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Quest for Image of Mother in E. M. Forster's *The Longest Journey*

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By

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Letter of Recommendation

Ram Prasad Paudel has completed his thesis entitled “Quest for Image of Mother in E. M. Forster’s *The Longest Journey*”, under my supervision. He carried out his research from May 2015 to December 2015. I hereby recommend his thesis to be submitted for viva voce.

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Letter of Approval

The Thesis entitled “Quest for Image of Mother in E. M. Forster’s *The Longest Journey*” submitted to the Central Department of English, Tribhuvan University, by Ram Prasad Paudel, has been approved by the undersigned member of Research Committee.

Members of the Research Committee

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Abstract

Rickie Elliot, the protagonist of E. M. Forster's The Longest Journey, searches for the motherly form in various forms. Rickie's father and mother died when he was fifteen years old, living with comfortably well-off life financially. Rickie wanders in different places and looks for the image of his mother in different people. Rickie tries to recall his past connection associated with his mother as her substitute; he looks for replacement in other people and things. Firstly, it is replaced by Cambridge University. For Rickie, Cambridge provides the warm and care as his mother provided him in his childhood. Later, his marriage to Agnes Pembroke is love for his dead mother in disguise. At last, Rickie comes to close with Stephen Wanham, half brother from mother side as the means through which he could bring his mother back. So, motherly image becomes crucial for Rickie.

Quest for Image of Mother in E. M. Forster's *The Longest Journey*

Present research work attempts to analyze protagonist's search for the image of mother in E.M. Forster's *The Longest Journey*. Rickie Elliot, protagonist of the novel, tries to find out the image of his dead mother. Rickie's father and mother died when he was fifteen years old. Rickie wanders in different places and looks for the image of his mother in different people. He wants to get his mother back but in reality he cannot do it. A dead person never comes back but their image comes always in the unconscious mind. Exactly, this is the situation of Rickie. His mother died but her image never dies, and it always comes back. Rickie tries to recall his past connection associated with his mother as her substitute; he looks for replacement in other people and things. Firstly, it is replaced by Cambridge University. Later, his love for Agnes is but his love for his dead mother in disguise. In the end of the novel, Rickie comes to close with Stephen, son of his mother as the means through which he could bring his mother back. This research will be the study of mother-son relationship. The researcher tries to deliberate Rickie's desire for social and sexual inclusion and his complicated love for his mother, who is referred to in the novel only as Mrs. Elliot. Therefore, the text *The Longest Journey* will be seen from the perspective of Freudian psychoanalysis.

E. M. Forster as a one of the most important English novelists of the 20th century by his works who has puzzled and perhaps continues to puzzle, discerning readers and critics. The sheer number of books and articles that have appeared on his work over the fifty years is testimony to the fact that Forster's most interesting qualities do not always lie close to the surface. In 1927, I. A. Richards declared Forster to be "the most puzzling figure in contemporary English letters" (15).

Similarly, Nigel Messenger argues that “as a writer, Forster reflects the crisis of confidence and conscience. He knew the middle class intimately from the inside, and respected its energy and its liberal traditions” (4).

E. M. Forster’s *The Longest Journey* has left many comments from his critics. Lionel Trilling’s general comment on the book is a good example of this kind of reaction. He claims that “it is perhaps the most brilliant, the most dramatic and the most passionate of his works.” He admits that “the book is not a perfect whole” but he feels that “it does so much fall apart as apart; the responsive reader can be conscious not of an inadequate plan or defect in structure but rather of the too much stream that blows up the boiler” (67). In this context, Lionel Trilling argues that *The Longest Journey* stresses the importance between appearance and reality. For him, “The novel presents a contrast between what is reality and what is seems to be” (82). Rickie’s imagination is diseased and he literally destroys himself by investing subjective illusions with the semblance of reality. In terms of character and action Rickie does by idealizing three people his dead mother, Agnes Pembroke, whom he marries, and Stephen Wonhan his half-brother.

Commenting on the novel, John Harvey argues that there is a good deal of talk in the novel about ‘Truth, freedom and Love’ and “these abstractions never find an adequately concrete correlative, they never make contact with the imaginatively experienced and dramatically expressed content of the book”(125). For Harvey crucial concept is ‘Reality’. He says ‘The Real’, therefore, is at the moral centre of the book.

Rickie’s initial hatred towards Stephen becomes puritan elements in the novel for John Sayre Martin. He marks:

Rickie's revulsion at Stephen's bastardly reveals of course a puritan element in his character –a Puritanism evident in his initial dislike of Stephen. When he and Agnes visit cad over Stephen, it is at once apparent, is the antithesis of Rickie. A free spirit, he takes the world from granted and enjoys himself in it as best he can. (31)

The plot of *The Longest Journey* is extremely crowded with incident. A large part of action takes place before the novel begins. We learn of the past events through devices that are sometimes ingenious enough and sometimes intentionally gauche. Martin again addresses this issue and says, "*The Longest Journey* is also over laden with incidents that add little or nothing to its development of the central theme" (44). There are many details relating to Aunt Emily's mismanagement of her estate, to many specimens of her late husband's aphorisms. Rickie's mother's affair with Robert seems needlessly details. Stephen's ride with the soldier and its aftermath are recounted at too great a length.

But having disagreed with both of above mentioned critics, K. W. Gransden finds the novel 'carefully planned'. He says, "*The Longest Journey* is carefully planned. Its three sections are like three parts of a symphony, the first part corresponding to the statement, the second part to the crisis, and the third part to the resolution" (48).

On the autobiographical features of the novel F. R. Leavis argues, "*The Longest Journey*, perhaps one may without impertinence observe, has plainly a good deal of the autobiographical about it, and it offers, in the presentment of its themes, fullness and intimacy of realization" (256). J. K. Johnstone in a study of E. M. Forster's *The Longest Journey* even sees elements of fatalism. He further says:

Death is almost a rhythm in *The Longest journey*, a rhythm which emphasizes Stephen's survival. The sudden death, like a progression of great chords, culminate in the death of Rickie. Surrounded by all this death, it is marvelous; it seems the work of fate that Stephen should survive. His theme, as it were, expands and continues after the novel has ended. (189)

Rereading *The Longest Journey* with insights provided by Freud's speculation on the dynamics of Oedipus complex, Lacan's inquiry into the linguistic social nature of the constitution of the subject and Jameson's discussion of the political unconscious opens up this text as a psychologically and socially acute portrait of the artist. Such a reading discloses secrets buried in the language of the text and helps to put into perspective the radical decentredness of its main character, Rickie Elliot, whose lack of central unity and coherence has long been attributed to Forster's failure to maintain sufficient control over his materials. In this context Rae H. Stoll writes, "what Forster presents in the character of Rickie is, in fact, much closer to Lacan's dispersed or disunited individual whose supposed identity is fraudulently constituted in the symbolic order" (31).

In the opening chapters of the novel, Rickie's beautiful mother dies when he is fifteen has been replaced by Cambridge. Since her death, Rickie has been bullied and frozen into an imitation school boy by a public school, but at Cambridge he regains a sense of his own reality, this incident Carola M. Kaplan revokes "Rickie what Freud terms the primal scene of early childhood" (55).

A prominent historian and critic of English literature David Daiches comments *The Longest Journey* as a novel about "deadness in human relationship" (1158).

According to Daiches, "E. M. Forster is the great spokesman for an idea of human and a concern with human relationship" (1158). Observing the crisis of relationship among the characters, Daiches seems to be right in his view. There is no permanent relation between Rickie's father and Mrs. Elliot, between Stephen's father Robert and Mrs. Elliot, between Rickie and Agnes Pembroke. The three sections in which *The Longest Journey* is divided Cambridge, Sawston, and Wiltsdhire- mark the three major kinds of experience to which Rickie is exposed in the course of his adult life.

The above quoted critics do not unfold the issue of Rickie's attractions towards his mother. In the novel, the protagonist keeps on searching his mother in various forms. As the title of the novel suggests, Rickie's journey is a search for someway of harmonizing his imaginative and emotional life with facts of experience. Rickie's attraction towards university room, marriage to Agnes, Stephen taken as own brother are indicating that he is searching for the mother's image. There are many more traces to prove motherly image in the novel. The researcher will unfold the protagonist's quest and its motive using theoretical modality from Freudian Psychoanalysis for textual analysis.

Psychological problems of human beings have immensely increased in the modern world. Human experience like anxiety, fear, desires and emotions are the elements that provide a strong support for these sorts of difficulties. These human experiences that men need to study systemically and scientifically for the establishment of peace and order in the society. It is Sigmund Freud, who for the first time studied these experiences in order. He systemically and scientifically studied various factors working in human mind and developed important area which is known as psychoanalysis. He coins the tern 'psychoanalysis' in 1896, in the analysis of a work of art.

The goal of psychoanalysis is to help us resolve our psychological problems, often called disorders or dysfunctions, the focus is on patterns of behavior that are destructive in some way. After studying different factors, he asserts that the study of human psychology can provide a strong support for understanding personal and social and social relationships. But through the means of psychoanalysis we are able to understand the inner human sentiments and feelings. The structure of human mind is very complex due to the different relations of human beings with human beings themselves and with the whole world.

Psychoanalysis is an attempt to inquire the irrational domain of human psyche, with logic and rationality. Freud focuses on the unconscious aspect of human psyche. Most of our actions are motivated by the psychological forces over which we have limited control. In *Encyclopedia of Psychology* 'psychoanalysis' is defined as "a method of investigating mental process and treating neuroses and some other disorder of the mind" (158). The structural view in psychoanalytic theory is defined by the concepts of id, ego and superego, which refer to different aspects of man's functioning. Freud describes this as dynamic character of mind. It is on the basis of this analysis that Freud tried to deal abnormal behavior and mental disorders. According to Freud, conflicts between the different dynamic aspects of mind are at the root of all mental disorders, mental diseases and pathological behavior. Conflicts go on at all levels and regions of the mind and it is the resolution of these conflicts which offers the key to the treatment of pathological behavior and mental disorders. They also affect human personality and make it dynamic.

The concept of unconscious is one of the hallmarks of psychoanalytic theory, and Freud was the first to explore the qualities of unconscious life in detail and attribute major importance to them in our daily lives. Freud attempted to understand

the properties of the unconscious and to delineate its importance in behavior through the analysis of dreams, slips of tongue, neuroses, psychoses, works of art, and rituals. The unconscious is alogical, disregarding of time, and disregarding of space. The concept of unconscious represents a decisive step toward a new orientation in the world and in science. The unconscious is rarely observable during our rational and waking life. It is only in the dream and in the psychic productions of psychotics that the working of the unconscious become most apparent. It means we are exposed to the world of symbols, where many ideas may be telescoped into a single word, where a part of an object may stand for the whole object, where a single object may stand for many things. Therefore, it is the process of symbolization that a penis can be represented by a snake or nose, a woman by church, chapel or boat, and an engulfing mother by an octopus. It is also through the process of symbolization that rituals are developed to gain control magically over events.

Sigmund Freud's theory of unconscious is the invaluable gift to the literary world in the sense that it has opened the doors for the psychoanalysis to prove its worth as one of the most applied critical tools in the interpretation of literary texts. The work of literature is the result of writer's repressed and suppressed ideas and guilt, they outlet in different ways like dream, literature, slip of tongue, etc. So literature is one of the way of that device. Most of sinful and guilty aspects of human beings are expressed through literature. In the title, 'Creative Writers and Day Dreaming', Freud suggests the relationship between the author and his work. He makes an analogy between the artist's creation and dreams of fantasy. He shows his range of interest in literary works as expressions of the authors. To him, a piece of creative writing is a continuation for the play of childhood. The hero of the romance is merely another manifestation for Freud. In psychoanalysis theory there can be

conflicts between different instincts and conflicts between instincts and anxiety.

Anxiety refers to a painful state that we are unable to tolerate for long time. To deal with such a state individuals develop defense mechanisms against anxiety.

Unconsciously, we develop ways to distort reality and exclude feeling from awareness to avoid feeling anxious. Repression is primary defense mechanism. In repression, a thought, idea or wish is dismissed from unconsciousness. In Lawrence A. Pervin's words, "Repression is views as playing a part in all of other defense mechanisms (projection, denial, isolation, sublimation, reaction formation and rationalization) and, like these other defenses, requires a constant expenditure of energy to keep that which is dangerous outsiders" (233).

Neurosis is a state of mental illness that causes depression or abnormal behavior, often with physical symptoms but with no sign of disease. Every neurosis has as its purpose, a forcing of the patient out of real life, an alienating of him from reality. The neurosis is subject to evolve under the pressure of "libido". Neurosis has its origin in a conflict between ego and sexuality. This conflict is caused because of the friction between two opposite pulls of superego and id. According to Freudian analysis a person falls ill of neurosis only when the ego loses its capacity to deal in some way or other with the libido. Freud claims that "regression of libido without repression could never give rise to a neurosis but result in perversion" (New Introductory lectures on Psychoanalysis 129)

Sigmund Freud developed the concept of the Oedipus complex from Greek myth to explain the origin of certain neuroses in childhood. It is defined as feelings of sexual desire that a boy has for his mother and the jealous feelings towards his father. The idea is based on myth of Oedipus, who unknowingly kills his father Laius and marries his mother Jocasta. According to Freud, when the child formulates his ego, he

stares to develop an incestuous desire to his mother- “ A boy must resolve his unconscious sexual desire for his mother and the accompanying wish to kill his father and fear of his father’s revenge in order that he proceeds in his moral development. The analogous problem for girls is called Electra Complex” (Walranen 238). Furthermore Freud regards these both complexes as the “nuclear complex of the neuroses” (129)

The Longest Journey is about the unconscious and personal of Forster’s published novels. The novel is divided into three parts: Cambridge, Sawaston and Wiltshire. Rickie Elliot, the protagonist of the novel, longest journey is the journey of his life, taking him from the suburb in which he was born and where, during his childhood, his parents die to public school and on to Cambridge University, from there to public school in Sawaston where he served as assistant master and finally to Cadover, his aunt Emily Failing’s estate in Wiltshire, not far from the place where he fell victim to sudden and accidental death.

The story opens Rickie Elliot’s undergraduate rooms in Cambridge where a group of students are gathered to debate the nature of reality. Their discussion is interrupted with the arrival of Agnes Pembroke along with her brother Herbert Pembroke. The gathering is possible only after the departure from Rickie’s room after three days. But this time, Rickie shares history of his birth and parentage and education. He discloses the events of the past where a large part of the action takes place before the novel begins. Rickie is the son of a loving mother and a hateful father. The mother is gentle and passionate and the father is facetious, fastidious and cruel. It is his father who admitted him in a public school against the desire of his mother to sent him to a private tutor. Rickie discovered for himself that his father and mother did not love each other and that his mother was lovable. His father was a

shallow, cowardly man with a hard veneer of culture and pronounced sadistic streak. He gave his son no cause to love him. Rickie's mother who was mistreated by his father and left for a time to bring up Rickie alone, had a beautiful voice and came from country stock. Rickie adores her memory. Rickie hates his father but idealized his mother. Rickie was only fifteen years old when his parents die within short span. Since his mother's death, Rickie has been bullied and frozen into an imitation school boy by a public school. Cambridge is the only soothing balm for him in her absence. He feels that there would never be home like Cambridge. Cambridge becomes a good substitute for his mother. In short, Cambridge becomes like a mother to Rickie. His life at Cambridge is like the life of his mother would have given to him. During the Christmas vacation, Rickie visits the Pembrokes at Sawston, where Herbert teaches at a minor public school. Agnes is engaged to Gerald Dawes, an athletic bully from Rickie's won school days. However, Rickie idealizes the loves when he sees them embrace unaware, and so is able to comfort Agnes when Gerald dies suddenly after a football accident. Rickie returns to Cambridge and becomes engaged to Agnes when she visits him during his final term. His engagement to Agnes is against the advice of his philosophical friend Ansell.

After returning from Cadover, the Wiltshire estate of Mrs. Failing, Rickie's eccentric aunt on his father's side Rickie marries Agnes Pembroke. Rickie falls in love with Agnes because he has loved his mother and Agnes has become a mother for him. She is older than he, and stronger than he; after all her heart is not involved in the marriage. Rickie marries Agnes as a poor substitute but his married life is marked with unhappiness. Agnes bears him a daughter more deformed than he. The baby soon dies, but Rickie has learnt that no child must even be born to him again. In Cadover, Mrs. Failing expels Stephen and gave him a pocket of papers describing his parentage and

his relationship to Rickie. Then, Stephen wants to inform Rickie the shocking news. Ansell ever reveals the truth to Rickie and Agnes. The truth that Rickie learns is that he and Stephen had the same mother, not the same father. Stephen was born abroad and was raised at Cadover. After the shock of Ansell's revelation, Rickie realizes that he has based his life wrongly. He knows that he was wrong to marry Agnes. So Rickie accepts Stephen and leaves both Agnes and Sawston to begin a new life. He takes him not as symbol of his father's sin but of his mother's virtue. He can't simply accept him as a human being with a life of his own. He has not regarded Stephen as a man in his own right, but has associated him with a beloved mother. One day, they go together to Whiltshire where Rickie allows Stephen to accompany him only after making him promise that he will not get drunk. As the novel is drawing to its close, Stephen drunkly falls across the train's tracks, Rickie pushes him to safety but gets injured seriously. Prior to death Rickie offers their mother's name to Stephen's daughter. Thus, Rickie has sacrificed his life in saving Stephen.

Unconscious Motives in Rickie Elliot

A psychoanalytic reading of E. M. Forster's *The Longest Journey* (1907), examines the ways in which Rickie Elliot's flashback to the past as really regressive episodes brought unconscious motive to gain his mother Mrs. Elliot who was died when he was only fifteen years old. The protagonist of novel, Rickie, a student of Cambridge University goes back to past and flashbacks the series of episodes when he was with his mother. He shares history of his birth and parentage and education. In this context, he says, "I can't see why I shouldn't tell you most things about my birth and parentage and education" (24).

As everyone has repressed and suppressed ideas and guilt, Rickie too has repressed ideas to bring back his dead mother. His narrative about those gone by events vividly exemplifies Rickie's unconscious desire to have his mother at present in various disguise form. For Freud, the unconscious was a depository for socially unacceptable ideas, wishes or desires, traumatic memories, and painful emotions put out of mind by the mechanism of psychological repression. In psychoanalytic view, the unconscious is a force that can only be recognized by its effect-it expresses itself in the symptom. According to Freud, all human beings have repressed desires and they express unconsciously. Freud states: "we call unconscious any mental process the existence of which is obligated to assume because it should modify the statement by saying that we can a process "unconscious" then when we have to assume that it was active at a certain time we knew nothing about it" (qtd. In Gurin 128). Here, Rickie also expresses his repressed desires towards his father unconsciously. He begins his nostalgia idealizing his mother and showing acute hatred towards his father.

Regarding his father he says, "He married a girl whose voice was beautiful" (25). He means to say that his cruel father married his beautiful mother. Later, he discovered that his father and mother did not love each other and his mother was lovable.

Regarding his mother he says, "Her figure, face, and thoughts were adequate also, and as she was not impossible socially" (25). He exposes his father's rude behavior in comparison to mother's tenderness. He even criticizes the way his father behaves with him. "Mr. Elliot had dubbed him Rickie because he was rickety, that he looks pleasure in alluding to his son's deformity, and was sorry that it was not more serious than his own" (27). It shows father did not take Rickie as a good son and son also. But his being with his mother's company is what he pleases to recollect. His mother was the only person with whom he passed most of his childhood days. Thought the mother

was fond of him, she has fear of intimacy with her son regarding his psychological behavior. The clearest indication of fear of intimacy in the novel lies in Mrs. Elliot. "She was afraid of intimacy, in case it led to confidences and tears, and so all her life she held her son at a little distance. Her kindness and unselfishness knew no limits, but if he tried to be dramatic and think her, she told him not to be a little goose" (27). The boy grew up in great loneliness but he worshipped his mother. However, he never wished to have an intimate friend and a brother. "And a brother I shall never have" (28). He found the presence of his father "irritable" when he came back to home from city. It is interesting that he was even worried about the physicality of his mother. He did not want to see her as an old woman. The dialogue exposes the psychological motives behind worriedness, "One day she found Rickie tearful, and said rather crossly, "Well, what is it this time?" He replied, "Oh, mummy, I've seen your wrinkles-your grey hair- I'm unhappy." Sudden tenderness overcame her, and she cried, 'My darling, what does it matter? Whatever does it matter now?'"(29) Here, Rickie's repressed desires and wishes express unconsciously towards father and mother.

Rickie's hateful father died following a minor illness. His mother was not much worried about her husband's death rather felt that "She was much happier, she looked younger, and her mourning was as unobtrusive as convention permitted" (29). But his 'beautiful' mother died only after eleven days from his father's death.

As a grown up person, Rickie represses his longing for the mother but his patterns of behavior shows his conscious motives. His unconscious psyche struggles with conscious mind to gain the mother. There is conflict between the id and super ego. Then, the ego comes to maintain balance two of them. Rickie searches the substitute in place of his 'beautiful' mother.

One area of human behaviour explored in Forster's *The Longest Journey* has important implications for psychoanalytic criticism is found in the romantic relationship between Rickie Elliot and his mother Mrs. Elliot portrayed in the novel. Even for readers not viewing the novel through a psychoanalytic lens, one of the most memorable qualities of the book is the endurance of Rickie's love for Mrs. Elliot. The novel reveals the unconscious of Rickie.

In the opening chapters of the novel, Rickie's beautiful mother, who died when he was fifteen years old, had been replaced by Cambridge University. Cambridge becomes the image of mother and he loved room of Cambridge "better any person" because he finds the image of his mother. He feels "almost as safe as he felt once when his mother killed a ghost in the passage by carrying him through it in her arms. There was no ghost now; he was frightened at reality; he was frightened at the splendours and horrors of the world" (64). The ghost suggests the unconscious world which blocked his desire. His rooms are heaven against the love and death he has witnessed, just as his mother's arms were security against his childhood ghost. Back in his rooms, figuratively he is back with his mother. But, the reality outside the university is different. Cambridge, then assumes the role a mother to have to love and nurture a child. But at Cambridge, he regains a sense of his own reality. His repressed desire finds an outlet in Cambridge for him. "The college, though small, was civilized and proud of its civilization" (65). So it is not possible that the id dominates the superego.

Towards the end of Rickie's living in Cambridge, he shows his repressed desire through slips of tongue while talking with his friend Ansell. According to Freud, unconscious repressed desires fulfilled through dreams, slips of tongue, neuroses, psychoses, work of art, and rituals. Rickie also expresses his repressed

desire through literary work like stories. From these episodes, he shifts to writing short stories which are full of his repressed desires. We notice the repressive mentality of Rickie through this dialogue: As unconscious process produces art and literature. Rickie turns to write stories to explore his repressed desire for his mother. His literary output is the result of the unconscious. Most of sinful and guilty aspects of human beings are expressed through literature. In his story, Rickie makes an exploration of his repressed ideas. In this context, Stephen comments “What a production! Who was this girl? Where did she go to? Why so much talk about trees? “I take it he wrote it when felling bad” (129). As works of art or of literature express the writer’s most secret mental impulses but repressed impulse of Rickie is the substitution of an unpleasurable impression. In his story, Rickie explores his longing for the past:

In touch with Nature! The girl was a tree! He lit his pipe and gazed at the radiant earth. The foreground was hidden, but there was the village with its elms, and the, Roman Road, and Cadbury Rings. There, too, were those woods and little beech copses, crowning a waste of down.

Not to mention the air, or the sun, or water. Good , oh good! (128-129)

Here, Rickie shows his repressed desires unconsciously for the past. Rickie’s mission of bringing back his mother did not complete at Cambridge. His unconscious mind searches motherly image in Agnes Pembroke during his winter vacation visit to Sawston. By repressing the love for his mother, Rickie falls in love with Agnes Pembroke. For him, Agnes resembles his mother in various ways. At first, Rickie finds that Agnes’s fiancé, Gerald, behaves as Rickie’s father behaved towards his mother. But when he sees Gerald and Agnes kiss, he finds them transfigured into an ideal of love. After the “symbolic moment” of the embrace, Rickie feels that Agnes “had more reality than any other woman in the world” (64). Rickie falls in love with

Agnes because her behaviors resemblance to his mother, not emotional attachment. Rickie, “who believes in humanity because he knows a dozen decent people. Who believes in women because he has loved his mother” (66). Agnes has become a mother for him. By unknowingly, Agnes establishing as the image of his mother and he supplanted Cambridge.

Prior to the marriage, Rickie and Agnes make a visit to Rickie’s aunt Mrs. Failing at Cadover where she reveals that the boy at her house is his brother ‘Stephen’. Mrs. Failing leaks the fact while talking with Rickie.

“I wish your brother wasn’t quite so uppish. Let’s go on. Doesn’t that church distract you?” They are said to grow so splendidly on account of the dead soldiers. Isn’t it a sweet thought? Need I say it id your brother’s? “wonham’s_____?” he suggested. It was the second time that she had made the little slip. She nodded, and he asked her what kind of ghosties haunted this curious field (139).

Rickie comes to know that Stephen is his brother, but he does not pay attention to him. He even requests Mrs. Failing to keep Stephen in ignorance about the fact. From this effort, it is clear that Rickie really wants to keep the fact in secret. Mrs. Failing directly shows the relationship between Rickie and Stephen as a brother, but Rickie does not pay proper attention. He shows ignorant attitude towards Stephen. Then, he suddenly returns back to Sawston along with Agnes. At Sawston, Rickie marries Agnes as a substitute for his mother. Rickie is student of literature and reveals his unconscious desire through literary work but after marriage he stops writing literary works and begins teaching at a public school. But when Agnes gives birth to deformed daughter who dies quickly after the birth, Rickie loses his trust upon Agnes.

It shows Rickie's expectation from Agnes for the substitution of his mother. The death of daughter is like the death of mother for Rickie, which he could not bear. Then, his married life turns with sign of unhappiness and feeling alone within family environment.

Stephen Wanhon comes to visit Rickie at Sawston immediately after Mrs. Failing's revelation that Rick is his half brother from mother's side. His recognition makes meet with Rickie and says what he listened from Mrs. Failing. "His strength and his youth called to hers, excepting no prudish response. It's very odd. It is that I'm Rickie's brother. I've just found out. I've come to tell you all. Half-brother I ought to have said. I'm illegitimate. Legally speaking, that is, I've been turned out of Cadover. I haven't a penny" (236). At first Rickie refuses even to see him. Rickie thinks that Stephen is his father's son and Rickie have hatred attitudes towards his father because of his response to him. But when Ansell tells him the truth that Stephen is his mother's son, not his father's. After that recognition, Rickie takes Stephen as a sign of his mother and behave accordingly. His hatred attitude changes into loved because of mother's affection. His highly ambition towards mother can be seen through relationship between Rickie and Stephen. Their relationship takes the turning point of marriage life. Rickie has been prepared to acknowledge him by the failure of his marriage. By the death of his child, Rickie wants to accept Stephen on his own terms: he wants Stephen to live in his house and function in his life as a re-embodiment of their mother. The model for Rickie treatment of Stephen is as his mother's childhood treatment of him. These shifting and changing attitude of Rickie towards others is the sign of unconscious desires of get his mother.

But Rickie cannot give up the fantasy of possessing the dead mother or the attendant fantasy of returning to her bosom with Stephen. Rickie after all sacrifices

his life towards the end of the novel while saving Stephen from the train tracks to make conform that his mother line will be continue.

Rickie as a Neurotic

Neurosis is a mental state resulting in high level of anxiety, unreasonable fears and behavior and often a need to repeat action unnecessarily. Neurotic person lacks self-confidence. According to Freud, neurosis causes his or her onset in the frustration of a vital instinctual drives, neurosis is the result of conflict between the ego and the id. According to Freudian analysis a person falls ill of neurosis only when the ego loses its capacity to deal in some way or other with the libido. Freud claims that “regression of libido without repression could never give rise to a neurosis but result in perversion” (New Introductory Lectures on Psychoanalysis 129). Rickie is the central character who loses confidence, unreasonable fears and behavior in himself. When Rickie and Agnes visit to Sawston, Rickie comes to know that Stephen is his brother from Mrs. Failing. He does not show proper interest to her information. It is strange that he finds his brother but he does not want communication with him. He stays with indifference towards Stephen. He argues with Mrs. Failing that Stephen is not his brother. “Stephen Wonham isn’t my brother, Aunt Emily” (140). He also argues, “How could I have a half brother” (140). It shows his behavior to Stephen. But later, he breaks down, “There broke from him a cry, not of horror but of acceptance. For one short moment he understood.” “Stephen___” he began, and then he heard his own name called “Rickie! Rickie!” Agnes hurried from her post on the margin, and, as if understanding also, caught him to her breast” (141). Accordingly, right after he feels for the first time to tell Stephen about his parentage: “The rest of the year was spent by Rickie partly in bed, he had a curious breakdown, partly in the attempt to get his little stories published. He was very energetic over this; he liked to

work, for some imperceptible bloom had passed from the world” (151). The same matter continuously haunted him, time and again, he suffered mental breakdown following his failure to reveal Stephen about the truth.

Later, when Stephen seeks him out, he at first rejects him, but over ten days he experiences a spiritual regeneration. He moves “from disgust to penitence, from penitence to longing, from a life of horror to a new life” (258). Then, he determines to invite Stephen to live with him but, when Stephen refuses and accuses Rickie merely of using him to reincarnate their dead mother:

I see your game. You don't care about me drinking, or to shake my hand. It's same one else you want to cure-as it were, that old photograph. You talk to me, but all the time you look at the photograph. I've my own idea of good manners, and to look friends between the eyes is one of them; and this—he tore the photograph across—“and this”—he tore it again—“and these---“ He flung the pieces at the man, who had sunk into a chair. “For my part, I'm off” (273).

Once more, he Rickie accepting Stephen's offer to take care of him, as they go off together, only to suffer a final collapse. When, Rickie finds Stephen got drunk breaking the promise, he suddenly break down. Their cooperation will not continue and anxiety dominant there.

Rickie is a divided personality so it is obvious to examine conflict in his mind. He marries with Agnes Pembroke but he couldn't concentrate in relation with her. Agnes takes responsibility to provide him new life and devotes her life. Instead of being an honest husband, he times and again misbehaves with her. In the beginning,

he shows attraction but later he can't continue. His changing behavior proves that he has high level of anxiety and unreasonable fears which makes his marriage life unhappy and full of conflict. When Agnes gives birth to his deformed daughter who died later on, Rickie shows symptoms of neurosis. Being a neurotic, he does not care his wife and goes to Sawston along with Stephen. He simply neglects her after the death of the baby. He loves her prior to the death of the baby. So his love hate relationship to Agnes is the result his mental problem. Regarding his behavior to his wife Mrs. Failing aware him, "I tell you solemnly that the important things in life are little things and that people are not important all at. Go back to your wife" (294).

At last, Rickie's self-destructive work proves that he is a neurotic man. While saving Stephen from the train's tracks, he puts his life in risk while after all finishes his life.

Oedipal Dynamics

The novel, *The Longest Journey* might be read as an exploration of psychological dynamics of the family: an exploration of the way in which Rickie Elliot's libidinous for his mother is portrayed. Family and family relationship is very important in psychological theory because we are each a product of the role of family. The oedipal conflict is one of the Freudian theories in which family conflict can be lived. It is defined as feelings of sexual desire that a boy has for his mother and the jealous feeling towards his mother. The idea is based on myth of Oedipus, who unknowingly kills his father Laius and marries his mother Jocasta.

When the novel opens, Rickie and his friends debate about the nature of reality in his Cambridge room. Their debate was going on but suddenly he remembers his past where he shows his attraction towards his mother and repulsion towards his

father. According to Freud, when the child formulates his ego, he starts to develop an incestuous desire to his mother. He states, “a boy must resolve his unconscious sexual for his mother and the accompanying wish to kill his father and fear of his father’s revenge in order that he proceeds in his moral development. The analogous problem for girl is called Electra Complex” (Walranen 238). Furthermore Freud regards these both complexes as the “nuclear complex of the neuroses” (129). From the beginning, he idealizes his mother and shows strong hatred attitude towards his father. Prior to his flashback to his childhood days, Rickie’s conversation with his friends reveals his motif to his mother and father:

“I hate no one,” he exclaimed with extraordinary vehemence, and the dell re-echoed that it hated no one.

“We are obliged to believe you,” said Widdrington, smiling a little, “but we are sorry about it.”

“Not even your father?” asked Ansell.

Rickie was silent.

“Not even your father?”

“But his father’s dead. He will stay it doesn’t count.”

“I say, wonder whether one ought to talk like this?”

“About hating dead people?”

“Yes---“

“Did you hate your mother?” asked Widdrington.

Rickie turned crimson. (24)

Above quoted conversation proved that his attraction and repulsion attitude wondering within family especially father and mother. He seems happy living with his mother especially his father was out of house. He feels 'irritable' when his father returns from the city which shows his repulsion towards him. His father is deformity, he is indifference but he is unhappy with growing age of his mother 'wrinkle face' and 'grey hair'. Rickie's delight in his father's death is remarkable. But his mother's death within short period puts Rickie in trauma.

Cambridge, which provides the setting of the beginning of the novel, becomes like a mother to Rickie. Ansell attempts to save Rickie from his doom but Rickie goes on to make one of the crucial errors of his life: an expression of his desire for gaining his mother. Cambridge terns to care him like a living mother. At the Cambridge dell and in his college rooms, Rickie's is his alone; he speaks of her to his friends, but with holds his intimate and painful memories of her. His experiences at Cambridge is the most satisfactory period of his life:

Look at this great wreath: it'll be dead tomorrow. Look at that good flower: it will come up next year. To compare the world to Cambridge is like comparing the outside of houses with the inside of a house. No intellectual effort is needed, no moral result is attained. There'll never again be a home for me like Cambridge. I shall only look at the outsides of homes. I shall live in the street and it matters very much to me what I find there. (68-69)

His attraction towards Cambridge is attraction towards his mother which he expresses unconsciously. All the events of Cambridge compare with his mother which shows his desire to get his mother.

When Rickie visits the Pembrokes, he stumbles upon the lovers Agnes and Gerald. At first, Rickie finds that Agnes's fiancé, Gerald, behaves as Rickie's father had behaved towards his mother: "rude and brutal and cold" (42). But when he sees the lovers Agnes and Gerald, locked in each-other's arms, this incident re-evokes for him what Freud terms the young child's inadvertent observation of his parents making love. That Gerald and Agnes, psychologically and symbolically equated with his parents in Rickie's mind is clear from the language of the text. Prior to this scene, Rickie has misinterpreted they do not love each other. His false misgivings desire from his connecting them in his mind with his parents. "It was dreadful: they did not love each other. More dreadful even than the case of his father and mother, for they, until they married, had got no pretty well" (43). As the scene proceeds, it appears to be a reworking in a more satisfactory way of scene between his parents that Rickie had witnessed.

Witnessing this primal scene between Gerald and Agnes reawakens Rickie's libidinous longing for his mother- longing which are intensified by Rickie's earlier refusal to acknowledge his father and his father's relationship with his mother. But when Gerald dies, following the football accident, Rickie re-engages in the fantasy of possessing the forbidden mother. Rickie's feelings about her point out the fact that Agnes is a stand in for Mrs. Elliot.

Rickie notes that Agnes is similar to Mrs. Elliot in her reticence and emotional distance. "She was not cold; she would willingly embrace him. But she hated being

upset, and would or thrust him off when his voice grew serious. In this she reminded him of his mother” (193). It makes clear that Rickie’s relation with Agnes is his repressed desire to possess his mother in disguise form. He married Agnes to save her from his father like ‘Gerald’ on the one hand, and on the other hand gain his dead mother at present. So, Agnes becomes a poor substitute to Mrs. Elliot. It is the world created his own sake which after all shows his oedipal instincts in the novel.

As the scene of the novel shifts from Sawston to Cadaver, Rickie’s initial hatred towards his half-brother gets changed immediately after the recognition of Stephen’s relation only with his mother. Stephen has been living at Mrs. Failing’s house but neither Rickie nor Stephen knows about their relation till that day. Even after Rickie’s knowledge about his brother, he does not show interest to greet him. He assumes that his brother is products of his father’s sin, “Stephen was the fruit of sin, therefore he was sinful. He, too, become a sexual snot” (153). He is convinced that Stephen is his father’s son. So he does not interest to Stephen and requests to Mrs. Failing not to reveal the truth to Stephen. Rickie want to keep in darkness so that the mother ‘image’ could be limited within himself. The narrative makes clear that Rickie cannot accept Stephen.

When Stephen Wonham comes to visit at sawston after recognition from Mrs. Failing that Rickie is his half-brother. Rickie who believes Stephen is the son of his father, refuses even to see him. Ansell, a friend who provides the correct information to Rickie, ”Please listen again. Please correct two slight mistakes: firstly, Stephen is one of the greatest people I have ever met; secondly, he’s not your father’s son. He’s the son of your mother” (243). Finally, Rickie discovers that Stephen is his mother’s son, he hears in his voice the voice of their mother. Rickie sees the image of his dead mother in the appearance of his half-brother Stephen.

Rickie does change his attitude towards Stephen when he comes to know that Stephen is his half-brother from mother's side not father. The shift of attitude from hatred to love reveals attraction towards the mother and repulsion towards his father. According to psychoanalytic lens, the son finds the father as an obstacle in his way so he tries to remove father in any cost. When he becomes failure to do so, he does not want to see his father with his mother. If he could not get the mother, it would be better for him, she would be someone else's not his father's in any cost. Here, Rickie's follows the same theory. First, he could not enjoy with his mother due to the presence of his father. When his father died, he stays with silence but death of mother immediately, he becomes unhappy. That's why he searched a series of replacements for the image of his mother. Rickie accepts Stephen as his mother who deserves the features his mother possessed. At last, Rickie Elliot sacrifices his life for saving Stephen. Rickie saves life of Stephen so that the line of his mother will continue. For Rickie, he saved his "mother" rather his brother. Stephen for Rickie is not a fellowman or brother but an "image" of his dead mother.

Present study tries to find out causes behind the protagonist's attitude toward his mother. The research examines the different events and conversation between characters which proves that Rickie Elliot wants to get his mother back. The central issue of the novel is relation of Rickie with each of the characters. He flashes past events where his childhood memories are recollected successfully presents his relation with his father and mother. His desires to his mother and hatred towards father show the application of Oedipal Complex in Rickie. But untimely demise of his mother following her husband's death has long impact on him. So, it is his longest journey is journey for searching his mother in various forms.

Cambridge, which provides the setting of the beginning of the novel becomes the first substitution of Rickie for his mother. Then, he starts loving Cambridge better than anything else. For him, Cambridge provides the warm and care as his mother had provided him in his childhood. His repressed love for his mother is traced in Cambridge. But his illusion about Cambridge is broken when he saw Agnes Pembroke. He finds similarities between Agnes and his dead mother. That's why he falls in love with Agnes and marries immediately after Gerald's death in football accident. He enters in the relationship with Agnes for supplements his desire to get his mother. His unconscious mind is always in search of "mother image". Later, death of his deformed daughter shocked him very much. For him, it was death of his mother's image from Agnes.

Similarly, Rickie's unconscious motive to gain his dead mother is exposed his hat-love relationship with Stephen. At beginning, Rickie assumes that Stephen is son of his father and shows strong hatred toward him. But hatred turns into love and acceptance as soon as he knows that Stephen is not his father's son but his mother's son. Now, he sees mother image in Stephen and he finds similarity between his mother's voice and Stephen's voice. His attraction towards Stephen reveals his attraction towards his mother and repulsion towards the father. So the pattern of behavior shown by Rickie is observed through psychoanalytic lens.

Rickie even does not show the duty of husband upon his wife Agnes, entrance of Stephen in his life. He leaves Agnes and sacrifices his life in saving Stephen's life only to make conform that his mother's line will continue. To sum up, Rickie's behavior shows his regressive effort to bring his mother back as well as his continued attachment to his dead mother.

Thus, in the present research entitled 'Motherly Image' in E.M. Forster's *The Longest Journey*, Rickie Elliot, the protagonist, searches for his mother's image in different forms. Rickie tries to recall his past connection associated with his mother as her substitute; he looks for replacement in other people and things. Firstly, it is replaced by Cambridge University where he gets the worm and care as his mother had provided him in his childhood. Later, his marriage to Agnes Pembroke is love for his dead mother in disguise. At last, Rickie comes to close and behave accordingly with Stephen Wonham, half brother from mother side as the means through which he could bring his mother back. So, 'motherly image' becomes crucial for Rickie

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