by shaming the questioners, Donoghue also cuts off a reader who may have similar wonderings.

To wrap up, the physical proximity of Ma and Jack during the confinement in the room turns to be psychic proximity in the form of oedipal complex that finally leads them to the psychic tribulation 'claustrophobic anxiety'. The very claustrophobic anxiety guides and controls their fate. The novel, thus, gyrates round the efforts of Ma and Jack to escape from Nick's Captivity and to undergo treatment of claustrophobic anxiety so as to live a normal life in the society.

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