

TRIBHUVAN UNIVERSITY

From Repression to Death: A Psychoanalytic Reading of Lisa See's *Peony in*

Love

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Letter of Recommendation

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This thesis ““From Repression to Death: A Psychoanalytic Reading of Lisa See’s *Peony in Love*” submitted to the Central Department of English, Tribhuvan University by Shankar Bogati, has been approved by the undersigned members of the Research Committee.

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Abstract

This project explores the inner psyche, desires, feelings and passion of Peony in Lisa See's *Peony in Love*. Peony's father's conscious slapping on Peony's thigh as if he is unknown about the matter reveals his desire for touch of the female body, which to extent reveals an erotic design. Peony's mother's hatred of her daughter is the result of a homophobic repulsion, the two being of the same gender. Peony's much beatific nature opens the secret of jealousy that she had had from others. Her regular prayers and search for her husband's love even after her own death reveals that this novel revolves round the psychic experiences of her life even after her death. The symbols she uses for expressing her feelings indicate that this novel is framed on the exposition of subtle psychological realities Peony, who finds no outlet for her repressed emotions, and consequently displays abnormalities that ultimately lead her to death.

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I. Repression and *Peony in Love*: An Introduction

Lisa See's *Peony in Love* is a story that centres on the life of a young girl called Peony's, who, under the strict normative rule of father, is forced to subdue many of her youthful desires. There are cases where the father exhibit lecherous advances toward Peony, who is denied access to her young lover. Her mother too hates her, and this hatred apparently is a homophobic repulsion. Peony's much beatific nature invites jealousy other women too. In most of the cases, Peony finds no outlet for her repressed emotions, and consequently displays abnormalities that ultimately lead her to death.

Lisa See is an American writer, novelist, biographer and community leader. She was born on 18 February 1955 in Paris, France. She lived with her mother but spent a lot of time with her father's family in China town. Although she is an American writer and novelist and her family background is Chinese American. So this Chinese-American background has had great impact on her life and work. Lisa See was born in Paris but she has spent many years in Los Angeles, especially Los Angeles Chinatown. Her mother Cardyn See and her grandfather were also writer and novelist who inspired to Lisa See. So her mother's autobiography provides insight into Lisa See. Lisa See graduated with B.A. from Loyola Marymount University in 1979. She got married with Richard Kendall and she has two children Alexander and Christopher. Lisa See was West Coast correspondent for Publisher Weekly (1983-1996) has written articles for Vogue, Self and more has written the libretto for the based on "On Gold Mountain" and has helped develop the family discovery Gallery for the Autry Museum which depicts 1930s Los Angels from the perspectives of her father a seven years old boy.

Her exhibition *On Gold Mountain: A Chinese American Experience* was featured in Autry Museum of Western Heritage and the Smithsonian. See is also a public speaker; her books includes *On Gold Mountain : The On Hundred-Years Odyssey of my Chinese–American Family* (1995) and the novels *Flower Net* (1997), *The Interior* (1999), *Dragon Bones* (2003), *Snow Flower and the Secret Fan* (2005), *Peony in Love* (2007) and *Shanghai Girls* (2009) which made it to the (2010) *New York Times* bestseller list. Both *Shanghai Girls* and *Snow Flower and Secret Fan* received honorable mentions from the Asian/Pacific Award for literature.

Lisa See is an author of the critically acclaimed international best seller. *Snow Flower and the Secret Fan* (2005) has been always intrigued by stories that have been lost forgotten or deliberately covered up whether in the past or happening right now in the world today. Mrs. See's new novel *Shanghai Girls*, once again delves into forgotten history. This time she has stayed much closer to Homei. Los Angeles in arranged marriages, it is a story of immigration, identity war and love but at its heart, *Shanghai Girl* is a story of sisters. Peral and May are inspirable best friends who share hopes, dreams and a deep connection. But like sisters everywhere they also harbor petty jealousies and rivalries. Similarly See is probable best know for *Snow Flower and the Secret Fan* for which she traveled to a remote area of China to research the secret writing invented used and kept a secret by women for over a thousand years. This book is sold to thirty eight countries. The novel also becomes a *New York Times* bestseller.

Peony in Love (2007) which was also an instant *New York Times* bestseller is set in 17th century China in the Yangzi River delta. It is based on

the true story of three “Love sick Maidens” who were married to the same man and who, together, wrote the first book of its kind to have been written and published anywhere in the world by women. Ultimately *Peony in Love* is about the bonds of females friendship, the power of words, the desire that all women have to be heard and finally those emotions that are so strong that they transcend times, space and perhaps even death.

For young Peony, betrothed to a suitor she has never met, the lyrics from ‘The Peony Pavilion’ mirror her own longings. In the garden of the ‘Chen Family Villa’ amidst the scents of ginger, green tea and jasmine, a small theatrical troupe is performing choice scenes from this epic opera, a live spectacle few girl and women have ever seen like.

Peony is cloistered and from a wealthy family, trapped like a good luck, cricket in a bamboo and lacquer cage. Through raised to be obedient, Peony has dreams of her own. Peony’s mother is of the opinion that “unmarried girl should not be seen in the public place” (5). Her mother demands of her: “Don’t show your teeth when you smile; walk, steadily and slowly; look pure and pretty, be respectful to your aunties and use scissors to trim any Frayed or loose threads on your gowns” (14). But Peony’s father prevails assuring his wife that proprieties will be maintained. Women watch the opera from the behind a screen to hide them from view yet through its cracks. Peony catches sight of an elegant, handsome man with hair as black as a cave and she is immediately overcome with too many emotions.

So as Peony’s unforgettable journey of love and destiny, desire and sorrow, Lisa See’s new novel takes readers back, to the 17th century China after the Manchus seize power and Ming dynasty is crushed. Steeped in traditions

and ritual, this story brings to life another time and place, even the intricate realm of the afterworld with its protocols, pathways and stages of existence. A vividly imagined place where one's soul is divided into three points of faith: ancestors are worshiped, misdeed are punished and hungry ghost wander the earth. Based on a true story *Peony in Love* uses the richness and explores many manifestation of love. Ultimately, it is about universal themes: the bonds of females' friendship, the power of words, the desires of all women that have to be heard, and finally those emotions that are so strong that they transcend time, space and perhaps even death.

Superficially *Peony in Love*, we find this novel a love story. Peony, who is a 15 years old girl in Manchu China, falls in love with the opera, 'The Peony Pavilion'. A love story in which the ghost of a girl is brought back to life by the man whom she loves. Peony's father hosts a production of the opera and Peony meets a young man Wu Ren, three nights. She falls in love with him.

Between the lines, this story reveals the weakness of women and women's companionship and in some ways it also shows the dark side of women whether in the women's chambers between a mother and a daughter or between wives.

Peony, the main female protagonist, lives with her father and mother. She is restricted more by her own mother than her father. Everywhere and anytime Peony's mother controls or governs Peony. Either for talking with somebody or going to the public place, she does not have freedom because she is controlled by her own mother. The whole novel depicts the antagonistic relation between mother and daughter. When Peony's inner desire is not fulfilled she suffers from many psychological problems, and they lead her to

death. She does not want to limit herself because of her inner sexual drives. So she marches forward and she meets tragic ends in her life.

Peony herself is responsible for such tragic situation. Most women think that they are dominated and exploited by male but *Peony in Love* shows females are dominated and exploited by other females. Peony who is controlled or governed by her own mother is a case, for instance.

Generally women are alleged to be-weak, soft hearted, and emotional like Peony in *Peony in Love*. They can not express their inner feelings, because of the family and social boundary. Same things happen in *Peony in Love*. Peony says:

I could not tell him (father) about the young man. I had met or that I was worrying about whether or not I should meet him again in the Riding-the Wind Pavilion, but if Baba could help me understand my grandmother and the choice she had made, then maybe, I would know what to do tonight. (37)

There are ample other instances in the novel to vindicate that Peony is a character, passionate and youthful, but forced to contain her passion owing to a number of circumstances foisted upon her by her parents. She expresses her passion: “My lips were full and soft. My waist was small and my breasts were ready for a husband’s touch” (4).

This thesis argues that downfall of Peony in *Peony in Love* by Lisa See is caused by the operation of psyche and inner desires of her own, which are repressed in her unconscious mind because these are not socially acceptable; it is against the social and family fear. Characters are repressing their desires in the novel. The relationship between mother and Peony is negative but the

relationship between father and Peony is positive. They (father and Peony) show some pretentious behaviors as if they are not sexually attracted. Peony wants to show the sense of respect towards her father in front of her mother; so does her father. Similarly, Peony and Wu Ren, are sexually attracted to each other. The novel depicts so many psychological disturbances in its characters due to the repression of sexual desires. Peony becomes means, neglecting and abusing her mother, whereas Peony falls ill and dies. The aforementioned projection of repressed sexual desire and its effects apparently shows the horizon of psychoanalytical reading of this novel.

Theoretically, Peony has the problem because of her own desires, feelings, passions and Electra complex. The Electra complex is a psychoanalytic term used to describe a girl's sense of competition with her mother for the affection of her father. According to Sigmund Freud, during females' psychosexual development, a young girl is initially attached to her father and begins to resent the mother whom she blames for her 'castration'. Freud believes that as a result, the girl then begins to identify with and emulate her mother out of fear of losing her love. Same problem has happened in *Peony in Love*.

Though Peony's family is going to celebrate Peony's 16th birthday party in the opera 'The Peony Pavilion', Peony has a problem; she is not allowed going there. She has family rules and boundaries but she wants to break the boundary and wants to go to the place where guests are gathering. She takes permission from her mother to go to the public place but she does not grant. So, she has negative attitude towards her mother because of her mother's behavior towards her. Always she is positive towards her father and a handsome boy she

loves. Openly she helps her father in the literary works by commenting on his opera but for Peony's mother this is a matter of jealousy because her mother always wants to make her as a simple house wife. Thus, Peony becomes happier with her father and lover than her mother, because of opposite sex attraction or attachment.

This research adopts the hypothesis that existing difficult situation of Peony is due to the Electra tension. Naturally, to justify this point of hypothesis, the thesis takes the help of psychoanalysis as its theoretical modality, especially Freudian psychoanalysis. The Focus of this thesis is directed more towards reading the character's inner psyche: what they think about love, why the author expresses his or her dreams looking carefully at images expressing of expressed fears or desires, which guide the external behaviors of every individual. And at last this research will explore Peony's struggling with her mother for the simple reason that she has denied her to go to the public place.

Lisa See in *Peony in Love* presents the inner psyche of the characters which has drawn the attention of many reviewers, critics and readers. Various critics and scholars have expressed their views about this novel due to its immense popularity and success. Different aspects of the novel have been analyzed and commented upon. Amanda Richard catches its historical allusions:

The author lingers over the historical details, the proud traditions, the poetry of the opera and the protocols of the afterlife, as well as other remarkable activities such as foot binding and embroidery, and although this is an extremely poignant and melancholy book, it is so rich in description that you won't want to put it down. (2)

Another critic Marshal Zeringu argues in his article “Campaign for the American Reader” that this novel’s setting has been deliberately chosen to related back the Chinese ways of beliefs:

So begins Peony’s unforgettable journey of love, destiny, desire and sorrow. . . as Lisa See’s haunting new novel takes readers back to 17th century china, after the Manchus seize power and the Ming dynasty is crushed. Steeped in traditions and ritual, this story beings to life another time and place. . . even the intricate realm of the afterworld, with its protocols, pathways, and stages of existence. . . a vividly imagined place where one’s soul is divided into three, ancestors are worshiped, misdeeds are punished, and hungry ghosts wander the earth. (99)

Peony, the central character of this novel, is brought up in a wealthy family. Her family background is good. She is only one child of a wealthy family; so, she has the capacity to do something. She also has the knowledge to distinguish what is false and what is true. But she is chained by her own mother and her own physical condition. She is not allowed to do whatever she likes. She is young; so, she wants to go to freely wherever she likes, but she cannot. Her mother has fear that she might attract a male or she might be attracted by a male. Similarly, Peony’s mother takes entertainment from the opera ‘The Peony Pavilion’ but she does not want Peony to see, it although she is interested in the opera having collected many edition reading and memorizing them. Fortunately Peony gets a chance to attend on the opera where she sees boy whom she interestingly observers and when she is attracted by that boy she knowingly or unknowingly loves him.

The novel shows that the central character Peony has a controversial life because she wants to live freely, which is never possible for her. She is controlled or governed by her own mother and this she never wants. She deeply falls in love with her birthday guest, but she is already betrothed by way of an arranged marriage. She thinks more and more about the same boy whom she loves. She spends her days in day-dreaming about the young man refusing food and ignoring the advice of the doctors. She is mad in love though her inner feeling is not expressed to her parents. Freud argues that literature and the other arts like dreams and neurotic symptoms consists of the imagined or fantasized fulfillment of wishes that are either denied by reality or are prohibited by the social standard of morality and propriety.

Sven Birkerts, another critic in his book *Dead Flower* argues that Lisa See in *Peony in Love* has raised the issues of central character's personal matter. In this regard, he writes:

There is already legend of susceptible young women succumbing to loves' siren song, and the impressionable Peony will follow suit. On the first night of the performance as she watches through a slit in the viewing screen-she is sequestered with the other young women-her gaze finds that of a handsome young man named Wu Ren. When she wanders away to the lake side pavilion, he is there waiting...By the time the nights of opera are over, Peony cannot think of an arranged marriage to an unknown man. (274)

Peony also attracted to a handsome young man named Wu Ren when she is watching opera through a slit in the viewing screen. Their sexual attraction

changes into love, knowingly or unknowingly and Peony starts to follow Wu Ren. Peony wants to pass her whole life with him. Another critic Janice Gable Bashman writes: “See’s newest work, *Peony in Love* a novel is set in the 17th century in the Yangzi Delta. It is based on the true story of three maidens who were married to the same man. See describes it as ‘ghost story within a ghost story’ (19).

Peony’s love for the man at first sight and their repeated meeting and engagement in sexual activities makes up a case for psychoanalytic scrutiny. Sigmund Freud argues that the expressed but continuing presences in the adult’s unconscious of the female infant’s desire to possess her father and to have her rival the mother out of the way is called ‘Electra complex’. Freud himself explains this situation in *Interpretation of Dreams*: “It is the fate of all of us, perhaps, to direct our first sexual impulse towards our mother and our first hatred and our first murderous wish against our father. Our dreams convince us that that is so” (262).

Peony in Love is about the relationship between daughter and mother, daughter and father, and about her dream boy, Peony becomes comfortable with her father but becomes uncomfortable with her mother. Peony, who is so tender and inexperienced, does not understand that why she likes being with the father and especially Wu-Ren and hates her own mother. Then by the inferiority complex and Peony’s cold attitude towards her mother, a seed of mistrust is shown and from there starts the downfall of Peony. When she meets a boy in her birthday party, the boy automatically changes her life. After meeting the boy, she knows the value of life. She gets chance to learn about love and relationship, betrayal and sacrifice. But unfortunately, Peony’s relationship with

the boy gives negative result because Peony represses her desires. Those repressions lead to mental disturbance in Peony which is the cause of the death of Peony.

The critics cited above have not focused the whole story critically. They have only focused on the central character's role and Peony's relationship with her mother, father and a boy (her lover). They have focused on Peony's interests in the opera and the poor condition of Peony after falling in love with a new boy. But in my view they have to focus whole subject matter and also focus the cause of Peony's problem, why she falls in love with an unknown boy. Why Peony is attracted with her father and lover but not with her mother is the question, whose exploration this thesis takes up, and therein lies its novelty and departure.

M.H. Abrams's *A Glossary of Literary Terms* defines Psychoanalytic criticism that "psychological criticism deals with a work of literature primarily as an expression in an indirect and fictional form of the state of mind and the structure of personality of the individual authors" (256). Similarly M.H. Abrams defines Oedipus complex as "the repressed but continuing presence in the adult's unconscious of the male infant's desire to possess his mother and to have his rival, the father, out of the way" (259). This is the just opposite of Electra complex. If we define the Electra complex, it is the repressed but continuing presence in the adult's unconscious of the female infant's desire to possess her father and to have her rival, the mother, out of the way. Same situation or the subject matter can be found in the novel because Lisa See's novel *Peony in Love* is the tale of the inner feelings and inner desires of Peony. Not only these but whole literary creations are only the author's unexpressed

desires, inner feelings, experiences and so on. These are all, to some extent, neurotic problems which are expressed through the characters in literary genres. At last, physically or psychologically a female is dominated or suppressed by another female. Peony is suppressed by her own mother and Peony's maid, Willow is also dominated by Peony herself because of the Electra Complex.

Although this study makes significant use of some concept developed in psychoanalysis theory, but not often a complete analysis of psychoanalysis theory which is developed by Sigmund Freud. Sigmund Freud's *Introduction to Psychoanalysis* (1920) and Frederick C Crew's *Literature and Psychology in Relation of Literature Study* (1967) are the major books consulted for making up the theoretical framework for this research.

The major objective of this study is to explore reasons for Peony's one sided love and to explicate how she is disturbed by her own mother and her own love in every steps of her life. And at last, this study does not offer an analysis of See's own relationship with the society but the complex relationship between Lisa's authorship and society. The thesis is a library and Internet based research. It is also based on the advice of the supervisor. It has used close discursive analytical style which borrows on the psychoanalysis concept especially Freudian Psychoanalysis focuses of the research.

II Obsessive Reality and Repression in *Peony in Love*

Psychoanalysis, Paul Kingsbury as claims is “primarily a praxis devoted to curing psychic distress” (347). Sigmund Freud developed the psychoanalytical theory along with his pupils. Psychoanalysis is a theory that studies the mind of the characters. Freud elaborates the theory that the mind is a complex energy system. The structural investigation is proper province of psychology. Psychoanalysis emphasizes on the inner desires, especially the sexual desire of a person. Donald L. Carveth catches the essence of psychoanalysis as a study that hinges on the interplay of id, ego and superego:

Freud is the conflict theorist of the mind. Like many mainstream analysts I view all human behavior as an outcome of conflict--an alloy, blend, compound or compromise-formation among the psychological forces of id (sexual and aggressive urges and desires), ego (pressures stemming from reality and self-interest), and superego (self-directed aggression based on identification with the aggressor and internalized cultural ideology). (1)

According to Freud, every action of a person is motivated by his/her sexual desire but these desires can not be expressed directly. Because of the social fear, every person wants to repress his/her desires. When they repress their desires they become neurotic patient. They lose their mental order and they behave in an abnormal way.

Freud first becomes interested in personality when he tries to account for his patient's strange physical problems. Many of them suffer from what seems to be a neurological defect, for example, paralysis of an arm, loss of sensation in hand, deterioration of hearing or vision etc. But Freud, trained as a neurologist, knows that

in many cases, the defect has no physical origin. He speculates that such symptoms could be caused by emotional stress. As Donald L. Carveth claims:

In addition to the conflicts among id, ego, superego and conscience, there is opposition between the forces of Eros (love, construction and integration) and Thanatos (hate, destruction and disintegration). In my view, these are psychological and emotional tendencies, irreducible to biology—matters of the human heart and mind rather than the bodily or animal in man. (1)

This research shows that neurotic condition of the characters results due to excessive sexual desire and its repression in *Peony in Love* by Lisa See. In the novel, See has depicted the psychic state of the characters. She portrays her characters as unhappy, victims of greed, sexual desire and vanity. The characters are suffering from some internal psychological problems produced by their own mistakes or frustration. Peony, the protagonist, is leading her lives knowingly or unknowingly towards misery, death and destruction. She has special selection of her way of life and queer way of searching for those materials, which are inevitable for her.

According to Freud, sex plays a vital role in human beings not only in biological aspect but in our psychological aspect too. In fact Freud feels it to be the primary motivation not only for adults but also for children and even infants. Sexuality means not only intercourse but all pleasure sensation from the skin. It is clear even to the most prudish among us that babies, children and of course adults enjoy tactile experiences such as caresses, kisses and so on. Freud notes that at different time of our lives, different parts of our skin give us the greatest pleasure. Later theorists call these areas erogenous zones. It appears to Freud that the infant finds its greatest pleasure in sucking, especially of the breast.

Freud holds similar opinion but focuses mostly on the parental influences on the restriction of infantile sexuality. So he attributes psychoneurosis to the frustration of infantile sexual drives. Server toilet habits and other restriction become taboo and are parentally imposed. By taking the help of this concept 'Oedipus Complex' Julia Kristeva in her essay, "From One Identity to Another" talks about two stages, 'semiotic' and 'symbolic'. She further says that 'semiotic' stage is mother stage which is also called "pre-oedipal stage where the child identifies himself with mother and taught everything from her mother but when he grows up he becomes aware of his father's presence then he enters in symbolic stage which is second stage or father stage where father stands for law and authority" (1163).

But psychologically our life, either male or female, is divided into five stages. If we named them those stages are; first stage is from birth to eighteen months. This stage is called oral stage. Second stage begins from 18 months to three of few years old, which stage is called anal stage. Third stage begins from three /four to six/seven years old which stage is called phallic stage. Fourth stage begins from six/seven to twelve years old or puberty stage which stage is called latent stage. And last stage begins from twelve years old or puberty stage to adolescence stage which is called genital stage.

According to Freud, in oral stage every child sucks and bites. The mouth sucking and biting are favorite activities. So Freud says while child sucking breast of her mother and biting something. He/she takes pleasure from his/her kinds of activities. So in the oral stage a child takes pleasure from his or her mouth sucking and biting but he/she gets shocked if another baby takes birth in the family. Similarly in anal stage a child takes pleasure by holding anus in. In this stage child gets pleasure in

defecating. According to Freud the child urinates or defecates during sleep because he get's pleasure or child gets pleasure holding stool and urine within.

Similarly in the third stage or phallic stage the child may have discovered the pleasure of touching or exhibiting or rubbing against his/her genital. The child cares much about his/her genital. The boy fears 'castration' complex and girl suffers from penis envy. In latent stage Freud believes that the sexual impulse is suppressed in the service of learning. In this stage a child passes his or her maximum time in schooling and he/she learns much more about moral behaviors. So his/her superego gets strong in this phase. The child moulds or shows his/her behaviors as pre- social standards and he/she does not like much attention from parents rather they want freedom. In the last stage or in the genital stage a person takes pleasure from sexual intercourse. In this stage a person is mainly focusing sexual intercourse.

Freud feels that masturbation, oral sex, homosexuality and any other things we find acceptable in adulthood today are immaterial knowingly or unknowingly. In this stage boys or girls are attracted towards their opposite sex. Children develop their interest in masturbation, homosexuality and fantasy and sex magazines or literatures. Similarly in this stage a boy develops superiority complex and girl develops inferiority complex, submissiveness and shyness. And in this stage a boy or a girl expresses his or her sexual view or inner desire through narcissism, vulgar jokes, singing, dancing and so on.

All the stages have certain difficulties or problems which are more likely to arise. Especially in the phallic stage the oedipal crisis arises which is the ancient Greek story of king Oedipus who inadvertently kills his father and marriage his mother. This is a concept which is developed by Sigmund Freud it is defined as a male child's unconscious desires for the exclusive love of his mother. Similarly in

Freud's psychoanalysis there is one concept names 'Electra Complex' which is just opposite to the Oedipal Complex:

Girls enter the Elektra complex. This starts with the realization that they have no penis. This leads them to believe that they have been castrated, something for which they blame their mother. Because she has no penis the girl sees herself as powerless, and wishes that she had one (penis envy). She starts to desire her father, because he has one and becomes jealous and hostile towards her mother, mirroring the Oedipus complex in boys. Eventually, she starts to identify with and to internalize her mother, developing a superego and a female gender identity. At this point she represses her desire for a penis and substitutes it for the desire for a baby. (Aidan Sammon 1)

This concept is a girl's sense of competition with her mother or another girl for the affection of her father or a boy. It is defined as a female child's unconscious desire for the exclusive love of her father, boyfriend or husband. According to Freud, the complex of Oedipus, which he called "feminine Oedipus complex"

(*The Complete Psychological Works* 155) happens when the child reaches to the sexual phallic period and realizes the different genre; beginning to focus is libidinous attention to the people of the opposite sex in the family. The same concept has been used by various theorists. One of them Harold Bloom also has been used in his own words. Bloom in his essay, "The Dialectics of Poetic Tradition", argues that the relation between ancient and modern poet is the relation of the father and son. The child is Oedipal relation has to maintain the relation with powerful father who claims that the mother (creation) belongs to him only.

M.H Abraham states in his *A Glossary of Literary Terms* as:

Freud had developed the dynamic form of psychology that he called 'psychoanalysis' as a procedure for the analysis and therapy of neuroses but soon expanded it to account for many development and practices in the history of civilization, including warfare, mythology and religion as well as literature and the other arts...Freud proposes that literature and the other arts, like dreams and neurotic symptoms, consist of the imagined or fantasized, fulfillment of wishes that are either denied by reality or are prohibited by the social morality and propriety. (257)

Sigmund Freud describes about how the psychoanalysis works and where it works. According to Freud psychoanalysis is a therapy of neurosis. Similarly according to Freud during females psychosexual development a young girl is initially attached to a boy or her father and begins to resent the other girl or mother whom she blames for her 'castration'. As a result Freud believes that the girl then begins to identify with and emulate her mother out of fear of losing her love. Lois Tyson in *Critical Theory Today* argues; "You can not always get what you consciously want, but you get what you unconsciously need. The notions that human beings are motivated, even driven by desires, fears, needs, and conflicts of which they are unaware" (12).

Here Lois Tyson, according to Freud, talks about the unconscious desires which are fulfilled but if we think consciously that is not fulfill. Every human being is guided by their inner desires, fears, needs and conflict not knowingly but unknowingly. Although we know those unconscious desires lead us towards bad result and those unconscious desires are socially unacceptable but these desires handling us. Naturally every father demands daughter from his wife and every mother

demanding son from her husband. Similarly, a son loves his mother more than his father and a daughter loves her father more than her mother. This is the opposite sexual attraction. How a son puts himself in his father's place and loves his mother but the child can not do so because of the fear of his father as similarly a daughter wants to put herself in her mother's place and loves her father but the child can not do so because of the fear of her mother.

First Freud's psychoanalysis developed as a therapeutic technique for the treatment of the hysteric patient but later it expanded as a technique for the psychological study of the psycho-sexual development of human personality. The unconscious mental activities are as in psychopathic patients. The given quote below asserts three fold meanings of Freudian psychoanalysis:

It is, first, a school of psychology that emphasizes the dynamic psychic determinant and of human behavior and the importance of childhood experiences in molding the adult personality. Secondly, psychoanalysis refers to a specialized technique for investigating unconscious mental activities. Finally, psychoanalysis is a method of interpreting and treating mental disorders, especially psychoneuroses. (*Abnormal Psychology* 179)

In this way, Freud inventing the new science of mind vehemently challenges the hitherto internalized rational and compassionate human image and exposes to the world the darker side of human psyche that was dominant in his actions and behaviors but remains veiled up to his time and thus remained. This thesis is an outcome of a research which emphasizes the power of psychoanalytical elements in the formation of subjectivity in the life of human beings.

Actually, *Peony in Love* is a one-sided love story. Peony narrates whole story about her inner desires, inner feelings, and emotions. Similarly, she expresses her relation with her father with her mother and with her sister wife. As Freud says that daughter always wants to possess her father or her boyfriend or husband but mother or other girl stands as an authority and threatens the daughter or the girl. In *Peony in Love* also the daughter, Peony, wants to be close with her father but her mother does not want so. It has become clear when her mother says, "Unmarried girls should not be seen in public" (5). But Peony wants to go to the public park where her 16th birthday is going to be celebrated so her father says, "there is not public here" (5). It means her father also wants to take Peony in the public park. Peony and her father want to be close. But not only her mother but whole gathering people do not want so. So she has compulsion to hide her inner desires. She feels herself like a puppet. These types of feelings express through this sentences. "Do not show your teeth when you smile, walk steadily and slowly. Look pure and pretty, be respectful to your aunties and use scissors to trim and frayed or loose threads on your gowns" (14). Peony wants freedom, she wants laugh openly but her family bounds hides to herself in family rule and regulation.

Gradually, she falls in love with a man although she is only sixteen but she is attracted by some one whom she does not know. She is betrothed too but she loves a boy which is her inner desires. And also it is opposite sex attraction when she falls in love with a boy her shyness arises in her heart. She can do nothing openly. It is clear when she said, "My heart calmed when I opened my eyes. I again saw through the slit in the screen the man I'd spotted earlier. His eyes were closed. Could he be feeling what I was feeling?" (15) She, Peony, begins to think about the same boy whom she

falls in love. Really the boy is absent but in his absence she thinks, could he be feeling what she was feeling.

The boy, whom Peony falls in love with, is a handsome boy. His handsomeness attracts Peony because of opposite sexual attraction. Not only Peony but Tan Ze, madam Tan's daughter, also unknowingly falls in love with the same boy too. Ze does not want so. She is jealous towards Peony which is clear from the following lines: "You must be betrothed already. But My father has not yet arranged my married" (16). Not only Tan Ze but Peony is also jealous and angry with Tan Ze. It has become clear when Peony says, "As though she would actually have a choice in her married! I do not know how it could have happened so quickly but I was jealous and angry that she would try to steal him for herself"(16). Tan Ze knows Peony loves him but through her words we come to know that Tan Ze also loves him. So Tan Ze wants to kick out Peony by threatening that you must be betrothed. And Peony also knows she herself is already betrothed but, knowingly she falls in love with an unknown boy. Here both Tan Ze and Peony are guided sexually. Their unexpressed desires show through those lines indirectly. They can not show directly because of the social fear or their 'super ego' is also controlling them.

As Peony hopes Tan Ze helps to her but there is just opposite happen of the expectation, then she feels sad. Peony feels sad because everywhere she fails. Neither Peony's parents nor Tan Ze helps to her. Peony has never thought that her mother and the Tan Ze would complain against her but there is just opposite happen what she thinks. This is clarifying from this line, "my mother had trained me never to show my feelings but when I read 'The Peony Pavilion' I felt certain things; love, sadness, happiness" (18). 'The Peony Pavilion', her father's opera, tries to know her desires, feelings. She has compulsion to accept everything easily. She can do nothings

whatever she likes but she can do whatever her parents want. According to Freud it is her self-weakness. Her shyness, weakness leads her as a doll although, she feels uneasy but she accepts it. She says, “My parents were happy but it was hard for me to be excited especially now I had never met Wu Ran, her future husband. I did not know if he was two years or ten years older than I was. He could be pockmarked, short, and cruel and fat... Marriage to a stranger was my fate and it was not necessarily a happy one” (19). Here she sacrifices her happiness for her parents. She is going to marry with a person whom she never met and does not care about her future husband whether he is good or bad. She thinks nothing except her marriage or her future husband. According to Freud if a person thinks too much that is his/her mental ill. Only one result of such kinds of activities is destruction.

Naturally, Female is attached to the male and male is attached to the female. According to Freud always wife demands son from her husband and husband always demands daughter from his wife because of the ‘Oedipal Complex’. In *Peony in Love* also something happens. Still she is unmarried girl but she talks about son. She says, “as the eldest brother, my father was expected to have a son who one day would become the head of our family, perform rites in the ancestral hall and make offering to our long - dead relatives so they would continue to bring us good luck and fortune; instead, he was burdened by a single useless daughter” (30). By blaming her eldest brother and father, she indirectly demands a son. And she sees daughters are useless. She gives more priority to the male but she gives less priority to female one.

In modern society females are oppressed too. Because physically and mentally females think themselves that they are weak. Peony also thinks herself oppress not from others but from herself own too. This is similar to the Freud’s sexual psychoanalysis. She compares her father with Ming. Peony is loyal to her father. She

helps her father in his opera. They talk to each other. Peony suspects to her father whether her father knows that tomorrow is her birth day or not. Peony talks about in the same topics. In their discussion sometimes they teased to each other. This is proved by following lines, “Oh Ba” I sighed in resignation. He knew I didn’t excel at those things. “You are so old now I can not even tease you anymore” (32). He slapped her thigh and laughed “sixteen tomorrow. Have you failed to remember this special day?” I smiled back at him “you have given me the best present. He cocked his head in question. He had to be teasing me again and I played along” (32).

If a person teases opposite sex person that means he/she wants sexually to attract to him/her. But their conscious mind stops them to do so. Peony wants to be close to her father than her mother. She wants to get help from her father in every step of life rather than her mother. Even she has already betrothed but she is one sided love with an unknown boy. Peony wants to meet with that boy by helping her father. Her one sided love gradually affect in her life. She is going to slightly different. “You do not seem like yourself today my father said, what troubles you? I could not tell him about the young man I’d met or that I was worrying about whether or not I should meet him again in the Riding- the Wind Pavilion, but if Baba could help me”(37) . In this way by the helping of her father she wants to meet her dream boy. On the other side she fully helps to her father in his opera. She learns her father’s books. But that is not accepted by her mother. Her mother is jealous in her study. Her mother thinks it is not necessary to be educated and says “an overeducated daughter is a dead daughter...Talent is not a gift we should with on Peony” (42). Her mother does not want so but she wants to be training her daughter, Peony, to be a good mother. Her mother thinks her role is to teach her daughter to write poetry and perfect their

womanly skills. But Peony's father does not agree. When her father does not agree her mother asks question to her father, "How much longer will you keep her?"(43)

As like her parents, she also wants to marry because her sexual passion demands a male. Her mind is hunted by the marriage. She is betrothed so she imagined her honeymoon. It means she has more sexual desires. She is hurry to gain the warm love of her future husband. The following lines clear her types of view, "I imagined my first night alone in bed with my stranger. I conjured our fore years together unhampered by worries about money or officialdom. We would enjoy the day, the night, a smile, a word, a kiss, a glance all lovely thoughts all pointless dreams" (55). Here she is out of track. She describes all the activities of husband and wife's first night after marriage. She describes how a husband and wife sexually molested to each other. She thinks to be loyal, devoted, and dutiful of every woman towards man is woman's virtue. In her view a daughter's virtue is to obey her father, a wife's virtue is to obey her husband; a widow's virtue is to obey her son. She thinks a needle successfully threaded meant that the girl would give birth to a son. She does not talk about daughter. To give birth to a son is superior to her because she is mother. Psychologically always a mother is loyal to her son. Not only this she used "I see you have a three - ways viewing Pavilion", " He said. I have the same in my home, only ours is on our pond and not the lake" (77). Here both words pond and lake symbolizes the female sexual organs according to Freud.

In this way Peony is in double tension. So her thinking is unstable. One tension is Peony loves handsome boy whom she does not know and she can not express her inner feelings or desires to her parent about that boy and another tension is she is going to marry with Wu Ren who is her father's choices person rather than her own. They are going to celebrate a party one night. Peony's family and her guests

are gathering in her house. She goes somewhere without permission where she should not have been. Then she is punished by her own mother. Her mother takes her to her own room in the unmarried girl's Hall, opened the door and gently pushed her inside. Her mother had used one of her mother's locks to confine her. From her room she smells the fragrance of wild roses in her hair and on her skin. She behaves as a master to her own willow like her own mother behaves her. Willow also suppresses by her own, how she is suppress by her own mother. Peony governs upon her Willow and her mother governed upon her. Peony does not want to give freedom to her Willow. This is proved by following lines:

When she did not answer, I knew she truly wanted to go but how could this be? She was my maid and companion. I had never thought about where she had come from or how she had come to be my servant but I had always believed her to be mine. She was a part of my everyday life like the chamber plot. She was my feet when I fell asleep. She was the first I saw in the morning. She started the brazier before I opened my eyes and fetched hot water for bathing me. I had thought she would go with me to my husband's home. She was supposed to care for me when I got pregnant and had son...I had expected her to be with me until I died. (93-94)

From these lines we know clearly that how one female is dominated or suppressed by another female. One side Peony's father says that he has know Wu Ren for so long. He is like a son to me. On the other side Pony is suppressed or depressed by her own mother and Willow is suppressed or depressed by Poeny. And sometimes they themselves are suppressed or depressed because they give more priority to the son not daughter. They think to give birth to a son means woman's greatest strength. This

View is clarify from the following line, “ a woman’s greatest strength is to give a woman power and it can take it away, If you give your husband a son you might keep him from entering the pleasure quarters on the lake or bringing in concubines” (98). She thinks only the marriage life but she never thinks her single life. And she greatly falls in love which gives the lovesickness as a result. She is unable to think clearly and she behaves in a sensible way because she is on love with a handsome boy but she does not know who is he and on the other side she is already betrothed.

Peony thinks about how to make her husband happy by being good wife, bearing son, running her households well and being pretty. So she does not become distracted from her daily activities or loiter with concubines. But suddenly she suspects that always a wife is devoted to her husband or household well but their mother-in-law does not positive towards her daughter-in-law. She gives the examples of Lady Purple. Peony says, “Lady Purple who was treated so badly by her mother-in-law that she hanged herself in the privy. She was required to clean each day ...”(101). Similarly she expresses about woman’s inner feelings that according to Peony, every woman is expected to be pregnant at least ten times during her lifetime. And at the same time she claimed about her own family of ‘Chen Family Villa’. She claimed that the woman in the Chen Family Villa had trouble getting pregnant and when they did they seemed incapable of dropping a son.

When Peony is locked in a room, she thinks about her father and her father creation or literature. She wants to go to her father’s library but her mother does not want to go to her in her father’s library. She greatly shucks that her mother disturbed to her to go to her father’s library. At last she goes to her father’s library against her mother’s expectation. But she smells no tobacco or incense floating on the air. She finds herself that her lovesickness has caused her face to grow thin and pale. She talks

about her unwilling to her meal because she falls in love with a boy. Not only this she talks about her losing her beauty and losing forever her romantic images. Now she thinks her only duty is to fulfill giving birth to son honoring her husband's ancestors. Her hopeless feelings are clarified from the following lines, "A painting is form without shadow or reflection just as a dream is shadow or reflection without form. A painting is like a shadow without frame. It is even more of an illusion than a dream." (112). For her, shadows, dreams, reflection, painting even memories are insubstantial and fleeting because only the lovesickness is the cause of such result. This is similar to the concept of Freud which is described by M.H. Abrams *A Glossary of Literary Terms* defines; "Freud proposes that literature and the other arts, like dreams and neurotic symptoms consist of the imagined or fantasied fulfillment of wishes that are either denied by reality or are prohibited by the social standards of morality and propriety" (257).

Peony is proved by a doctor Zhao that she is lovesick women when Doctor Zhao checkup Peony and says to Peony's mother that the heart is the seat of consciousness and her daughter's is congested with too much yearning. Now her mother begins to care her. She inspires her daughter, Peony to be well and relief from her lovesick. She begs Peony to get up. But Peony hopes that she is fine. In short time she is going to marry but still she is not well. Although she is ready to marry with her parent's choices person but mentally she is haunted by the marriage. She is fear to say good bye to her parents, uncles and aunts, servants and so on. Similarly she compares a marriage life is the experience of death and rebirth without having to travel to the afterworld.

Peony is greatly sick, because lovesickness. So she is lying on bed. Her parent cares to her. Her father's care is special care for her. Peony also wants her father's care is more than her mother's care. Peony says;

He laid me gently back down on my pillow. I tried to bring the flower up to my nose to see if its scent still lingered but I was too weak. Baba took the flower and placed it on my chest. It felt as heavy as a stone on my heart. Tears gathered in Baba's eyes. How perfect that father and daughter should be united in their happiness.

(126-127)

These lines show how a daughter and father are close. Peony, daughter, is suffering from sick because of lovesick and father falls tearing from his eyes. He knows that he is going to farewell to his daughter Peony. Unlike Peony's father her family members are not so sad but they are little sad. Peony herself is sad to separate from her birth place. Although she is happy but mentally she is not happy. Peony's family is preparing her marriage but she thinks that their preparation is death for her because she is last stage on the life. She is greatly sick and weak, because of lovesick. But even she gets married with Wu Ren. Now she begins think about her own death. She says, "If Ren would not come to my family's home for any of my funeral activities and I could not go his since I was hampered by corners and noise how would I find him?" (142)

She dies in a short times of marriage due to her lovesickness, she dies but her hungry soul still moves around Wu Ren. Her physical body leaves Wu Ren but her soul does not leave Wu Ren. She visits night to Wu Ren. Peony says;

That night, when Ren came again to the moon- Viewing Pavilion, we talked about poetry and flowers, about beauty and quing about

lasting love and the temporary love of teahouse girls. When he left at daybreak, I was disconsolate. The whole time I was with him. I wanted to reach inside his tunic and touch his skin. I wanted to whisper the messages of my heart into his ear. I wanted to see and touch what he kept hidden inside his trousers, just as I wanted him to peel away my layers of longevity clothes until he found that place that was yearning even in death, to be touched. (146)

From these lines we can say Peony is expressing her inner feeling or thinking or desires. Although her physical body is not with Wu Ren but her soul is still with Ren. She wants to molest with him, share her trouble and happiness and wants to do all activities what a husband and wife do in their marriage life.

According to Freud this is one kind of trauma because it refers to a painful experience that scares us psychologically. Those upper lines are also the painful experience of Peony which she shares even after death. Not only Peony but Wu Ren also so sad because of him feels alone. Wu Ren expresses his inner feelings on his loneliness through the poem. He says, “Unable to express the sadness of your parting, darkness without end. You come to me in a dream. I am flooded by thoughts of what should have been. But I find it here with you goddess of my heart. A sudden sob wakes me from my dream alone again”(147). According to Freud creation is the best way to express his/her inner depressed desires. When a person suppressed his/her desires because the social norms and values, he/she has to neurotic problems. Later her/his those suppressed desires come out through different ways. One of those ways is literary creation. Similarly Gilles Deleuze and Felix Guattaari, “Anti-Oedipus: Capitalism and Psychoanalysis” say; “if desires is the lack of the real object, its very nature as a real entity depends on an ‘essence of lack’ that produces the fantasized

object” (111). Here also Wu Ren has great desire to live with Peony but unfortunately Peony dies and Wu Ren expresses that painful expression through those lines that he can not express of the sadness of Peony’s parting. Peony is his heart goddess and so on. Here Wu Ren is also more neurotic patient than Peony. Not only has this Peony regularly visited him in his dreams. Peony says, “The seven emotions we talk about on earth joy, anger, grief, fear, love, hate, and desire, had traveled with me to the afterworld. It means after death also Peony has those human qualities like joy, anger, grief, fear, love, hate and desire which lead human beings. Once after Peony’s death Chen Family Peony’s father and mother and Wu family are gathering in the Chen Family for a party madam Wu turned to her son...” (160). But Peony herself takes this sentence from the negative perspective and suspect that she would have criticized me as a proper mother-in-law should because Peony has negative attitude towards her mother-in-law. Then how can she think from positive perspective.

In this novel Lisa See expresses only female’s desires and inner feelings through the mouth character Peony. Even she expresses after death only female’s gathering, female’s gossip about the same topics as like love, child, lovesick, husband and so on. Through Peony she expresses about the after world’s subject matter. As written on the book, “the lovesick maidens wanted to know about Ren and I told them” (163). Here lovesick maidens mean those females who die just after their marriage. Similarly, “we all had dream’s lovers. Let me tell you about my love. In my dreams we use to meet at a temple loved him very much says another of the girls” (163). From these lines we come to know the female psychology that when they gather they talk about their lover, husband and their house. They can not think their single life without male one. They think superior themselves when they have their lovers. This is justified from upper lines.

In the after world she meets her ancestors especially her grandmother. In the after world she is guided by her grandmother. When she was in this world she is guided by her own mother and now she is guided by her own grandmother not by her grandfather. This is nothing except Peony's thinking, view and quality which lead human. That one female is guided by another female while she is looking from after world to her husband, her grandmother restricts her and says, "stop looking at that man down there" (167). Females are feelings pleasure or they imagine romantic mode by looking male or thinking about their husband or lover but they are disturbed by another female own.

While Peony and her grandmothers are discussing about the child her grandmother says, "Your father did a lot for you .I saw how solicitous he was of you teaching you to read, write, and question. But you weren't a son and he needed one" (172). But in Freudian in psychoanalysis this is just opposite that a father more wants to a daughter than a son and always mother wants a son more than daughter. So here also by blaming Peony's father, Peony's grandmother demands a grandson which means females demand male and they sacrifice themselves for male. Because they are imposed by either male or female that male are superior to themselves from their childhood and later in their adulthood they express same thing whatever they learned in their childhood. In this book Peony also expresses same things that, "...My husband reminded me and his concubines that we were to safeguard our chastity with our lives and all women should be prepared to make sacrifices for their husband and son" (183). This is not her adulthood's own view but this is the result of her childhood experience. Whatever she learned in her childhood, now she expresses the same things.

So whatever she expresses that is only the direct result of her childhood experience which she learns from her mother. Peony and her grandmother are walking they see a hundred naked women wet, muddy and crying. They watch men are pulling women out of that quivering mass and do things to them. Peony's desires are not fulfill in her life so she calls herself a hungry ghost. She sometimes visits with her grandmother and sometimes she visits alone in this world because to gain Ren's love. Especially she visits the Wu Ren's household for the rest of the day. She observes Wu Ren's activities. Peony says, "I observed Wu's household for the rest of the day...in the kitchen servant's chopped ginger and garlic, strung peas, cleaned ducks and chickens, carved pork. Young men came to visit. They played cards, and drank with Ren late into the night. They make jokes about his sexual powers and even so far away I blushed in embarrassment but also in desire" (193). While they are talking about sexual power of Ren she blushes in embarrassment but suddenly she expresses her own desires also. It means her unfulfilling sexual desires with Ren also still alive and now also she is sexually attached with him but that is only her unconscious mind's thinking because she has already died. Only her soul is alive but not physical body. Desires are not fulfill only from soul instead physical body. Not only this once her grandmother when talks about the second wife of Wu Ren or the future daughter-in-law of madam Wu she is angry with her grandmother because she loves this man and she hopes he must love her still .

Peony sees something is rung in the living world with Wu Ren. But she is not clear that what is happening and her grandmother suggests her that everything is clear and says that she must go back to her rightful place. Peony says, "I do not think I can I said but inside my mind began to spin with the possibilities of how I would seek revenge on the girl dressed in red, sitting in seclusion waiting to go to her husband"

(197). And her grandmother suggests that these types of thinking are child's thinking. You are hungry ghost. Perhaps Wu Ren is going to marry with another girl but she is jealous she does not want so. Her mother-in-law also wants retrieve the confidential book to give to her future daughter-in-law. Wu Ren is going to marry with a girl whom Peony and she knows to each other. Peony wants to stop this marriage although her physical body is not in the living world. Peony compares that girl with herself and feels she is fighting against her, personally. Anyhow she wants to stop this marriage. She thinks if she failed to stop that marriage Ren and his wife's first night together would be miserable.

Peony is unsuccessful in her plan. They get married or Wu Ren and Tan Ze get married. Tan Ze, madam Tan's daughter who is also the friend of Peony and Tan Ze know the relationship between Peony and Wu Ren but she married. Now at first Peony does not want this girl, Tan Ze to read her private thought which she is written in a book about the inter update dreams because that were her private thoughts but later she changes her mind and thought that her private words may be guide to her. Here according to Freud, at first she is guided by the Id. It means she is guided by libidinal and other desires which lead towards the destruction but later when she comes in conscious mind then she changed her mind and wanted to help Tan Ze through her words which mean her ego mind works here.

Peony describes about the wedding night of Tan Ze and Wu Ran. She describes the decoration of a room where Tan Ze and Wu Ren are going to pass their first night. But Peony is unlucky who never get chance to pass .She has also great desires to pass the wedding night with a man but her lovesickness had came as an obstacle . So now she is expressing about the first night which is not actually Wu Ren and Tan Ze's night but she is thinking that is Wu Ren and her own night. Peony also

uses symbols here while describing about the decoration room. She says, “The trickling down of the wax was like the shedding of a bride’s tears on her first night alone with her husband. If one of the candles went out- even by accident - it would be an omen of a premature death for one or both parties.”(202). She does not wish so she expresses her hungry soul never positive towards Tan Ze because she thinks Tan Ze seized her life or her husband although she knows she is only soul or spirit. According to Freudian psychoanalysis candle symbolizes the male organs. This one is importance to the female one. Sigmund Freud analyzes in his book *The Interpretation of Dream* that “the candle is an object which excites the female genitals; it’s being broken so that it does not stand upright, signifies importance on the man’s part it is not her fault” (89).

She is full jealous towards Tan Ze because of the Electra complex. She says, “Tan Ze! I was double incensed. On the first night of the opera all those years ago, she’d said she wanted her father to make inquiries about Ren. Now she’d gotten what she wanted. How I would make her suffer! My spirit would haunt her” (203). Actually Tan Ze unconsciously wanted to inquire about Wu Ren and Peony’s conscious mind knows he was her betrothed boy or he was her future husband. But the result was just opposite happen like this is similar to the Freudian psychoanalysis that we can not get what we consciously want but we get what we unconsciously need.

Peony criticizes to Tan Ze that she is not perfect to give the sexual pleasure to her husband. Peony herself thinks she is perfect. So she blames to Tan Ze that Ze is either too afraid or too unknowledgeable to feel anything herself or give him pleasure. Through this expression we come to know that she has sexual passion too which she wants to fulfill from Wu Ran. Then she hates to her, Tan Ze, but she, Peony, could use her like a puppet to reach Ren and make him happy. As a ghost Peony could use

her abilities to inhabit Ze and turn her into a perfect wife. Now she begins to teach to Ze what her mother taught to her. She suggests to Ze that no man likes to feel his wife watching over him. Do not eat too much no man wants to see a wife putting too much food in her mouth. Show respect for the money he earns. Generosity in spending is very different from wasting money and so on. Peony directly connects with her passed husband Wu Ren through the help of Ze. Peony uses Ze's body freely and without regret remorse or guilt. She makes her do what she was supposed to do as a wife, and then she watches as her husband found release in her hands, mouth and hidden crevice. Now, Ze's flesh is there for Ren to taste, fondle, tease, pinch, nuzzle and penetrate.

Peony becomes happy when Wu Ren does not care Tan Ze. She wants to sleep with him, on his bed but Tan Ze stops her. She says, "When he came to the room and got in bed, he did not wrap his arms around her to seek warmth, comfort, and companionship for his sleeping hours. He stayed on his side of the bed; she stayed on hers. At first this satisfied me greatly, because it allowed me to drape my ghostly form around his body like a shroud" (214). It makes clear that her unconscious mind is leading her towards living world. As Freud says that one woman becomes enemy of another women to attract the male. In *Peony in Love* also Peony is becoming enemy and she wants to separate Wu Ren and Tan Ze tragically when she is in unconscious mind. But her conscious mind stops to do this. Peony's hungry soul tortures more than more to Tan Ze which caused the death of Tan Ze also. When Peony comes in conscious mind then she realized and says, "And I've caused harm .I confessed after everything she'd told me, did not I own her the truth about what I'd done to Tan Ze? My sister wife died because of me" (299). In this way the novel shows the inner

feelings, desires, sexual attraction, lovesickness, confessed and so on of major character Peony, which is woman's personal psychology.

The concept of the unconscious is Freud's major contribution to understanding of human behavior and personality. The conscious mind leads us towards good way or when a person is in conscious mind he/she is aware of at anytime or any moment. One's presents perception, memories, thoughts, feeling, thinking, fantasies and so on. When we work with our conscious mind what Freud called preconscious? Freud suggests that when or if we are guided by our conscious mind and whatever we do only if consciously we have no problem because it has already said that conscious mind leads us towards good way. But according to Freud our conscious mind is the smallest parts and the largest part what he called unconscious mind. It leads us towards on bad way. It includes all the things that are not easily available to awareness including many things that have their origins there. Freud compares the psychic forces with iceberg. The upper part of iceberg which is visible is similar to conscious aspect of our mind where as the inner part of iceberg which is invisible but comparatively for grater is similar to our unconscious. The huge part of our mind which forms unconscious is working without our knowledge of it. Freud in his book, *The Interpretation of Dreams* explains these types of manner:

Hence a limiting of the association of ideas to ideas that evoke and are evoked in the sense of pure association- psychology is untenable. Such a restriction would be justified only if there were states in human life in which man was free not only from any conscious purpose but also from the domination or co-operation of any unconscious interest any passing mood. (371)

According to Freud we are not free from any conscious purpose only if we did not dominate or co-operation of any unconscious purpose. It means our conscious mind always wants to be free but always the unconscious mind chained in different problem which are created by one self because Freud says that our conscious mind is controlled by unconscious mind. We are often driven to deny or resist becoming conscious of these motives and they are often available to us only in disguised form regarding the unconscious through which, “we are drawn toward an object (Desire Cause) as elicited by a certain characteristic [e.g. a certain timbre of the voice, the way a person looks at you] that can sometimes be read into a particular love object: desire is pushed not pulled (Cause Desire).” (Fink, 51)

Agreeing with Fink’s idea about unconscious Tyson says that the unconscious is the storehouse of those painful experiences and emotions those “wound, fears, guilty, desires and unresolved conflict” and which come in to being when we are very young because those are repressed (12). Repression is the requisite for unconscious. He supports the Freud’s idea that human beings are motivated even driven by desires, fears, needs and conflicts of which they are unaware - that is unconscious and this idea still governs psychoanalysis today.

Freud gives various evidences to prove the existence of unconscious mind. Those evidences are like hypnosis and state of post hypnosis, dreams, slip of tongue, sudden recalling of names, mental disorder, continue thinking of same things, frightening walk in step and so on in these states and sometimes in other states too. One’s unconscious is active and suddenly those things come out which are not generally used. These things are unused in our daily life and almost are forgotten but these things come in our mind unknowingly or sometimes knowingly. These things may be as he says memories, selfish desires, sexual desires, fears, confessed, immoral

inner inspiration, knowledge, thoughts, shameful experience, irrational wants and murderous inspiration. These elements generally do not appear or come into forth but they are the motivation forces behind our rational works. When they get chance to come out, they manifested. So in this way the unconscious mind is far greater than conscious in human mind. Its impact is great in personality formation of a person.

Freud calls that unconscious factor is 'id'. And especially this unconscious is inspired by sexual desires or libidinal energy. This unconscious or 'id' is not governed reality principle. But always it runs after pleasure principle so it always long for pleasure. Hence it does not care about social norms and values. But unfortunately those social norms and values disturb to fulfill please, as a result the desire for pleasure are repressed in unconscious. So Freud says unconscious is the store house of pleasure or sexual desires. He says that the libido also exists in children. It is inborn attitude like hunger and thrust. But every society does not let such desires to be fulfilled freely and they are repressed in unconscious. It does not care for social bondage. So it is called irrational. These irrational desires are always dynamic in nature and in the process of manifestation, but when they come out they are censored. According to Freud, our dreams and faults are the examples of manifestations of repressed desires and similarly all literary creations or texts are the product.

Freud believes that theory of personality into three separate but interacting agencies the id, ego and super ego. Each of these agencies has its own highly specific role in maintaining personality functioning. The word, 'id' which means something in a person that is not recognized as a part of self. The word 'ego' which means 'I' the part of the personality recognized and accepted as oneself. The word 'super ego' thus means "over the I". It refers to the moral component that is imposed on the self by the society. These agencies are not person, place or physical things. They are the names

given to certain motivational forces whose existence is inferred from the way people behave. The personality of person depends upon the relationship between these three agencies.

Like the 'ego' the super ego receives its energy from the id. Unlike the ego however the super 'ego' talks no more account of reality than the 'id' does. Instead of considering what action are realistic or possible the 'super ego' embrace both an 'ego' ideal our value and abstract moral ideal and conscience that constantly commands the individual to stifle(suppress) the id's sexual and aggressive impulse that conflict with normal goals. The function of the super ego then is to prohibit what is morally wrong and to promote what immoral right.

In *Peony in Love* also we can see the role of 'id' and super 'ego' in major character Peony. Peony is guided by these two motivational forces. As Freud says that 'id' incorporates libidinal desires and it does not care about social norms and values when Peony is guided by id. She has extreme desires for her husband by neglecting Tan Ze, her sister wife, even after death. But 'super ego' realized her mistake. Her superego makes her think that whatever she did is morally wrong. When she realized that her desires for her sister wife, Tan Ze is amoral. She represses her mistake and wants to realize her mistake through these words. She says:

Hours later, Ren arrived I watched him Yi's (Wu Ren's third wife he got married with her when Ze died) veil and smile at the beautiful girl. He was pleased. I wished for them the three Abundances- good fortune, long life and sons - and then I left .I was not going to make them mistakes I'd made with Ze . I would not live in Ren and Yi's bedchamber, where I might be tempted to interfere in ways I had in the past. (313)

By uttering these lines Peony left Wu Ren and Yi, Wu Ren's third wife, in their bedchamber. But when Peony is in 'Id' she disturbs to Wu Ren and Tan Ze, Ren's second wife, in their bed chamber. In this way her 'super ego' does not allow she to disturb to them, Ren and Yi or to fulfill her inner desires for her past husband and sister wife. Similarly Freud talks about love and sex which are the inevitable part of human life. Love and sex dominate the psyche of the person. Every human body seeks to fulfill psychological needs such as hunger, thirst and satisfaction. In Freudian psychoanalysis the most motivating force of life is libido. It means the energy of sex motive. In one side sex instinct is destructive force of life that ruins person and if collapse morality. In another side sex energy is the creative and intellectual source of life instinct. Freud uses sex in broad sense. Freud defines sexuality in his own word that the concept of sexuality and at the same time of sexual instinct has to be extended so as to cover many things which could not be classed under the reproductive function.

Similarly Freud talks about 'Life' and 'Death'. Life and death instinct are interrelated and inseparable pleasure and pain, love and hate, hostility and tenderness are motives of life and death which seem mutually antagonistic but often these two are inseparable fused in human activities. It creates ambivalence of instinct. Similar view expressed Peony in *Peony in Love*. She says; "It is said that death is ever followed by life and the end is always a new beginning. Clearly that is not how it was for me. Before I knew it, a river of seven years rolled past. Holidays and feast days were particularly hard for me" (173).

Death is also directly or indirectly connected with our psychological experience. Death is the ultimate abandonment. Different critics define the word 'psychoanalysis' in different ways. Among them one of Jacques Lacan argues in his

own word in different ways. Jacques Lacan in his book, "The Mirror Stage as Formative of the Function of I As Revealed in Psychoanalytic Experience," says:

... it also throws light on the dynamic opposition between this libido and the sexual libido, which the first analysts tried to define when the invoked, destructive and indeed, death instinct, in order to explain the evident connection between the narcissistic libido and the alienating function of the I, the aggressively it. Release in any relation to the other...(900)

Suspect is one of main result of the psychoanalysis of neurotics. Husband and wife both of them can not be free from suspecting, they can not believe each other because they think that each other's immoral sexual behavior then that psychoanalysis of neurotics disposed as a result. Sigmund Freud also analyzes in his book *The Interpretation of Dreams*:

This objection can be disposed of completely if we have recourse to the results of the psychoanalysis of neurotics. The solution is as follows; The process of shifting and rearrangement which replaces material of psychic of significance by material which is indifferent (whether one is dreaming or thinking) has already taken place in these earlier periods of life, and has since become fixed in the memory. Those elements which were originally indifferent are in fact no longer so, since they have acquired the value of psychologically significant material. (85)

Peony's lovesickness is the only cause of her death. Her aggressive drive fights with herself consciously or unconsciously. As a result she owing her urge to die.

Obsessive Reality

A person completely thinks of one particular person or things because of the obsessive personality's mind. Peony has also the same problem in *Peony in Love*. No one be free because he/she has already attached something. Especially every human being is motivated by their inner sexual desires. Peony is a major character who has extreme sexual desire for her husband but she can not do so because now she is only hungry ghost. She tries to seduce even in her only hungry ghost. She is jealous to her sister wife. She is happy when Wu Ren and Tan Ze, Wu Ren's second wife are indifference to each other. Although she is only a hunger spirit but she wants to give up him, Wu Ren her husband, a son which is humorous. She observed to Wu Ren even after death. But she is known about herself when she knew herself and she becomes emotional and expressed her inner desires. She says, "Soaring across the sky in never - ending sleeplessness. The mountains are fresh with dew, the lake glimmers you draw me to you from across the clouds"(147).

Here she is searching for her husband's help. She is saying that her husband attracted to her. Not only have this following words also indicated that she is ready for her husband. For that Peony says, "I tried as only a young girl can to live up to the delicateness of my name. My lips were full and soft. My waist was small and my breasts were ready for a husband's touch" (4). Here also she is expressing her sexual desire with her future husband. As similar Freud says; in his essay "Creative Writers and Daydreaming" "they are either ambitious wishes, which serve to elevate the subject's personality; or they are erotic ones. In young women the erotic wishes pre-dominate almost exclusively for their ambition is as a rule absorbed by erotic trends" (*Critical Theory Since Plato* 713).

Freudian theory holds that all human beings are motivated by powerful and innate sexual and destructive instinct including incest and murder. Because society

will not tolerate such threats for its existence it inevitable comes into conflict with the individual. The desire that are immoral, asocial and sorrowful, are not allowed to come to the fore, means social unaccepted desires ,which always take birth in our mind are not let to be manifested by our consciousness . As a result of this, there is generation of conflict in our consciousness. They are repressed in our unconscious mind. These desires take space in unconscious mind. So many such desires are bound to be dumped in our unconscious mind without our notice.

Repression

Freud defines the word 'repression' in his book *In Introductory Lectures in Psychology* as:

The process by which a mental act capable of becoming conscious is made unconscious and forced back into unconscious system. Repression can also be described as reversion to an earlier and lower stage in the development of mental act. (163)

'Id' is motivated by pleasure principle. 'Id' produces innumerable desires, especially sexual desires and seeks its fulfillment. The 'id' does not care whether the desires are suitable for the situation and society or they are moral or immoral. The 'Ego' which operates on reality principle always cares the suitability or unsuitability of the situation to carry on the desire produced by the 'id'. If the situation is favorable, the 'ego' lets the desires come to conscious mind otherwise it represses them into unconscious mind. This process is said to the repression.

Freud says that unconscious is the storehouse of libidinal desires. He says that the essence of repression lies in pushing something away and keeping it at distance from conscious mind. Repression continues to exist in unconscious from where it exerts a determining force upon conscious mind. If a person continues to repress the sexual urges for long without giving them vent either through sublimation, dream or direct sex and other many slips falling victim of the social taboo. Those repressed wishes have pathogenic manifestation

in his behavior. Therefore, the difference between the normal repression and other kind of repression which result in 'neurotic' illness is one of the degrees not of kind.

In *Peony in Love* Peony, a major character, also repressed her desires for her parents. Her repressed desires get manifested in his mental disorder's symptoms.

Following lines justified her repressed desire as follows:

I'm a girl. I'm the same age. I believe in filial duty. I said and I will follow the course my father has set for me, but all girls have dreams, even if our destinies are set... I'm not a pleasure girl on one the painted boats on the lake, if that are what you're asking! (21)

In this way she expresses her inner desires. This novel also depicts so many psychological disturbances in Peony due to the repression of sexual desires, inner feeling and so on. Not only this Peony's father and mother also felt guilty. They repress their mistake too. Their accepted view is expressed this way:

Your father and I felt so guilty about your death that we abandoned our responsibilities. Your baba blamed him for your lovesickness and your death. If he had not planted the lovesickness in your mind with all his talk about Xiaoqing and Liniang ... if he had not encouraged you to read, to think, to write. (329)

Hence when they are in 'id' they never thought their reality which they repressed but when they came in their 'ego' then they realized their mistake and expressed their repressed desires. Freud, in his book, *Essentials of Psychoanalysis* says, "the essence of repression lies in pushing something away and keeping it at a distance from conscious mind"(437). So with the help of Freudian psychoanalysis, I have analyzed the inner psyche of all characters, especially Peony, in the novel which has affected their own behavior.

III. Repression and Its Psychological Aftermath in Peony

Lisa See's *Peony in Love* continues the psychoanalytical view expressed by Freud, and psychoanalytic theorists like Deleuze and Guattari and Julia Kristeva. Not only this, she further expresses her views on family love, hatred and misconception regarding the family relation. Peony's father's love for her and her mother's hatred to her with the misconception of ideas as it the Aristotal's concept on women as they are neither citizens nor should they be provided with education. She claims that unmarried girl should not be open in public places, and a girl should not show her teeth while laughing seems to be an ego of her mother towards her daughter. The 'ego' is developed not only in the arena of smiling and public places but her mother expectation from banning her daughter's education seems an ultimate goal of psychoanalytic view that a mother disregards even her daughter for the betterment and upliftment of self; which is in one or other way an egoist view.

Peony's father's attitude towards his daughter is positive everywhere. He wants to make his daughter public to give education about his opera, 'The Peony Pavilion' but her mother does not want so. Her father and she tease to each other. Her father puts flower on her breast and slaps on her thigh. Not only so he does not want to bid farewell to his daughter. Similarly Peony also loves to her father more than her mother. She wants to help her father in his literary creation; she wants to go to her father's library where she smells her father's smell even in the absence too. Naturally, as psychoanalysis's claims, it is a case of sexual attraction between opposite gender.

Similarly, Lisa See shows the value of male for female and female's for male or the value of married life through the characters, Peony, Tan Ze, Wu Ren and other. Although Peony dies, but still her hungry soul searches for Wu Ren's warm love, bedchamber and more than that she wants to give up a son to Wu Ren. According to psychoanalysis's such kinds of activities are not only physical passion, but also sexual self weaknesses that a lonely life is unable to tackle.

Peony's mother, her sister (Tan Ze), her mother-in-law and her grandmother's attitude towards her is always aggressive, jealous and negative. While she is in her birth place, she is repressed by her own mother not by her father. Her mother always wants to make her as perfect house wife, not to be close to male one which she does not want. Then when she is in after world she is controlled by her own grandmother and her hungry soul is disturbed by her own sister wife, Tan Ze. Willo, Peony's maid, is also governed by herself. These relation between female show that one female always stands just an obstacle for another female. According to psychoanalysis's one female's competition with another female to gain something is only because of 'Electra complex'.

Peony loves a boy but she cannot express her desire or will. She always represses all desires and feelings and she wants freedom but she can not. She can neither express nor revolt against her mother or family bondage. Her unconscious mind or 'id' always wants to gain her dream boy but she never gains because of social bondage. Later her all repressed desires changed into neurotic problem which is the main cause of her own death. Freud also proves that when a person represses his or her inner desires in unconscious mind, he/she becomes a neurotic patient.

Peony in Love thus reflects the psychoanalytical tussle among members of a family. The envy of one character for other and the love of one for another, obsession with marriage, search for her husband's love and body even after her death, a father's slapping on a daughter's thigh and the mother's hatred for her daughter's behaviors and educational status are psychological cases. Ego obsession, love, unconscious revelation of sexual desires through 'candle lights', 'ponds', 'caves', 'daydreaming'; all indicate that the central issue in the novel is a psychological one, centering on Peony the protagonist. Her change from a youthful spirited girl to a neurotic, and then to death indicates a trajectory of psychological ramification of repression that is forced upon her by her elders—her father and mother in particular. Peony is therefore a typical psychological case, showcasing the aftermath of repression.

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