

Chapter I

Introduction

The Context and the Issues

The study is a psychological analysis of the protagonist in the novel *Veronika Decides to Die* by Paulo Coelho. It studies the causes of Veronika's pain, and also the factors that influence in her thought about life. It also explores how the protagonist is responsible for harvesting mental and psychological problems and feelings of death instinct into her life.

The protagonist cannot fulfill her repressed desires, as she cannot turn away from the so-called strict code of morality and becomes depressed. She is very passive by nature. She had spent many afternoons walking alone in the streets of Ljubljana and gazing from the window of her room. She had even considered slashing her wrists, shooting herself, jumping off a high building, and hanging herself. Finally, she takes overdose of sleeping pills to finish her life, but fortunately she is alive and reaches in the mental hospital. She wants to die because everything in her life was the same. She thinks everything was going wrong in this world and becomes completely powerless. So, Veronica attempts to commit suicide but cannot succeed. Finally, she becomes positive towards her life after observing other patient's life in the Vilette.

The study argues that false imagination and feelings of powerlessness drives people towards insanity. The psychic problem of the protagonist instigates her to commit suicide. But later on she realizes the importance of life. She wants to enjoy her each and every moment with her lover Eduard.

Veronika Decides to Die is the most famous novel by Paulo Coelho. The subject matter of the novel is mainly based upon the psychic breakdown of the protagonist Veronika. She was brought-up with all the fulfillment of her needs but she

is still not satisfied with her life. This dissatisfaction pushes her even to an attempted suicide. Close reading of the novel reveals that the breakdown of her defense power is the root cause of her psychic problem. Therefore, the main argument of this thesis is that the protagonist becomes the victim of insanity due to the breakdown of her defense power triggered by her feeling of love deprivation.

Veronika is a young girl of twenty-four. She has everything in life such as family, friends, job, boyfriend, etc. But she is not satisfied with herself. She feels powerless and the things only get worse as she ages in her thinking. So, she makes a decision to end her life. She decides to kill herself by taking heavy dose of sleeping pills. While she was waiting for death, she started reading a magazine which was starting with a question: Where is Slovenia? She wonders that no one knows about her birth place Slovenia:

The final act of her life would be to write a letter to the magazine, explaining that Slovenia was one of the five republics in to which the former Yugoslavia had been divided. The letter would be her suicide note. She would give no explanation of the real reasons for her death. When they found her body, they would conclude that she had killed herself because a magazine did not know where her country was. (Coelho5)

Veronika writes a letter to the editor to justify her suicide. That she was going to kill herself because people do not even know where Slovenia is. In fact, Slovenia is her birth place. She wished that her birth place was famous in the world. Her suicide plan fails and she wakes up from a comma in a mental hospital. She was told that she has only a few days to live due to her heart condition because of the drug overdose.

When Veronika was in the mental hospital, she influences all of the patients and was also affected by them. Especially, Zedka who has clinical depression, Mari

who has panic attacks and Eduard who has schizophrenia were close to her. All of these people are Veronika's friends in Villette. Veronika is in love with Eduard. When she stays in the Villette, she realizes that she has nothing to lose. Then she starts to love her life again. She wishes to do, say and be what is in her mind. She isn't worried about being criticized. Dr. Igor tells Veronika that there are few days to live, because of her heart condition, then, she starts loving her life. She wants to experience all the things which she never experienced. At last, she finds herself very strong and satisfying than her old self. She starts playing the piano again, a former passion that she had abandoned.

So, what we imagine and think obviously affects our behaviour and life also. Here, the protagonist Veronika, firstly, creates false imagination and cowardice in her life. She does not look at life in its positive aspects. Life is beautiful for those who are enjoying it. We should not compare our life with other people's lives. If we compare our life with others and see through the eyes with full of death instinct, we feel that our life is full of difficulties and problems, which can encourage us to commit suicide too. Our own attitude defines our life. By criticizing our own life, we might make it worse.

Instead of comparing and criticizing our life we should enjoy each moment of our life. The protagonist makes her life worse by creating false imagination which is very harmful for her mental health. But, later on she changes her perception about life when she encounters different types of mental patients in the Villette (a mental hospital) and also falls in love with another schizophrenia patient, Eduard. Eduard had wanted to be a good painter but his father wanted to make him a lawyer. His father wanted him to join the Law University, but Eduard started to show very unusual behaviour so his father put him in the mental hospital. Through this she realizes that

everybody have their own problems like her.

Veronika is the representative character who embodies the nature of those people who put themselves in burden by thinking that they are living in vain. She decides to kill herself “because there is always a gap between intention and action and she wanted to feel free to turn back half way” (Coelho 1). Confronted with the conclusion in her life she tends to give up.

While in the Villette, Veronika joins other mental patients who influence her and change her perception towards life. After falling in love with Eduard, one of the patients, she thinks she has gained something in her life. After gaining his love, she is not only able to fulfill her 'id' but also delete all the false imagination of her mind about her life. She starts to be very happy with Eduard and also starts to love her old passion of playing piano. So, all the cause of her depression, dissatisfaction, frustration and madness may be due to lack of love in her life. Veronika's quest for love is suppressed due to social norms and values. She may want to get sensual pleasure of love, that is why she became depressed and mad. So, this thesis tries to study Veronika's psyche behind her sense of love and internal world.

Veronika, in this novel, is really creating a big problem by putting herself in false imagination about her own life. She was too little interested in her life. Her depression and passive nature pushes her towards madness, which brings her almost near to the end of her life. But fortunately, she survives and reaches in the mental hospital. She does not want to accept that she is mad and other insane people in the Villette who teach Veronika something from their life story and also learn something by Veronika's attempted suicide. She succeeds to change her perception about life when she meets some other mental patients in the Villette. Lastly, she is able to satisfy herself assuming that she is gaining a new life as she desired.

Literature Review

Coelho's *Veronika Decides to Die* met great critical and popular views when it was published in 1998. It has been interpreted and analyzed by various critics and scholars from different perspectives focusing mainly on storytelling of the protagonist and her desire of committing suicide to become free from the problems of her life.

In this novel, there is a gap in the protagonist's intention and action. She imagines one thing but does another thing which is the problem for her as it mentioned: "She imagines that everything in her life was the same and once her youth was gone, illness in old age, departure of friends, by continuing to live; likelihood of suffering only increased" (Coelho 6). She creates false imagination about her life that every moment of her life would be boring and suffering. She is sad by imagining her beauty, health and friends in the old age but she should be positive that everyone should learn to live according to time, situation and environment.

The novel has invited a lot of critical views from different perspectives. For examples, R.C. Vasuki in his article "A Psychoanalysis of the protagonist in Paulo Coelho's *Veronika Decides to Die*" writes:

Applying Freud's Theory of Death Instinct to probe deep into the character of Veronika reveals the reason for the hollowness in her life. Death drive is the self-destruction of oneself. The self-destruction is caused only when a person is unable to show her anger on someone else. This is the case with Veronika lives a routine of life outside the villete and also inside the villete. This is when she meets Zedka who explains her what actual 'madness' is she develops a friendship with Zedka. (59)

Viewed from Freud's theory of death instinct as mentioned in the above quote, Veronika becomes the victim of self-destruction because she cannot show her anger

and dissatisfaction in the society. Internally, she becomes very sad and angry with others, but she cannot express her thoughts and feelings openly with others. She follows everyday life's same routine, which becomes a slavery in her thoughts.

So, the protagonist gradually drives her life towards sadness because of her insane mind. She represses her thoughts and feelings because she fears the society as she cannot become mentally free by those repressed thoughts which leads her life towards self-destruction. Actually, when Veronika takes the pills, she wants to kill someone whom she hated. She says, "When I took pills, I wanted to kill someone I hated. I did not know that other Veronika existed inside me, Veronikas that I could love" (59). Once she starts giving an outlet

When the protagonist takes pills, she wants to kill Veronika inside her. It means that the feelings which cannot come out, thoughts which she cannot express to others and her anxiety of the mind because of regularities in her life. Veronika wants to kill all her pains which she hated. She wants to kill her badness and sadness inside her by taking an overdose of sleeping pills. Her insane mind thinks that sleeping pills will kill her sadness. In fact, this is the thinking which leads her towards self-destruction.

Veronika completely hates herself and wants to kill herself rather than to live this sort of boring life. The death instinct drives her towards self-destruction. Vasuki comments again:

This is the feeling of Veronika when she took the pills. She hated herself completely because she was not an original Veronika who behaves as she wishes. Her actions concern not to hurt her parents. Even after she is informed that she will die within a week, she did not hurt her parents by visiting them. When Dr. Igor's secretary comes to inform her that her mother is waiting to see her, she replies, "I do not want to see her. I've cut all my

links with the outside world. (35)

So, the protagonist is lost in her own world. According to her, she cuts her links even with her mother. She should share her problem with her parents. If her parents knew the problem, they would solve the problems. She does not want to share anything with her parents. She doesn't want to bother or harm anyone but herself because she feels bored to live a life of the same routine. She utterly hates herself and her everyday life. She is not interested in her life and society.

Another writer Leila Montaser Koushari, in her review, states that: "*Veronika Decides to Die* is an odd challenge between life and death. The one which helps you to realize that every moment of life is a precious gift! a miracle! Read it once, and you might find the answer of some of your numerous questions about life!" (1). It is the story of the struggle between life and death, which helps us to recognize every moment of life. If we take everything positively, we can see life as a precious gift. We must read this novel ones and we might find the answer of curiosity about our life. We can find the answer of various questions about life when we read this novel. Another critic Machmud Yunus in his article claims:

Here, Veronika as the subject matter could not complete her Id due to the imbalance of death and life instincts. Moreover, the incomplete sense of the Id brings her into monotonous life where everything is plain and boring. This suggests that all her life is meaningless than she try to commits suicide to make her life more colorful. This action is nothing but a seek for the lost pleasure in her life. Her life instinct is so much that she needs to destroy herself. (6)

Veronika cannot fulfill her desire because of the conflict between death and life instincts. The protagonist cannot make balance of life and death, sorrow and

happiness. She only follows the same routine everyday which is plain and boring. She thinks that her boring life is meaningless. She tries to commit suicide to make her life colorful. For a search of lost pleasure, she destroys her life. Yunus finds out the cause of disordered life of Veronika that is imbalance of her own thinking:

She attempts suicide with sleeping pills but wakes up in a mental hospital with the heart damage due to the drugs, she will die within a week. Among the thought of impending death, she lives life her own way for the first time, thinking, feeling, saying, and doing everything she wants. This new found sense of freedom helps her discover who she truly is gives her happiness.

She's never felt, and gives her the will to live. (6)

The protagonist attempts to commit suicide with sleeping pills. She wakes up in the mental hospital and told that she will die within a week. When she heard about her impending death, she started to what is in her thinking, feeling, saying and doing everything she wanted. She discovers a new sense about life. She started to love herself.

When the protagonist can't control her mind, she thinks about death because she does not want to live a monotonous and boring life. But the same mind starts to think positively, she is happy and satisfied with her life and wants to enjoy it.

Calogera Augello in his article "The Complex of Narcisism Brings Veronika to Suicide? A Travel to the Discovery of the Intelligence of the Heart", claims:

Therefore, she needs to develop the awareness of who she really is and of what it is around her, her apparent attitudes of autonomy, wellness, determination, availability to relations support the image she has created for herself. She often lives these attitudes with a sense of superiority but often with anger that is her way of denying her suffering. On the contrary, Veronika

has feelings of emptiness, indifference and meaninglessness, boredom and superficiality in the interpretational relationship. (26)

To become positive towards her life, Veronika needs to develop the self-awareness who she really is and what is going around her. She should create a true image of herself in her mind. Because of her mental problem she feels meaninglessness and boredom in life. She should not show the anger. She should defend her problems by using her positive thinking. Anger kills herself but the wisdom kills others. So, she should use her mind to solve the problems.

Augello further states that the heart actually communicates with the brain which greatly affects how we perceive and react to the world around us. According to him:

The heart actually communicates with the brain in the way that greatly affects how we perceive and react to the world around us. They affirm that success in life depends more on an individual's ability to manage emotions than on the intellectual ability of the brain. (28)

So, how we perceive and react to the world around us is affected with the communication between our heart and brain. Behind the success of everyone's life, their ability to manage emotions plays a vital role. Only the intellectual ability of the brain cannot make us happy. We should manage our emotions to become happy in our life.

D. Wilfin John argues that this protagonist's depression is a kind of trauma of existential depression. According to him: "This depression of Veronika is a kind of trauma associated with Existential psychology. Persons who are depressed and find no meaning in their existence are said to experience a psychic illness called Existential Depression" (1).

Veronika searches for her inner quest everywhere. What she thinks cannot happen in the society but what she does not want and think about something is happening every day in the society. So, she wants to exist in society by her own knowledge rather than imposed by society. So, she suffers from mental problems.

In another article "Reviving The Passion of Life through Suicide of Veronika's Character in Paulo Coelho's *Veronika Decides to die*," Fika Alfianti Adannah, notes that anything that occurs in her life is because she wants. He further states:

Each action that Veronika did out of her normal behaviour is creative power. It comes from the innate capacity of people's flexibility towards their problem. Anything occurs in her life because she wants it to happen. Moreover, by thinking each day is a miracle, Veronika develops her style of life to be a psychologically healthy person. (143)

Everything in Veronika's life is intended. If Veronika does not want it to happen, she can change it like at the end of the story where, she feels every day is a miracle. She feels too much freedom in her life when her thinking has a u-turn.

The protagonist wants to be free and create meaning for herself in this novel. Life's main purpose is to find out the meaning of life. Despite being researched and analyzed by various people who focused on different issues such as positive attitude to life, incompleteness, lost pleasure, imbalance of thinking and existential depression from different perspectives. This study has raised the psychological analysis of the protagonist that is how the protagonist becomes the victim of insanity due to her false imagination.

Organization of the Study

This study has been divided into three chapters. The first chapter is the general introduction of the novel that introduces the issues and the argument along with the

scholarly interpretations and criticism of the novel *Veronika Decides to Die*. It also deals with the situation the protagonist has been placed. The second chapter deals with the methodology in which theoretical insights of Freudian psychoanalysis relevant to life and death instincts are amply explored. The third chapter includes the protagonist's changing perception of life and her acceptance of reality.

Chapter II

Freudian Theory of Psychoanalysis

Sigmund Freud in his theories "Psychoanalysis" is the term which is coined by Sigmund Freud (1856-1939). It is the analysis of the repressed desires believed to affect the mind. It is a remedial process for healing mental disorder by guiding into awareness of patient's intentional fears, conflicts and fantasies. It can also be conceived as a theory of personality, motivation and neurosis, which is based on the reaction of the three levels of the mind as 'ego', 'id' and 'superego'. Freud was the first to bring out awareness to the importance of unconscious processes in normal and paranoiac behaviour.

Freud is the father of psychoanalysis as both a theory of personality and therapeutic practice. Benjamin B. Lahey defines psychoanalytic theory as, "Freud's theory that the origin of personality lies in the balance among id, ego and the superego" (464). He further writes about Freud's opinions about the roots of the psychological problems in such a way:

Freud felt that the roots of the psychological problems that he tried to treat were innate motives, particularly sexual and aggressive ones that reside in an unconscious part of the mind. He believed that these unconscious motives and conflicts that surround them influence our behaviour even though we do not know they exist. (12)

According to Freud, sensible mental processes were of little importance that analyze with the workings of the unconscious mind. Psychological approach takes the content as a revelation of the mysterious and the repressed life. It looks only visual objects in the text applying psychoanalytic theory to relate their hidden motives.

Psychoanalysis looks at method in which particular readers show their own

obsession, neurosis as they read a specific text. It treats the text like a nightmare, looking attentively at images to unclothe latent content, expressions of desires either on the part of characters or the author. It can also be defined as a way of healing mental absurdity by frequently talking to a person in order to make him aware of experiences in his early life and track the link between them and his present behaviour or feelings.

Jeffrey J. Magnavita, the author of *Theories of Personality*, argues:

In the language of psychoanalysis, Freud is the target of the manifold projection of the feelings of disappointment, fear, love and longing.

Psychoanalysis as a theory of the mind and personality. The theory of dynamic psychology developed by Sigmund Freud, is based primarily on the influence of unconscious forces such as repressed impulses, internal conflicts and early traumas on the mental life and adjustment of the individual. (73-76)

Thus, the existence of the unconscious and its vital role are the main things of Freudian psychoanalysis in which 'unconscious' is the mental process. In this regard, Lear Jonathan views: "Freud argues, anxiety arises precisely because a wish is being gratified. The wish is infantile and the process of disguising it by radiating out across loose associations has not gone far enough" (110).

Freud coined the term 'psychoanalysis' in 1896 after a long struggle to work out his ideas on the causes of neurosis and other mental imbalance. Psychoanalysis was created when Freud was working on hypnosis in favor of the practice of free association, the full expressions of feelings, thoughts and fantasies. Jeffrey J Magnavita remarks, "The patient talks, tells of his past experiences and presents impressions, complains, and confesses to the wishes and his emotional pulses" (76). If the forbidden idea and desire are controlled from consciousness, also called as repression. This repression can be avoided by generating a fictional setting that

satisfies satisfy drives of desires.

Freud's Division of Psychic Zones

Freud divides the human mind into three parts which are the id, ego and superego. The id is the unconscious mind of a person. It is the container of libido, the primary source of all psychic energy. It works to fulfill the primordial life principle, which Freud considers to be the pleasure principle. Speaking metaphorically, Freud further states this "Obscure inaccessible of setting excitement with no organization and no unified will, only an impulsion of obtaining satisfaction for the instinctual needs, in accordance with the pleasure principle" (qtd. in Das 129). The id does not accept any law, logic, values or morality. But it can do anything to satisfy its pleasure-seeking impulses without any regard to social norms and values. If these unrestrained impulses are blocked or suppressed, these may lead a person to destruction.

According to Freud, ego and superego are other two parts of the psyche. The ego is a rational regulating agency and operates according to reality principle. It protects the individual by regulating the instinctual drives that arrive from the id. In other words, the ego consists of the conscious mind though most of its portion remains unconscious. Freud's ego "stands for reasons and circumspection" (Guerin 130) and works like the mediator of unconscious and social world. Having the function of mediating the ego balances between two opposing forces, the id and superego. The main objective of superego is to keep the id in check. It is the storehouse of conscience and operates according to the morality principle. The superego enables the mind to differentiate between the right and wrong. In L Wilfred Guerin's view:

Whereas the id is dominated by pleasure principle and the ego by the reality principle, the superego is dominated by morality principle. We might say that

Id would make us devils, that the superego would have us behave as angels (or, worse, as creatures of absolute social conformity), and that it remains for the ego to keep us healthy human beings by maintaining a balance between these two opposing forces. (131)

Freud's theories argue that psychologically healthy people gradually develop strong egos and are able to cope with demands of the id and superego. When an impatient infant screams for milk in the middle of the night, it is due to its id. The ego begins to develop in that infant when it learns to wait for milk. At 4-5 years of age, the superego begins to develop in children when they start to identify with their parents' moral and social standards. This superego is the mental censoring agency that represents what the society considers morality and propriety. Then it seeks pleasure only regardless of the consequences and superego represses all pleasure -seeking impulses. There is a constant conflict between the id and superego. So, it is the ego which tries to find a middle way so that the instinctual desires of id are fulfilled without offending the social conventions.

Freud's theories also speak of child psychology that is much controversial. Yet it explores a new dimension of psychoanalysis. It tells a series of five overlapping stages through which children pass by their first five years. The process known as the psychosexual development comprises the stages called oral, anal, phallic, latency and adolescence phases. In each phase, the child has a distinct characteristic and gets the sexual pleasure from a particular organ. For example, when the child sucks during the oral phase, its mouth is the organ for getting sexual pleasure. Similarly, during the anal phase, the child gets pleasure from controlling and discharging the body wastes. It becomes aware of its sex organs during the phallic stage and develops the Oedipus complex. In Freud's theories, the Oedipus complex shows to the male child's

unconscious rivalry with his father for the love of his mother. By the age of five, the child reaches genital primary and this time the Oedipus complex manifests itself (Guerin 133). If there is any emotional disturbance during these first five years of the child that unconsciously affects adulthood, such as the unconscious rivalry with father for association with his mother.

Freudian Psychoanalysis as an Approach

The development of literary theories contributed a lot to the interpretation of literary works in wider perspectives. For Ann Jefferson, literary theory "provides not only a means of dealing with differences of critical opinions also the basis for constructing a more rational, adequate and self-aware discipline of literary studies" (12). The important role of the literary theories to explore the variation of meaning and understanding of the same literary text make them more important. The literary theories further provide guidance towards the critical approaches and each approach is significantly different from others since the area of its focus on the literary work is accordingly different.

Psychoanalytical approach is one of the several critical approaches like feminism, formalism, Marxism etc. Psychoanalytic criticism lays emphasis on mental functioning and advocates a theoretical framework for the analysis of literature, M.H. Abrams gives an outline of the birth of psychoanalytical criticism, "A very wide spread psychological type of literary criticism has to come to be psychoanalytic criticism, whose premises and procedures were established by Sigmund Freud" (264). Psychoanalytical approach helps to interpret the literary work from the writer's point of view for his work and it is the expression of his own mind and personality. Jefferson ascertains that psychoanalysis explores the past to make sense of the present pointing out the role of desires in the figuring and structuring of text (150). It was

Freud who finally developed the systematic account of psychoanalytic studies and first applied in treating his patients but soon expanded it in studying literary works, mythology, history etc.

In the context of literature, Freud visualized it as "the imagined or fantasized fulfillment of wishes that are either denied by reality or are prohibited by the social standards of morality and propriety" (qtd. in Abrams 264). In this sense, Abrams further elaborates:

A work of art is essentially the internal made external, resulting from a creative process operating under the impulse of feeling, and embodying the combined product of the poet's perceptions, thoughts and feelings. The primary source and subject matter of a poem, therefore, are the attributes and action of the poet's own mind; or if aspects of the external world, then these only as they are converted from fact to poetry by the feelings and operations of the poet's mind. (101)

Hence, for Abrams, a work of art is merely the disguised embodiment of the artist's own mental activities. More expressively, the psychoanalytic theory makes it clearer the reason behind such disguise.

A person represses his needs and desires that are not acceptable by the society but the conscious behaviour and personality are strongly influenced by unconscious mental processes. This unconscious mental process results in some actions like slips of tongue, involuntary, body movements and dreams. According to Freud, it is necessary to understand his/ her unconscious motives, which are hidden, to know a person psychoanalysis that deals with subject mainly the unknown ones. This helps to clarify those which are not understandable by the rational thought but by the psychological thought. In this regard, M.H. Abrams notes, "More technical

psychological criticisms often work from the work to the writer using the work as the equivalent of the confession on the psychiatrist's couch and proceeding to draw conclusions about the writer's life and state of mind" (337). It suggests that a work of art is merely a result of the disguised wish fulfillment. Human beings either dreams or does creations as the forms of fantasized fulfillment.

According to Freud all animals, including humans are born with strong aggressive instincts. These instincts push to commit aggressive behaviour that must be fulfilled. Freud's instinct theory says aggression is caused by an inborn aggressive instinct. Lahey further argues, "The key to curbing violence, according to Freud's instinct theory, lies in finding non-violent ways to release aggressive energy. Such as competing in business, or sports, watching aggressive sports, or reading about violent crimes" (397). Freud signals that the restriction not only makes an individual a neurotic but also it has the potential of making a whole civilization its victim. Repression pushes somebody into conscious thinking that is frightening, contrary to his moral standards or unacceptable to him for some other reason.

Freud finds an analogy between dreams and creative writings. Freud emphasizes that the reality of the working life determines the contents of all dreams. According to his psychoanalytical theories, dreams and all works of literature are the disguised fulfill of repressed desire. He concerns a literary work as the wish fulfillment author's repressed feelings. The psychoanalytic critics argue that the author actually finds himself in the fictional characters or in the protagonist as well. To the critics, the interpretation of the actions of those characters helps to understand the hidden motives, problems and solutions of the author himself.

Psychoanalytic criticism goes further without any comment to its author's life. Modern psycho characters in a novel or play in the light of modern psychological

insight and if their actions confirm what we understand about the artifice of the human mind, we can use modern theories as a means of explaining the work.

In this way, the primary focus of psychoanalysis is not on the author but on the work.

Chapter III

Insanity and Psyche of Veronika

Veronika has beauty, youth, friends, job, family and everything. In Slovenia, a beautiful city where she is living. She is feeling tired with her life because of everyday routine. She is worrying about her old age. She is thinking too much about what will be there when she looks like old woman suffering with illness, friends will go away and her routine life will continue. She puts her life toward self-destruction because of her aggressiveness and destructive behaviour. It doesn't happen any sorrowful things in her life. So, there is an imbalance of sadness and happiness in her life. There should be a balance between these two factors to live a normal life. There are lots of causes why the individual wants to die. The examples include pain, loneliness, long term physical pain, sexual and physical abuse, discrimination and end of a relationship. But, Veronica wants to die because of her everyday routine life as L.A. Pervin remarks:

Superego controls appropriate behavior to the rules of society. Because Veronika stayed in Villette, she had to obey that mental hospital's rules. Gradually, a new experience in villete changes Veronika's perception of death and life. In the meantime, Villette head psychiatrist attempts a fascinating but provocative experiment. Another way of looking at thanatos is fear. Love pushed to an extreme is liberation, but fear is what restrains love from full expression. The pursuit of a full life is the pursuit of pure being; it is a movement towards maximal allowing; it is a declaration of liberation. People who pursue it are those who desire to fully experience themselves, pushing their individuality until it expands into a universality. (76)

Veronica feels free to live in the mental hospital. She does there that whatever she

likes to do. In the Vilette, she should not follow the constructed norms and value by the society. She is in a relationship with Eduard at the end of days and they ran out from the Vilette.

But the presence of the young woman had touched a lot of people there, and some were ready to rethink their lives. At one of the meetings with the Fraternity, someone had tried to explain what was happening. Deaths in Vilette tended to happen suddenly without giving anyone time to think about it, or after a long illness, when death is always a blessing. (101)

Veronica gets a new life in Vilette, which provides her a thought of survival. The main reason she wants to live is love which she gets there. She finds her happiness at the same time.

Veronica lives in the Vilette with other different types of patients. Zedka is suffering from clinical depression. Eduard is a patient of Shizophrenia. Mari gets panic attacks. Veronica grabs the chance to know about all the patient's background and she became able to find out the reason to live. She falls in love with Eduard.

Veronika is enjoying herself with playing piano and with this habit of her another patient Eduard falls in love with her. In that relationship, they both feel energized in their daily boring life in the hospital bed. She finds a new hope in the hospital where she gets a person with whom she can share her every emotions like love, hate curiosity, sexual desire and wish.

Veronika's mind is dominating by Id. R. S. Feldman argues:

Id's primitive drives include hunger, sex, aggression, and irrational impulses. When she is in the hospital, Veronika could discharge the drive of aggression. She achieves this seemingly impossible task by employing her belief. Love in its purest form, Eros if you will, is defined by the acts that one is willing to

risk that the love freely given will be unconditional. (355)

When the protagonist is in the hospital, she achieves many things. She learns to love her life. Veronika's feelings, thinking and doing all become positive when she says:

No, I was the one who wanted to die. She turned back to the piano. In the last days of her life, she had finally realized her grand dream: to play with heart and soul, for as long as she wanted and whenever the mood took her. It did not matter to her that her only audience was a young Schizophrenic; he seemed to understand the music, and that was what mattered. (102)

It reveals that Veronica utters the words of healing within herself. They give her mental relief and make her remembering about her dream in life.

At last, Veronika realized her wish of playing piano when she meets a Schizophrenic patient Eduard in the Vilete. She is struggling between positive and negative thinking in her mind. To show her this stage, Freud writes:

In the obscurity that reigns at present in the theory of the instincts, it would be unwise to reject any idea that promises to throw light on it. We started out from the great opposition between the life and death instincts. Now object-love itself presents us with a second example of a similar polarity between love (or affection) and hate (or aggressiveness). If only we could succeed in relating these two polarities to each other; from the very first we recognized the presence of a sadistic component in the sexual instinct. (47)

The environment of Vilete gives her freedom physically and mentally. She feels her life secured there. She starts to love her life and Eduard. The mental hospital gives liberation to its patients. Mental patients can explore their insanity in the asylum without harm anyone, "You are the only man on the face of the earth with whom I could fall in love, Eduard, for the simple reason that, when I die, you will not miss

me. I don't know what schizophrenics feel, but I'm sure they never miss anyone" (119).

Slowly, Veronika starts to realize about importance of her life. She begins to enjoy every moment alone and with her lover Eduard. She says, "And I won't miss you either, Eduard, because I will be dead far more here. And since I'm not afraid of losing you, I don't care what you think or don't think about me. Tonight, I played for you like a woman in love. It was wonderful. It was the best moment of my entire life" (119).

Veronica forgetting all her worse experience of past, she begins to enjoy at present. She falls in love with Eduard and shares her desire with him.

I want to ask for two favors. First, that you give me some medication, an injection or whatever, so that I can stay awake and enjoy every moment that remains of my life. I'm very tired, but I don't want to sleep. I've got a lot to do, things that I always postponed for some future date, in the days when I thought life would last forever. Things I'd lost interest in, when I started to believe that life wasn't worth living. "And what's the second favor?" I want to leave here so that I can die outside. I need to visit Ljubljana castle. (127)

Veronica realizes that her life will be meaningless if she goes home without Eduard. Here, her 'ego' decides to satisfy her instinct in this manner. In this case, Hall and Lindey state:

The three components of the human psyche- id, ego, and superego are in continual conflicts on one hand, the id continuously tries to express its instinctual drives and on the other hand, the superego always sets moral standards. Then comes the ego's effort to resolve the conflict between these two impulses. (37)

Here, Veronika wants to tell how much she loves Eduard, but she cannot express her feelings directly due to the conflict between id, ego and superego. She says: "If you want to leave, I can take you. Just give me time to grab a couple of jackets and some money. Finally, the girl with green eyes and brown hair was missing. The one who they all knew would not see out the week" (176 -178).

Finally, Eduard proposes Veronica to run away from the Villette. They don't inform even to their doctor who was treating them:

I came into this world in order to go through everything I've gone through: attempted suicide, ruining my heart, meeting you, coming up to this castle, letting you engrave my face on your soul. That is the only reason I came into the world, to make you go back to the path you strayed from. Don't make me feel my life has been in vain. (186)

Veronika forgets about her previous mindset of suicidal thought. She starts to think about her new life ahead with her lover Eduard. Then they decide to escape from the asylum. That thought fulfills her pleasurable moment as Freud argues:

The pleasure principle long persists however, as the method of working employed by the sexual instincts, which are so hard to 'educate' and, starting from those instincts, or in the ego itself, it often succeeds in overcoming the reality principle, to the detriment of the organism as a whole. (4)

Veronika's life is meaningful with Eduard in outside world. She comes to feel that there is no other things or person to hurts her. She comes to realize that her own imagination has regularly harmed her. She finds out her inner quest and learns a meaningful lesson about living a beautiful life. At the same time, she confesses her thought with Eduard as she says:

I don't know if it's too early or too late, but just as you did with me, I want to

tell you that I love you. You don't have to believe it, maybe it's just foolishness, a fantasy of mine; Veronika put her arms around him and asked the God she did not believe in to take her at that very moment. (186)

Those lines clearly show falling in love with Eduard makes her life worth living. His love prevents her from death. She regained a new life and started to love it with full enthusiasm.

The id, ego and superego create the conflict in Veronika's mind. The id could be fulfilled by the connection of 'id', 'ego' and 'super ego'. The imbalance of life and death instinct is the matter which could not satisfy her id. The cause of her boring life is incomplete, which forces her to attempted suicide. She was going to destroy her life by taking sleeping tablets but she is alive in the mental hospital.

There are two stages in the protagonist's life, before and after she is hospitalized. Veronika's life before the insane asylum describes her outer world which drives her nearer to death. When her suicide attempt was failed, she was put in the insane asylum which allows her encounter with other patients. By listening to their life story, she becomes a little bit changed and when she meets Eduard, a schizophrenic, falls in love; she starts to love her life again.

The superego suggests that she should never speak of love directly to a man she barely knows. Yet, her id said that she had nothing to lose. Then the ego works as the decision maker and the result is that Veronika expressed her love to Eduard. She expresses her feelings towards Eduard. They decide to escape from the villete. They run out from the Villete and feel free from everything. Veronika feels motivated, powerful and happy because of his love. So, love of Eduard encourages her to live happily. Love fulfills the protagonist's id. She feels powerful to continue her life ahead.

Veronika's Psychic Problems

The factors which can be the causes of Veronika's mental problem can be listed as lack of socialization, lack of decision-making power, aggressiveness, stubbornness and thoughtfulness.

People always desire to change their imagination into a real life and realize their happiness. Pleasure makes people living worth. Practically, most people don't understand it, so they fail and lack of success in their life. This failure frequently makes people guide towards boring life which finally drives them to sad life. Primarily, people may demand alternate and reinforcement from others.

Socialization with family and friends make people's world happy and helps them to experience new taste of life. In this novel, the protagonist wants to die because she feels bored and empty life. Her attempted suicide fails and she is sent to the Villette. In the Villette, there is a new environment for Veronika. She starts to be familiar with other patients in that mental hospital and learns a lesson from their different stories. Then she feels positive towards her life. She understands the meaning of life, which is a mixture of sorrow and happiness.

Human being is a social being whose identity is nothing without his/her society. Society gives them their peculiar identification where they live. A person's socialization starts from the birth and it remains till death. Socialization teaches a person about how to interact with others. So, we can take a society as a teacher, which teaches us a new lesson in every second that we cannot find on any book or university.

Veronika is illustrated as a stubborn person "what's all got to do with me? Thought Veronika, unable to say anything. I 'm not your aunt and I haven't got a husband" (12). It clearly shows that her intention of committing suicide does not

change until a nurse convince her. She has strong decision of committing suicide and does not want to change that decision at any cost.

The Psychology of Love and its Effect

Veronika is very different at the end of the novel. She is brave, aware, romantic and motivated as she says, “Aren't you going to react? She asked out loud, so that everyone could hear her. Aren't you going to do something?” (40). The lines above suggest that Veronika becomes a courageous woman. She can do whatever she wants. Her reaction towards the fraternity leader shows that she is becoming strong.

In another line, she thinks:

How could she ask me that? What does she want, to understand why does she want, to understand why I was crying. Doesn't she realize I'm perfectly normal person, with the same desires and fears as everyone else, and that a question like that, now that it's all too late could throw me into panic. (60)

It shows that Veronika also she is a normal person. She knows what is right and what is wrong. Veronika looks like a romantic girl. She starts to think positively. She starts to imagine real and beautiful things in her mind. She says:

When she used to get married, she imagined herself in a little house outside Ljubljana, with a man quite different from her father, a man who earned enough to support his family, one would be content just to be with her in a house with open fire and to look out at the snow-covered mountains. (40)

The above lines suggest that Veronika has a beautiful dream in which she wants to be romantic with her husband after her marriage.

Veronika, also influenced by the environment of the Villette, including other patients and their activities. Like her, all human beings in the world are influenced by others. "It's a distortion of nature, it goes against God's laws, for in all the world's

woods and forests, he did not create a single leaf the same as another" (153). Igor encourages his patients to look within to find the real-selves. We have forgotten or hidden from ourselves to keep pace with the hustle- bustle of our lives. Veronika learns this fact when she lies in the Vilette, waiting for her date to die. An awareness of death encouraged her to live more intensely.

Thus, the novel is a genuine depiction of the internal world of the characters. The plot is dominated by the desires and actions of its characters. Viewed from the Freudian perspective, Veronika can be seen as a projection of her id. This is the consequence of libidinous obsession, unchecked by ego and ungoverned by superego. This is why, She gains herself letting her id function freely.

Chapter IV

Conclusion

This thesis has elaborated not only the traditional psychology theory of id, ego and superego, but also the branches of the id such as eros and thanatos. First, the analysis of the character of Veronika displays the conflict among the three id, ego and superego. The connection of the three focuses on how the three focuses on how the id could be fulfilled. Here, Veronika has the subject matter couldn't complete her id due to the imbalance of death and life instincts. Moreover, the incomplete sense of the id brings her to monotonous life where everything is plain and boring. This suggests that all her life is meaningless than she attempts to commit suicide to end her colorless life. This action is nothing but a search for the lost pleasure in her life. Her life instinct is so much suppressed that she needs to destroy herself. She attempts suicide with sleeping pills but wakes up in a mental hospital with the heart damage due to the drugs. It was told that she'll die within a week. With the thought of impending death, she lives her life her own way for the first time, thinking, feeling, saying, doing everything she wants. This new found sense of freedom helps her discover who she truly is, gives her a new happiness she had never felt. It also imparts her the will to live.

This thesis displays the analysis of the two branches of it namely- the life instinct and death instinct in Veronika's life: the life before the insane asylum and the life in the insane asylum respectively. Eros plays a significant role. It is shown in the first scene by describing the worldly life of Veronika. However this leads the hunger of death instinct so she decides to kill herself. Her failure allows her to stay in insane asylum and join other patients who teach her about their life stories. In her journey to executing the death instinct she meets Eduard and falls in love. This event in turn

arouses the feeling of love and life in herself.

Initially, the super ego said that she should never speak of love directly to a man she barely knows. Yet, her id said that she had nothing to lose. Then the ego worked as the decision maker and the result was that Veronika decided to express love to Eduward. Unfortunately, love doesn't simply serve happiness but also sorrow. Knowing the fact that Eduward is mentally ill and she will be dead in few days makes Veronika hopeless. In her sorrow, she decides to escape from the asylum which brings her motivation of life again. After she falls in love, she finally satisfies the desire of her id, which brings a sense of fulfillment in her.

Hence, on the basis of all these facts and out of the textual analysis paired with the perspective of Freudian psychoanalysis, we can conclude that love is one of the manifestation of id. People need love and its fulfillment as a motivation to live and thrives as Veronika tends to do in the end of the novel.

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